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A FREUDIAN APPROACH TO JOSEPH CONRAD'S
HEART OF DARKNESS

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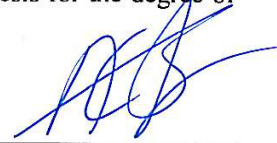
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ABSTRACT

A FREUDIAN APPROACH TO JOSEPH CONRAD'S *HEART OF DARKNESS*

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Joseph Conrad is one of the greatest novelists in English literature who wrote *Heart of Darkness* in 1899 as a frame story. *Heart of Darkness* is considered to be a significant modernist work influenced by the theories of scientists such as Charles Darwin, Sigmund Freud and Albert Einstein. Conrad seems to have been strongly influenced by Sigmund Freud's Theories. Freud was the first theorist to work in the field of psychoanalysis. He focused on the concept of personality development, which is one of the most important contributions he made to the theory of psychoanalysis. Moreover, he introduced the theory of *Inner Consciousness (Id, Ego, and Superego)*, *Interpretations of Dreams*, *Theory of Drives (Life and Death Instincts)*, and other theories. So, this thesis aims to discuss the story of the transformation in Marlow's personality according to Freud's perspective on personality, in which the protagonist Charlie Marlow makes a journey from innocence to experience, ultimately discovering the dark side of human nature.

Keywords: *Heart of Darkness*, Congo, Ego, Savage, ID, and Superego

ÖZ

JOSEPH CONRAD'TAN FREUDYEN'E YAKLAŞIMI KARANLIĞIN YÜREĞİ

HUSSAIN, Sama Hussamaldeen

İngiliz Edebiyatı ve Kültür İncelemeleri

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Joseph Conrad İngiliz edebiyatının en büyük romancılarından biridir. 1899 yılında *Heart of Darkness* (Karanlığın Yüreği) adlı olan hikayeyi yazdı. *Heart of Darkness* (Karanlığın Yüreği) adlı eser Charles Darwin, Sigmund Freud and Albert Einstein. gibi bilim adamlarının teorilerine etkisinde önemli bir modernist eser olarak kabul edildi. Görünmektedir ki Conrad, Sigmund Freud'un teorilerinden güçlü etkilenmiş. Freud, Psikanalizin alanında çalışan ilk kuramcı oldu. O, psikanalizi teorisine yapılan en önemli katkılarından biridir, kişilik gelişimi kavramı üzerine odaklandı. Ayrıca o iç bilinç (Id, Ego ve Superego), rüyalar yorumları, sürücüler (yaşam ve ölüm kabiliyeti) ve değer teoreler teorisini tanıttı. Yani, bu tezin çalışma amacı Freud'ünün kişisel teorisine göre olan Marlow hikayesinin kişisel dönüşümü incelenmektedir, Charlie Marlow kahramanı olan hikayenin masumiyeten yolcu ederek deneyimler yapılır ve insane doğasının sonsuzun karanlık tarafını keşfetmektedir.

Anahtar Kelimeler: *Heart of Darkness*, Congo, Ego, Vahşi, ID, Superego

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TABLE OF CONTENTS

STATEMENT OF NON PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	v
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	vii
CHAPTERS:	
INTRODUCTION.....	1
1. A FREUDIAN ANALYSIS OF MARLOW’S CHARACTER.....	8
2. MARLOW’S TRANSFORMATION FROM INNOCENCE TO EXPERIENCE.....	18
2.1. The White Men’s Violence Toward the Natives.....	18
2.2. Freud’s Theory of Death Drive.....	27
2.3. Kurtz as the Id: The Existence of Dark and Evil in Human Beings.....	33
2.4. Poverty.....	41
3. MARLOW’S SITUATION AFTER EXPERIENCING THE TRANSFORMATION.....	46
3.1. Marlow’s Feeling of Isolation.....	46
3.2. Marlow’s (Freudian Ego’s) Confrontation with Reality.....	51
CONCLUSION.....	55
REFERENCES.....	61
CURRICULUM VITA.....	65

INTRODUCTION

It is possible to read *Heart of Darkness* from the perspective of Freud's theory of *Inner Consciousness (Id, Ego, and Superego)*, *Interpretations of Dreams*, and *Theory of Drives (Life and Death Instincts)*. Viewed from the perspective of these theories, it becomes easier to understand how Marlow's personality changes and the way his experiences in the Congo affected his personality. Moreover, these theories can help us to gain insight into the processes of the mind, which account for the significant transformation that may occur through the inner workings of the mind. "For Conrad, the world as we experience it is not a sort of place that can be reduced to a set of clear, explicit truths. Its truths—the truths of the psyche, of the human mind and soul—are messy, vague, irrational, suggestive, and dark".¹ In fact, *Heart of Darkness* may be regarded as a psychological novel in which significant changes occur in the protagonist's (Marlow's) personality and behaviors as he begins to see the true face of the dark soul in human beings.

Heart of Darkness is often regarded as a partly autobiographical work that reflects Conrad's own experiences. Many times, Joseph Conrad says that his literary works honestly reflect his view of life, and most of his fictions are at least semi-autobiographical. Conrad was born in 1857 near Berdivhev in the Polish Ukraine. His father was a Polish political figure exiled with his family to Vologda in Russia. During his lifetime, Conrad loved the sea life so, much so that he always traveled to exotic places.

This accounts for the many adventures and sea voyages commonly found in his novels. In his childhood, Conrad was interested in geography and dreamed of traveling all over the seas of the earth. By the age of nine, Conrad studied maps and he had acquired an atlas. He wanted to discover exotic lands and new places, one of

¹Conrad's style in *Heart Of Darkness*

which was Africa. Having seen the map of Africa, he became obsessed with the desire to see this continent and to discover its treasures. Later in life, Conrad decided to leave Poland and become a sailor. He worked as a seaman on French and British boats before becoming a naturalized British subject in 1886. He served in the British merchant marines for ten years. He became a captain and traveled to many places such as India, Africa, Asia and Australia. *Heart of Darkness* is based on Joseph Conrad's experiences during his journey to Africa. He went to the Congo River in 1890. With the help of his aunt, he found work on board a steamboat in order to go to the Congo, where he saw the horror of human corruption.

Many critics consider *Heart of Darkness* to be a literary work bridging the 19th and 20th centuries. The novella deals with the motif of the mysterious nature of truth, morality and evil. Furthermore, it contains several modern literary techniques such as story-within-a-story, symbolism, impressionism and stream of consciousness. Story-within-a-story is a narrative style in which the main story is composed for the purpose of organizing another story. At the beginning of *Heart of Darkness*, the narrator, whose identity remains unknown, hears the story second-hand from Marlow and makes a couple of remarks that form the frame of the story. Then, Marlow tells the reader all that happened during the journey. This technique (story-within-a-story) lends the novella a certain amount of verisimilitude, or realism; the narrator is not revealing the truth of the story himself, but letting that burden fall on Marlow.

At certain times in the novel, the narrator interrupts Marlow's narration to make extra comments on the protagonist's experiences. Pericles Lewis says, "the story is told in the words of Charlie Marlow, a seaman, and filtered through the thoughts of an unidentified listening narrator"(p.61).

Joseph Conrad's use of symbolism to explain the major theme of the novel. Kurtz himself is a main symbol in *Heart of Darkness*. He is considered to be a catalyst for change and the symbol for the White's failure in Africa. His last words, "The horror! The horror!" represents the darkness of human beings. The disparity between light and dark is also very important to the theme of universal darkness.

Light illustrates the falsehoods and corruption in the universe, whereas darkness is symbol for truth. The white ivory is a symbol for the falsehood in the ivory trade as well as the failure of the commerce and that of the White Man. The dark natives show the pureness and innocence of mankind, complete foils to the Whites. All of mankind is connected through the darkness because everyone tells lies, even those who are a symbol for truth, and lies help to mask the darkness.

On the other hand, *Heart of Darkness* is often viewed as one of the remarkable examples of Impressionistic literature, which can be defined as a work that builds on the thoughts and feelings of the characters and allows the reader to draw his or her own conclusions about their meaning. Throughout the novella, we witness the inner workings of Marlow's thoughts and emotions as he travels up the Congo River toward the Inner Station and his encounter with Kurtz. In fact, it is Kurtz who presents the major focus of Marlow's attention. However, Marlow never comes out and explicitly tells us what he thinks and believes about Kurtz; instead, Conrad leaves us to draw our own conclusions. Kurtz, too, shares his thoughts and feelings about his job and his role in the African jungle.

The reader is left to "read between the lines" in order to interpret his exact meaning. No example could better illustrate the element of Impressionism in the novella than Kurtz's final words: "The horror! The horror!" As readers, we do not know exactly what "the horror" is, and instead are left to make our own interpretation.

Another technique Joseph Conrad experimented with in this novella is the stream-of-consciousness technique, a form of interior monologue, which is marked by a shift in focus from the external world to the interior world. Stream of consciousness is a narrative device that refers to the depiction of the narrator's thoughts and feelings as they occur in the narrator's mind. Lengthy descriptions of external objects are replaced with dreams, thoughts, and explanations of a character's mental processes. Conrad did not use these devices for their own sake; rather, he

focused on the internal world of his characters, and the reality of their dreams and thoughts. Marlow's story suggests a nightmarish journey into the unknown. More than any other factor, the advances in the field of psychology shaped the new vision of man in the universe, as well as the artist's conception of him. Freud's ideas showed the different aspects of man's personality. With Freud's analysis, man is not easily understood unless we consider his multi-dimensional make-up.

The Freudian terms *Ego*, *Id*, and *Superego* reveal the depth of our conscious and subconscious mind. After Freud's work appeared in literary circles, many works received a *psychological* interpretation. This added a depth of meaning to each work which had not existed before. If we consider *Heart of Darkness* specifically and apply Freud's concept of the human psyche, we can analyze Marlow's journey not only as a literal one, but a psychological one. Marlow and Kurtz represent the two different aspects of Man's personality. Marlow reflects the Ego, while Kurtz represents the Id. This difference between the two explains why Marlow is horrified by Kurtz's barbaric behavior.

Joseph Conrad's *Heart of Darkness* depicts the story of a man transformed from innocence to experience after his journey to Congo. As we see in the novella, our protagonist's personality undergoes a considerable change after he goes to Africa. The protagonist of the novella is Marlow, a seaman. He is an educated person and he loves life at sea. Marlow feels a strong desire to explore the mysterious continent of Africa. When he goes to Africa, he sees how the White men treat the native people there. Marlow used to think that White men go to Africa for the purpose of civilizing and humanizing the inhabitants of the continent. Marlow, in his innocence, thought the Europeans in Africa were men of virtue and with noble values who came to educate the "primitive" natives of Africa. It had never occurred to him that their mission was far from being civilized or humane. When he arrives in the Congo, Marlow discovers the true nature of reality. He realizes that the White men are cruel and savage, and that his ideas about them were just an illusion.

The discrepancy between innocence and experience has been the subject of many works of literature. Two poems by the English poet William Blake, *The Lamb* and *The Tyger*, exemplify the two poles of human experience, the two contrary states of the human soul. *The Lamb* was published in *Songs of Innocence* (1789), while *The Tyger* was published in *Songs of Experience* (1794).

The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?

.....

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee.
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

The Tyger

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

.....

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

In the first poem, the Lamb talks about natural (pastoral) life. The lamb, which lives in the fields, symbolizes innocence, purity, meekness and virtue. The child likes playing in the valleys. His soul has not been corrupted by the values and practices of

the world, such as religion, culture, society and other codified systems. Blake emphasizes the positive aspects of human experience such as innocence, joy, tenderness and affection. *The Tyger*, on the other hand, symbolizes experience and the cruelty and artificiality of the adult world. “Similarly, ‘experience’ is often shown as a dark forest in which mankind finds himself alone and lost.”² The poem presents a dark, fearful hard life, which stands in sharp contrast to the pastoral life made by God, where man finds himself in peace and happiness.

So, from these two different perspectives of the world, one can conclude that human beings are pure and innocent by birth, and that environment has a significant influence on the personality, attitudes and behaviors of human beings.

In *Heart of Darkness*, Marlow discovers how brutal the Europeans are and how they victimize the innocent Africans. Furthermore, he discovers, through experience and facts, that actually the White men themselves are “primitive” savages while the Black men are helpless to face the brutality of the White men. In addition, all the incidents that occur in the Congo reveal the notorious nature of the Europeans who invaded Africa. They are selfish, greedy, arrogant, and merciless and are full of hatred and malice. Moreover, they are acting against religious values and human rights. In the Congo, Marlow meets a most infamous man, a devilish character named Kurtz, who symbolizes the values of materialism that dominated European culture. He is driven by an intense desire to exploit the ivory from the natives. In spite of this, Kurtz is a man with a wide scope of knowledge.

In fact, Kurtz may be considered to be a symbol of European civilization. However, after going to the Congo, he becomes transformed from a civilized man into a savage. Eventually, he falls ill and dies there. Experience teaches Marlow the reality of life in Africa. The White men are hypocritical: They say something, but they do the opposite of what they say.

²Timothy Vines, *An Analysis of William Blake’s Songs of Innocence and of Experience as A Response To the Collapse of Values*

“*Heart of Darkness* is, among other things, a commentary touching upon the harsh reality of imperialist control.”³ The novella can also be considered to be a political work because it deals with the topic of imperialism and colonialism which was imposed by Europeans on Africans. At that time, Conrad was strongly opposed to the idea of imperialism that pervaded Africa. Therefore, he wrote *Heart of Darkness* to criticize this situation and make his voice heard by his readers.

Although *imperialism* and *colonialism* are two terms that are often used interchangeably, there is a slight difference between the two. While imperialism is carried out under the guise of civilizing the people of Africa, colonialism is often exercised directly, without attempting to cover up the true intention: exploiting the resources of the continent.

In fact, Imperialism is a policy of conquering and ruling other lands. This ideology was highly prevalent between 1875 and 1914. Imperialism is based on the idea that when a strong country takes over a weaker one, it has the right to dominate the economic, political or cultural life of that country. Imperialistic countries see themselves as superior to other countries, and they want to civilize them by imposing their cultures on weaker cultures.

In Conrad’s novels, the essential issues are the loneliness of the protagonists, the role of luck and fate that can change the course of their lives. Conrad’s hero is often a runaway or rejected person, whose life is marked by fate and by the great desire for knowledge. One characteristic of his novels is that they seem to have been influenced by his own difficult and restless life. Thus, Conrad totally identifies himself with the principal actors of his novels, including the principal actors in *Heart of Darkness*.

³*Heart of Darkness*: The Hypertext Annotation, Joseph Conrad Biography

CHAPTER I

A FREUDIAN ANALYSIS OF MARLOW'S CHARACTER

Marlow, the protagonist of the novel, is an inquisitive man who wants to travel around the world and see new places. In fact, underlying the protagonist's desire to see new places is his search for self-awareness as well as his ambition to discover the heart of darkness, or the deepest recesses of his Id. According to Sigmund Freud's theory of psychoanalysis, personality consists of three important elements: namely, the Id, the Ego and the Superego, all of which work together to create complex human behaviors. The Id is the only element of personality that is present from birth, and this aspect of personality is entirely unconscious and comprises instinctive as well as primitive behaviors. Furthermore, according to Freud, the Id is the source of all psychic energy, which makes it the primary component of a personality. The Id is driven by the pleasure principle, which seeks immediate satisfaction of all desires, wants and needs. If these needs are not satisfied immediately, the result is a state of anxiety or tension.

According to Freud, the Id tries to resolve the tension created by the pleasure principle through the primary process, which involves forming a mental image of a desired object as a way of satisfying a need. Freud argues that the human organism is a complex system that uses energy that it derives from food for various purposes such as breathing, physical movement, perception and memory. Freud points out that physiological energy and psychic energy, the energy that supplies power for physiological activities such as thinking, could be transformed into one another. The Id was the point of contact between the energy of the body and that of personality. Freud attached special attention to the sex instinct. The energy of the life instinct is called *libido*, which is the drive behind personality.

The energy is stored in the Id and transferred between the physical and psychological parts of the human body, each part providing the other with energy, if needed. When the body derives its energy from food, this energy is distributed equally between the two sides. The Ego and the Superego obtain their energy from the Id.

The Ego is the conscious and rational part of the human mind, which functions on the principle of reality and self-awareness. The Ego's main function is to serve as a bridge between the Id's demands and the external world around us. In other words, The Ego attempts to achieve a balance between our conscious mind and moral (idealistic) standards created by the Superego. Moreover; the Ego prevents people from acting on their basic impulses. Daniel K. Lapsley and Paul C. Stey say, "(The Ego) is the center of reason, reality-testing, and common sense, and has at its command a range of defensive stratagems that can deflect, repress, or transform the expression of unrealistic or forbidden drive energies" (p. 2). The Superego is considered to be a mostly unconscious or pre-conscious part of human personality. It is the element of the personality consisting of our internalized ideals that we have gained from the society and our parents. The Superego works to suppress the urges of the Id and endeavors to make the Ego behave morally rather than realistically.

Before going to Africa, Marlow was in a state of Superego because he was an idealistic man with a strong sense of moral values. He wanted to go to these "blank spaces" since he dreamed of traveling to these places. Furthermore, the young man was full of energy and wanted to make his dream come true by going to these exotic places (HD, p. 10). This stage (Superego) functions at a preconscious level and is responsible for ideals and moral issues. The preconscious stage involves memories, dreams, wishes and fantasies. Whatever occurs at the preconscious level could sometimes become conscious. Marlow says, "I would put my finger on it and say, 'When I grow up I will go there'" (HD, p. 10).

According to Freud, the Superego stage is a mostly unconscious stage of unawareness. Marlow is at this stage because he does not know the reality behind these blank spaces. He simply has an ambition to go there and a superficial knowledge about what is happening in Africa. As Nic Panagopoulos mentions, “Initially, Marlow’s voyage is prompted by the innocent curiosity of a child wishing to explore the world and gain first-hand experience of its mysteries: “When I was a little chap” (p. 9). These places are blank spaces that hold a delightful mystery for him. He is a naive young man who thinks that White men in these lands are doing benevolent acts for the innocent people of the continent:

(Marlow): “Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration” (HD, p. 9).

Marlow’s journey in *Heart of Darkness* occurs in several phases: he must pass through, both literally and spiritually, three stations known as the Outer, Central, and Inner Stations, before he can see and hear the object of his search: Kurtz. He becomes involved in a journey from a familiar world into an unfamiliar one from the light of rational understanding to the darkness of instincts. When Marlow returns from the Congo, he has become another man, not so innocent (and naïve) as he used to be when he put his finger on the “blank spaces” on the map. This change is reflected in his personality by the transformation that has occurred in his way of looking at the world:

(Marlow): “True, by this time it was not a blank space any more. It had got filled since my boyhood with rivers and lakes and names. It had ceased to be a blank space of delightful mystery—a white patch for a boy to dream gloriously over” (HD, p. 10).

Before going to Africa, Marlow had dreams about seeing these places, which he thinks would help him discover his true self. His dreams are the product of the “reality” of his own mind. Freud worked on definitions of dreams in his book *The Interpretations of Dreams*, which introduces Freud’s theory of the unconscious with respect to dream interpretation. Regelind Farn says, “The insistence on dream and nightmare in *Heart of Darkness* anticipates some of the interest of Freud’s book *The Interpretation of Dreams*, which was published later in 1899. Freud argued that dreams are “coded signals for repressed fears and conflicts within the unconscious self”” (p. 11).

According to Freud’s theory, a dream occurs in the unconscious mind as wish-fulfillment. Freud argues that the dream is “the royal road to the unconscious” (p. 54). Freud distinguishes between the “manifest” and “latent” content of a dream. Manifest content refers to the dream itself. When a person remembers his/ her dream, the story of the dream, it is called “manifest” content. In other words, manifest content is the literal subject-matter of the dream with no hidden meaning. As Abdelaziz Nacer points out, “The disguised fantasies that are evident to consciousness are called by Freud the ‘manifest’ content of a dream or work of literature; the unconscious wishes to find a semblance of satisfaction in this distorted form he calls the ‘latent’ content” (p. 28).

Latent content, on the other hand, refers to the symbolic meaning of the dream, the hidden and underlying meaning of the symbols representing the content suppressed by the subconscious mind. In *Heart of Darkness*, Marlow’s journey to Africa is like a dream. He tells listeners about his dream, so he remembers and reports what happened in the dream. This is the “manifest content” of the dream while the details of the dream and his journey contain symbols and images that are called the “latent content” of his dream.

As Brian Spittles says, “Around that time, too, Freud was working on his theories of dreams and the unconscious, which would reveal the unpleasant dark forces of the human mind. Even idealistic dreams could be capable of negative interpretations” (pp. 5-6).

In *Heart of Darkness*, Marlow uses the word dream many times. He always repeats this word, though on different occasions. Like Marlow, the White men also have a dream. In fact, everyone in this realm has a dream, and he/she wants to make this dream come true. The White men’s dream is to go to Africa and exploit them in trade. Expanding British Empire through the trading of ivory is the dream of the White men. Marlow says, “The dreams of men, the seed of commonwealths, the germs of empires” (HD, p. 5).

According to Marlow, the whole voyage and the whole story seem to him like a dream and he cannot believe in what he saw and heard in Africa. Everything that happened there now seems incredible to him, and the listeners cannot be expected to feel what he is feeling about his journey in Africa. As Matt Jarvis puts it, “Our feelings, motives and decisions are actually powerfully influenced by our past experiences, stored in the pre-conscious and instincts from the unconscious” (p. 36).

(Marlow): “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” (HD, p 42).

Marlow cannot convey the truth of his experiences to his listeners nor is he able to express his feelings. From the Freudian perspective, the truth of human experiences and difficulties in communication are reflected in dreams. Freud argues that in dreams the truth of human experiences lie, and the motif of dreams is a major subject for critics of psychology in *Heart of Darkness*.

(Marlow): “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” (HD, p. 43).

One day, as Marlow goes to the Inner Station, he is half asleep on the deck of the steamboat. Marlow hears that two persons talking about Kurtz and the ivory. He becomes increasingly obsessed with meeting Kurtz. The idea of finding and meeting Kurtz becomes the sole preoccupation of Marlow’s mind. As Asif Ali points out, “As the figure of Kurtz presides over his own thoughts, the whole journey seems to become focused on Kurtz himself, as if Kurtz was that hidden core, the great ideal that was being sought out” (p. 42).

Marlow thinks that his journey to Africa is just like a dream, which later turns out to be a nightmare for him. When he meets Kurtz, he sees him in poor health. In fact, struggling with death in the last days of his life, Kurtz becomes a friend to Marlow. Kurtz trusts Marlow so much that he gives him some important documents to hide from the greedy manager. R.A Geroski says: “We are made aware of Kurtz’s symbolic role through the recurrent dream-imagery, which locates him as a phantom in Marlow’s dream” (p. 73).

Gradually, Marlow’s dream turns into a nightmare as he desperately surrenders to his fate. As Richard Ambrosini points out, “In ‘*Heart of Darkness*,’ ‘Dream’ describes the experience in Africa, and ‘Nightmare’ Marlow’s living out the ‘moral shock’ (p. 141) in which his encounter with Kurtz culminated” (p. 109).

(Marlow): “However, as you see, I did not go to join Kurtz there and then. I did not. I remained to dream the nightmare out to the end, and to show my loyalty to Kurtz once more” (HD, p. 117).

When Marlow narrates his story to his mates who are sitting on the deck of the boat, Marlow mentions two kinds of rivers: the Congo River and the Thames River. He begins to describe the Congo River as a snake which indicates something evil in Africa and his journey along the river is compared to a journey into one's Inner Spirit. In contrast, the Thames River is a symbol of civilization and ideal life, which is the opposite of the Congo River. So, Marlow begins to discover himself more and more, while at the same time discovering the evil nature of human beings.

Marlow begins to talk about his journey and the events that occurred in the process of his journey. He confesses that he went to the dead land and especially into the center, where he saw all kinds of poverty. The people living there had a miserable life and evil prevailed everywhere in the Congo.

(Marlow): "I was going into the yellow. Dead in the centre. And the river was there—fascinating—deadly—like a snake" (HD, p. 14).

After Marlow goes to the Thames followed by the Congo, he comes back to the Thames. In fact, he is going from the surface of life to the center and then back to the surface again. Thus, the closer Marlow approaches the center of Africa, the closer he approaches the "darkness" within his own personality. As Brian Spittles says, "A character who has ideals is almost certainly fated to come into conflict with reality at some point; or a character may be caught up in the disintegration of someone else's ideals" (p. 9). While telling listeners about his experiences in Africa, Marlow does not share with them the transformation that has occurred in his mind and especially in his personality. As Marlow says, "I don't want to bother you much with what happened to me personally" (HD, p. 9).

When Marlow tells his story to the listeners, he is in a bad mood and feels exhausted. Having learned important lessons about the human condition, he has become wiser after this journey. He has switched from being a person in the Superego stage to one in the Ego stage. We all know that when we travel from one place to another, this new experience influences the person concerned. At times, it may be a bitter journey or a nice one. Nevertheless, in either case the journey will have an effect on the personality of the traveler.

Marlow confesses that most European people do not know the reality about the White men and what they are doing in Africa. In fact, people in Europe are blind, like Marlow, in thinking that the White men are good and they go to Africa to civilize the native people. Marlow wants to tell everyone about the reality and “the inner truth” (p. 55), of which most people are unaware, the inner truth that the White men go to Africa only to exploit the people living there. The pretext that the White men introduce for their behavior is that they want to civilize the natives of the continent. However, the reality is quite different: they have gone to Africa to destroy and ruin everything there. The White men only care about themselves and their material interests in the Congo. This situation shocks Marlow. Marlow’s feeling in his dream-like journey being separated from reality means that everything surrounding him is just an illusion, and that he has been kept away from the truth of things. Indeed, he can hardly believe what he sees there.

When he goes to the Congo, Marlow sees the inner truth because what he sees has turned out to be in contradiction to what he expected. When he returns to his homeland, Marlow becomes weary of his journey. The journey has proved to be a bitter experience for him, resulting in his desire to share his experiences in Africa with other people to make them aware of the true nature of the White men they look up to. “The inner truth is hidden” from most people in Europe since they know little about the White men’s cruelty and injustice toward the natives of Africa:

(Marlow): “When you have to attend to things of that sort, to the mere incidents of the surface, the reality—the reality, I tell you—fades. The inner truth is hidden—luckily, luckily” (HD, p. 55).

At the beginning of the novella, there is an important incident that occurs in Europe, which foreshadows the events that Marlow will live through in Africa. Suddenly, Marlow observes something ominous in the atmosphere of the office of the Company: The image of two knitting-women with their angry and hostile looks strike him as mysterious and sinister beings. When Marlow meets these two women outside his interview room in England, he feels very uneasy. This incident is regarded as a bad omen. In fact, Marlow begins to feel somewhat disturbed after seeing these two women. It seems to Marlow as if they were knitting his fate in black wool, and the scene foreshadows how Marlow’s fate will change for the worse when he goes to Africa.

(Marlow): “Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool. The slim one got up and walked straight at me— still knitting with downcast eyes. . . I began to feel slightly uneasy. You know I am not used to such ceremonies, and there was something ominous in the atmosphere. It was just as though I had been let into some conspiracy. I don’t know something not quite right; and I was glad to get out” (HD, pp. 13-14).

There is another incident which foreshadows the events that Marlow will witness in Africa. Marlow goes to a doctor who wonders why he should want to go to Africa, and who tells him that he will have a different way of looking at the world after he returns from Africa.

(Marlow): “‘The changes take place inside, you know.’ He smiled, as if at some quiet joke. ‘So you are going out there’” (HD,p. 16).

To sum up, during his journey to the Congo, Marlow’s attitude to the world changes dramatically as he becomes confronted with the bitter reality he used to be blind to. In fact, Marlow has literally become another person. As Nic Panagopoulos says, “*Heart of Darkness* moves from mask to the reality, and this is reflected in the form which the narrative takes” (p. 76). Before going to Africa, Marlow was an optimistic man who believed in the essential goodness of humanity and who had a positive attitude toward the human condition. However, having discovered the dark side of human beings during his journey in Africa, Marlow returns to Europe devastated by a sense of desperation arising from his conviction about the depravity of human beings and the impossibility of improving the human condition.

CHAPTER II

MARLOW'S TRANSFORMATION FROM INNOCENCE TO EXPERIENCE

2.1. The White Men's Violence Toward the Natives

Marlow undergoes a significant transformation during his journey to Africa. When Marlow goes to the Congo, he finds that everything is quite different from his home country. Marlow says that he has seen many acts of violence and cruelty committed by the White men, who have no mercy and seem heartless. According to Marlow, the White men only think about themselves and seek to achieve control over everything. After witnessing these sad sights, Marlow realizes how naïve he used to be in his way of looking at the world.

When Marlow goes to the first station, he sees the conditions in which the natives live. At first, he thinks that the natives are like enemies or criminals because the Europeans in the Congo call them enemies, criminals and sometimes rebels. Before long, however, he discovers that the natives are very simple, powerless people. They are good-mannered and well-meaning people, quite unlike the Europeans, whose complexions are white, but whose hearts are black. The complexions of the natives are black, but their hearts are white. In fact, the White men use all kinds of brutality and violence against the innocent Africans:

(Marlow): "It was just robbery with violence, aggravated murder on a great scale, and men going at it blind—as is very proper for those who tackle a darkness" (HD, p. 8).

Marlow used to think that the White men had come to Africa in order to civilize the native people and be enlightened by their culture. As Brian Spittles mentions, “Expecting to find the Europeans in Africa humane and enlightened, he discovers that the natives are cruelly ill-treated, abused and exploited. He is eager to press on up-river to explore the little-known interior” (p. 31). The White men are lazy and selfish; so, they make the natives work for them, similar to slaves. The Europeans exercise power and authority over the natives since they think that, unlike the natives, they are cultivated and sophisticated people. In fact, the Europeans in the novel see the African natives as primitive, uneducated and barbaric savages. They consider Africa to be a geographically mysterious location. Moreover, some critics, such as Chinua Achebe, argue that Conrad’s image of Africa in the novel depicts the African people as primitives and savages. It is said that Conrad depicts Africa and the African people as in his mind as he imagined them to be; however, to the contrary, Africa can be seen as an antithesis to Europe and therefore to civilization. As Sara Assad says, “*Heart of Darkness* is not just a novel, but it also portrays a real story of the Africa in which many people suffered, tormented and died because of Europeans’ violence during the time of slavery and colonization” (p. 16).

Marlow sees all kinds of violence, brutality and cruelty in Africa. Moreover, he witnesses how cruelly the White men treat the natives. Among the Europeans, there are some who could not bear the hard living conditions in Africa. These hard living conditions affected the Europeans and Africans alike. For example, not being able to bear the hot climate in Africa, a Swede commits suicide. Marlow is shocked by this White man’s hanging himself since he was not expecting to encounter such miserable conditions in the Congo.

(Marlow): “The other day I took up a man who hanged himself on the road. He was a Swede, too.’ ‘Hanged himself! Why, in God’s name?’ I cried. He kept on looking out watchfully. Who knows? The sun too much for him, or the country perhaps”(HD, pp. 21-22).

Moreover, there were others who died of fatal diseases because they could not bear the extremely difficult life in the wilderness of the Congo. The first meeting between Marlow and the local population was in the station of the company. In the outer station, Marlow witnesses much corruption and degeneration. In one incident, he sees a group of African people walking and working together, White men putting iron collars onto the natives' necks and the natives being restricted with chains and being treated like animals. Marlow is shocked when he sees this spectacle before him. Naturally, he sympathizes with the victims of this persecution in spite of thinking that the White men treat the natives very kindly. He finds that they are desperate and lack the strength to struggle against the White men. As Martin Tucker points out: "He is shocked at his first view of African natives: starving, wasted figures, they are chained together and can hardly stand upright for lack of strength" (p. 29).

(Marlow): "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" (HD, pp. 22-23).

Marlow sees the scene of the natives being treated as savages and compares the white men to devils who are leading these natives that are connected by chains. He has already heard about devils, but for the first time in his life he has seen devils leading other men like cattle. The White men are leading the Black men, who are no different from themselves, except for the color of their skin.

(Marlow): "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," (HD, p. 24).

Charlie Marlow is shocked by the Europeans in Africa and naively thinks that they are coming to civilize people, not to exploit them. When he was in the outer station, he saw everything scattered with the White men controlling everything and setting up goods manufacturing. Furthermore, they collect ivory everywhere.

(Marlow): “They approached again, just as the manager was saying, ‘No one, as far as I know, unless a species of wandering trader— a pestilential fellow, snapping ivory from the natives’” (HD, pp. 52).

This is a declaration by Marlow that he saw in Africa all kinds of violence, cruelty, greed and obsession with material wealth. The Europeans went to Africa not to civilize them, but to exploit them. They commit all kinds of physical violence against a group of people, which results in injury, psychological pain, and for the most part, to the deaths of people. They use these kinds of powers to acquire what they want, such as ivory or making people work hard. They even insult the natives because the Europeans think that the natives are below them. The Europeans in Africa use the ugliest force against the natives, including the destruction of property and occasionally genocidal acts to dispose of them, thus leading to the deaths of many innocent people. They make the African natives work like animals day and night without rest.

When Marlow returns from Africa, he has the idea that someone can have power over another which derives from others who are weaker. Similarly, we can see that in Africa the people are very weak and they do not have the power of the White men.

The White men derive their power from the weaker natives in Africa and they do all kinds of cruelty. Marlow says, “...since your strength is just an accident arising from the weakness of others” (HD, p. 8).

Marlow gets shocked when he sees how badly the White men treat the African people who are very miserable due to the bad treatment they are being subjected to. The Africans are powerless and weak people; they are hopelessly dependent on the Europeans. Marlow sees the thirst for violence in White men's eyes as they pass by him without looking at him.

(Marlow): "All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages" (HD, p. 23).

Originally, Marlow was an idealistic man. Previously, he thought that imperialism was good in itself because it contributed to civilizing what he thought primitive Africans. Gradually however, Marlow becomes painfully aware of the injustices and cruelty of the European rule in Africa. In the Congo, Marlow sees Europeans acting with feelings of hatred toward the African people and treating them in a most cruel manner. He witnesses Europeans committing acts of brutality and violence against the Africans. Marlow's thoughts about imperialism in Africa begin to change. He becomes convinced that, in practice, imperialism is based on the violation of human rights and exploitation of the innocent natives of Africa. As Brian Spittles says, "His first impressions of European culture in Africa are entirely different from his expectations" (p. 31).

The Europeans want to benefit as much as possible from the African natives without having mercy in their hearts for them. He sees that the Europeans came to take control over everything and are trying to spread their excuses of civilization and Christianity to the savages. The company that settled in the Congo has stations. Each station is controlled by an agent whose main mission is to keep ivory.

The White men want to make money by exploiting the African people, on their lands and the main purpose was ivory. When Marlow was in Africa, he saw a painting relating to Kurtz. Kurtz is a trader who came to Africa in order to collect ivory from the African people. The painting depicts a blindfolded woman holding a torch on a black background. The woman represents the Europeans who had gone to Africa to introduce “the light” of the torch to the ignorant African natives, who are blind to the evil nature and acts of the Whites. The White men think that they are superior to the Africans and treat them as if they were objects or enemies and not as if they were thinking people. Marlow thinks that the White men who travel to Africa are going to enlighten, bring technology and educate the natives. He did not think that he would see all kinds of harshness and inhumanity. He sees the Black slaves unhealthy and emaciated, some of whom are waiting to die. This scene annoys him and becomes very painful for him. As Suman Bala says, “Marlow’s journey is a journey into the abyss of mankind. He is anxious to uphold the white man’s role among the primitives. However, when he reaches Africa, he sees no evidence of restraint. Everything seems meaningless” (p. 102).

Marlow’s journey to the Congo River is a discovery of the dark side of human beings and his aim is to achieve self-realization or self-acknowledgment while seeking an important person, namely Kurtz. He sees how this man has power over the natives and his aim was only to collect ivory from the people. Kurtz uses all kinds of brutality towards the African people.

He kills them and commits atrocities against them. Moreover, there is nothing that can stop his abuse and crimes against others. Kurtz had the opportunity to be corrupted like the other White men along the Congo River, but he is different from them in terms of his talents.

As Conor Dawson says, “During Marlow’s netherworld journey, he undergoes a fracturing of self-identity due to witnessing a stream of violent events. This results in a loss of self that is reflected in the death of his double, Kurtz a perpetrator of such crimes” (P. 12). Kurtz is well educated and the most civilized man in the Congo;

however, the wilderness affects him and changes him into a devil. He snatches the ivory from the natives and he treats them like slaves. He was a respectable person and had morals and dignity. However, he neglected his beliefs and transformed into an evil figure who had done horrific things.

Kurtz is an imperialist man who recommends bringing civilization or enlightenment to the African people, but after he arrives in the Congo, his greed changes him into another man: a man looking for wealth and power, having seemingly forgotten his original mission in Africa. He wishes to benefit from each station and does so for the trade. According to Freud's theory, everyone of us, including our personalities, is influenced by our parents or society and we notice this in Kurtz and Marlow's personalities. They are both affected by society and we can notice from the novella that Kurtz has become another person in Africa. He begins to lose his Superego and reverts to the Id stage, which is in line with Freud's structural theory of the Ego and the Id. Kurtz became another person, a person dominated by the Id who wants to do everything. His having become a brutal person with his actions is due to this Id stage.

The transformation occurring in Kurtz's personality changes him into another person, from a good person to a bad one, from a good man in Europe to a greedy imperialist and agent of evil on the Dark Continent. The jungle affects both Kurtz's and Marlow's personality. However, Marlow becomes dominated by the Ego stage.

Kurtz is the most obvious representation of the Id with society as the constraint or the Superego. Kurtz has nobody to answer to; his sole purpose is to ensure that he obtains ivory. In the darkness of the jungle, nobody can see him, nobody can judge him or stop him. The Superego disappears, and only the Id remains. Only the deepest wishes and needs of man remain, which, according to Freud, are often violent and sexual. This manifests itself as Kurtz making himself into a type of god through terror. Heads on sticks are an example of this.

(Marlow): “He bothered me enough when he was here. Each station should be like a beacon on the road towards better things, a centre for trade of course, but also for humanizing, improving, instructing” (HD, p. 52).

The human psyche is dominated by the Id because the Superego loses its purpose of protecting society from the innermost desires of the Id. Kurtz, as mentioned before, stands for the Id. He is the man from the British Company stationed deep in the heart of Africa. Kurtz is the most proficient man at obtaining ivory. However, he is also suspected of losing his sanity. The Id is responsible for sexual and aggressive drives, which is clearly manifested in Kurtz’s personality. He has a native African mistress and he carries out aggressive actions. Therefore, he has experienced some kind of transformation from the Superego to the Id. As Zineb Tigane mentions, “ The superego is the part of the personality that represents the conscience, the moral part of us.

The superego develops due to the moral and ethical restraints placed on us by our caregivers. It dictates our belief of right and wrong. The Superego is sometimes represented by an angel sitting on someone’s shoulder, telling the ego to base behavior on how the action will influence society” (p, 39).

There are several scenes in the novel which make Marlow angry and shock him. These scenes reveal what is happening in Africa, how cruel the White men are, and how badly they treating the natives of the Congo. When Marlow is in the first station, he wants to see Kurtz because he is obsessed with meeting this man and he wants to take him back to Europe. Marlow discovers that his steamboat is broken, and so he needs rivets to repair it. He stays there for a long time to obtain the rivets, but he also faces bad treatment from the White men there. Actually, the white men have tried to bring rivets from another station and Marlow gets angry and feels disturbed about this case. He wants them to bring the rivets as soon as possible, but the White

men will not do so. Since Marlow fails to obtain the rivets quickly, he is unable to repair his steamboat in a short time. The delay in providing the rivets on time implies that they are not taking their job seriously. Moreover, this suggests that the company is not functioning properly, and that they are far from being efficient.

(Marlow): “What more did I want? What I really wanted was rivets, by heaven! Rivets. To get on with the work—to stop the hole. Rivets I wanted. There were cases of them down at the coast—cases—piled up—burst—split! You kicked a loose rivet at every second step in that station-yard on the hillside.” (HD, p. 44)

Marlow gets so angry that he screams when he is unable to acquire the rivets he desperately needs. From his words, we can understand that the White men are lazy, negligent, careless, and selfish people, and that they do not care about others. They only care about themselves and exploit other people.

They are very egoistic and only think about their own interests. When he sees the White men’s negligent attitude, Marlow becomes so exasperated that he begins to shout loudly at them.

(Marlow): “I slapped him on the back and shouted, ‘We shall have rivets!’ He scrambled to his feet exclaiming, ‘No! Rivets!’ as though he couldn’t believe his ears. Then in a low voice, ‘You ... eh?’ I don’t know why we behaved like lunatics. I put my finger to the side of my nose and nodded mysteriously” (HD, pp. 46-47).

Another incident in the story reveals that Marlow has become increasingly obsessed with obtaining the rivets as soon as possible. He urgently needs the rivets in order to start sailing off to the inner station, where Kurtz stays. However, the Europeans treat him very badly.

(Marlow): “I said I could see that very well, but what I wanted was a certain quantity of rivets—and rivets were what really Mr Kurtz wanted, if he had only known it. Now letters went to the coast every week” (HD, pp. 44-45).

Marlow sees all kinds of corruption and destruction in Africa. He does not expect that he will see violence and death everywhere. Marlow becomes angry when he finds that the White men are using their power against innocent people. As Nic Panagopoulos says, “corruption and death are omnipresent in the “Heart of Darkness”” (p. 68) and “everything, both natural and man-made, seems to be in a state of decomposition returning to its origins” (p. 89). Marlow witnesses the brutality of the Europeans towards the African people and how cruelly they treat them in every situation.

2.2. Freud’s Theory of Death Drive

Another important theme in *Heart of Darkness* is death, which can be linked with Freud’s theory of death drives. In his book, *Beyond the Pleasure Principle* (1920), Freud first depicts the theory of drives. He considers the death drive as a necessary and important motif of the human mind. He says, “The goal of all life is death”(p, 50). Freud argues that the mind consists of two oppositional forces, the first one being called the life drives, *Eros*; and the second one the death drives, *Thanatos*. Whereas Eros is a positive drive that aims to enhance unity, cohesiveness, procreation and creativity, Thanatos is considered to be a negative drive and associated with

negative emotions such as fear, hate, and anger. Furthermore, Thanatos suggests destruction and decadence. The conflicting aims and processes of these two motives create the inner dynamics of the mind.

A significant part of Marlow's experiences in Africa has to do with the incidents of death he witnesses in several parts of the continent. When Marlow is appointed to go to Africa, he is assigned to replace Captain Fresleven, who died due to quarreling over two black hens with tribal chieftain. Fresleven was a boat captain working for the Company, whose death created a vacancy that Marlow was supposed to fill. Fresleven is described as a peaceful and gentle person, yet his death occurred as a result of his own actions. When he began beating the old chief with a stick, one of the tribesmen, probably the chief's son, killed Fresleven. The villagers ran away, leaving Fresleven's body in the spot. Marlow finds the captain's body, untouched. But the corpse has been reduced to bones, lying where the man was killed, covered by the grass that had grown there.

Perhaps, the man may have suspected that he would not be able to kill the White man because of some terrible power the White man possessed. Indeed, the villagers immediately flee when they find that Fresleven is dead, fearing that some disaster may occur.

What happens in this incident can be interpreted from the Freudian point of view. Within this framework, one can safely assume that it is hate and anger induced by *Thanatos* which leads the tribesmen to kill Freslevn. As Havi Carel says, "Aggression can also be conceptualised as neutral energy, as a resource that can be implemented to ethically diverse aims. The death drive is an inherent tendency, which cannot be eliminated, but can be diverted or sublimated" (P, 4). Therefore, we may infer that human beings are seen as physical beings that are capable of killing other human beings, just like animals. Such a perspective ignores man's spiritual and psychological aspects. In fact, Marlow gets terribly shocked when he arrives in Africa and hears the true account of what happened from the people there. Upon looking at

Fresleven's corpse, Marlow is surprised to find that the grass has grown over his corpse, which implies that human being has no value in Africa.

(Marlow): "... that I heard the original quarrel arose from a misunderstanding about some hens. Yes, two black hens. . . And at the same time to be told that Fresleven was the gentlest, quietest creature that ever walked on two legs" (HD, pp. 11-12).

Throughout Marlow's voyage to Kurtz's station, Marlow comes across the helmsman of the steamboat, a black man steering the steamboat. Marlow describes him as an athletic and foolish character because he acts as if he were an important person in front of people. However, when alone, the helmsman becomes a very passive person. Marlow criticizes the African helmsman for the way he steers the steamboat. Later on, he dies at Marlow's feet when some natives attack the steamboat on which Marlow has been traveling.

The helmsman dies in front of Marlow, who throws his corpse into the Congo River in order to avoid being eaten by cannibals that may happen to see his corpse. Marlow does not want the deceased helmsman to be eaten by cannibals; he prefers the fish in the river to eat him.

(Marlow): "Oh, quite! I had made up my mind that if my late helmsman was to be eaten, the fishes alone should have him. . . but now he was dead he might have become a first-class temptation" (HD, p. 85).

This spectacle shocks Marlow, who consequently becomes very sad. Furthermore, we can notice Marlow's humanity, selflessness and good-heartedness in sharp contrast to others. He feels a deep sorrow over the helmsman's death. Marlow

sadly remembers how the helmsman helped in steering the steamboat, which was a typical example of partnership. Marlow sadly describes the helmsman's corpse, stating that the helmsman was very heavy, heavier than any other man on the earth. Marlow gently hugs the helmsman before carrying him to the side of the boat and throwing him into the river. He feels pity for the helmsman because Marlow thinks that the black man did not deserve to die in this manner. In spite of criticizing and disliking the helmsman's behavior, Marlow cannot forget him and misses him exceedingly. He mourns the helmsman's death and he anticipates that the death of Kurtz will be like that of the helmsman. As it will turn out, Kurtz's corpse will be thrown into the mud, which is the only difference between the two incidents of death. By implication, one can say that death remains the inevitable reality whether you are an ordinary man like the helmsman or a powerful man like Kurtz. Apparently, Marlow values the helmsman more than he values Kurtz. Although he has not known the helmsman for a long time, Marlow's ability to see the helmsman as a valuable person allows us to see the black man as a human being instead of as an animalistic creature.

(Marlow): "No; I can't forget him, though I am not prepared to affirm the fellow was exactly worth the life we lost in getting to him. I missed my late helmsman awfully—I missed him even while his body was still lying in the pilothouse" (HD, p. 83).

Upon this incident, Marlow realizes that death in the Congo is very easy and that human beings are worthless. He painfully discovers how the people living there die day by day without any value given to human life. During his journey, Marlow observes the racial discrimination that dominates the African society. The so-called 'civilized' white men treat the natives of the African Congo in most cruel and inhumane ways.

Another spectacle of death involving the natives in the Congo is about a middle-aged Negro's body lying on the ground with a bullet-hole in the forehead. This incident implies that the Negro had been shot by a White man. As we know, the African people are very poor and do not have modern weapons. Their only means of fighting against the Europeans is by using arrows and simple arms. They are totally defenseless against The White men, who are incomparably stronger than the natives in everything. Marlow depicts how the White men hate the Africans for their race and treat them as inferior beings. This bloodshed in the Congo impacts Marlow when he sees many people killed randomly every day and in a random way. He sympathizes with the natives, the innocent victims of the White Men's persecution:

(Marlow): "Unless the body of a middle-aged negro, with a bullet-hole in the forehead, upon which I absolutely stumbled three miles farther on, may be considered as a permanent improvement"(HD, p. 30

Moreover, Kurtz's death has deeply affected Marlow because he thought that Kurtz was a strong man with the power to control people. Kurtz is a talented and intelligent person who kills Africans and steals away their resources in order to accomplish his own aims, one of which is to rise within the Company. As he is dying in front of Marlow, this is the first time the protagonist has seen Kurtz as a weak person. Marlow feels pity towards him but he cannot do anything for him. He sees how this strong man has turned into a weak person. Uttering his last words before he dies, the dying man says: "The horror! The horror!" Upon hearing these words, Marlow gets terribly shocked and realizes that the word horror as Kurtz uses it means the horror of death which Kurtz has always feared. Viewed from the Freudian perspective, this incident can be associated with the death drive. As Elsie Smith mentions, "In Freud's view, the self-destructive behavior is an expression of the energy created by the death instincts. When this energy is directed outward onto others, it is expressed as aggression and violence" (p, 32).

Marlow describes Africa in the novella as a dark continent, a country filled with all kinds of violence, death, and diseases. Marlow is terribly astonished by the scenes of death in Africa, which are symbolized by the word “flies” being repeated three times in the novella. Here, “flies” turning around dead bodies stand for death. The first mention of flies occurs when Marlow describes Africa and how death pervades it.

(Marlow): “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” (HD, p. 7).

The second time he mentions flies is when he is talking to the agent, who dies in Chapter One.

(Marlow): “In the steady buzz of flies the homeward-bound agent was lying finished and insensible” (HD, p. 29).

The third time that flies are mentioned is when Marlow talks about Kurtz’s death.

(Marlow): “A continuous shower of small flies streamed upon the lamp, upon the cloth, upon our hands and faces” (HD, p. 117).

2.3. Kurtz as the Id: The Existence of Dark and Evil in Human Beings

When Marlow arrives at the Central Station and meets the manager of the station, he tells Marlow that Kurtz

“...is an emissary of pity, and science, and progress,
and the devil knows what else” (HD, p. 39).

Kurtz is a man of wicked nature who represents the Devil himself. Apart from being vicious, he is also intelligent. After Marlow reaches the Inner Station and finds Kurtz, he hears in the Inner Station different kinds of rumors of Kurtz's evil deeds have gone beyond what one can imagine. On one occasion, Marlow sees a row of severed heads hanging on sticks. Then, he learns that they were brought from the natives who rebelled against Kurtz's absolute domination and were displayed as a warning to people who may want to oppose him. Kurtz does not allow any opposition from the natives against his absolute power and authority. The natives that have gathered around Kurtz worship him as if he were a god. Kurtz's monstrous actions against the people in the Congo are not limited to the natives. The Russian worker who obeys Kurtz's orders says that after Kurtz stole his ivory, he declared that he would shoot him.

(Marlow): “...because he could do so, and had a fancy for it, and there was nothing on earth to prevent him killing whom he jolly well pleased.” (HD, p. 94)

Kurtz is an arrogant man who considers himself to be superior to others. He engages in evil simply because he is capable of doing so. Having seen his behaviour, Marlow concludes that Kurtz is insane. Kurtz's actions reveal that he is completely aware of his actions because he commits acts of violence deliberately.

Actually, he is a product of the European culture. As Cedric Watts says, “In *Heart of Darkness*, Marlow emphasizes that Kurtz, who becomes corrupt in the African wilderness, is the product of all Europe including England. All Europe contributed to the making of Kurtz” (p. 60). Kurtz is both devilish and childish and, as Marlow thinks, he may be “hollow at the core” (HD, p. 97).

When he finally comes face to face with Kurtz, Marlow finds a tall sickly figure who looks like “an image of death carved out of old ivory” (HD, p. 100). As Ian Watt says, “We may have strong doubts about this unduly favorable gloss on the horrors that Kurtz actually performs, his killing, violence, and accepting human sacrifices offered to him; but it is in any case not clear that such a view of native influence upon Kurtz was part of Conrad’s intention” (p. 90). Kurtz is a physically weak person; though he is intelligent, he is not a genius, nor is he a noble man.

Kurtz has been transformed into a corrupt creature like everyone else in the Congo. He commits the same crimes, the same barbaric actions, as the other White men. Even though he is one of the most civilized characters in the novel, he still yields to corruption, which bears testimony to the fact that he stands for Id. As Sigmund Freud says, “Naturally, the id knows no values, no good and evil, no morality. The economic, or, if you prefer, the quantitative factor, which is so closely bound up with the pleasure-principle, dominates all its processes”(p. 2).

Kurtz could possibly represent the Devil in that he used to be a good man who later turned out to be evil. Like the Devil, Kurtz was originally an honorable figure with morals and dignity. However, Kurtz has eventually abandoned his beliefs and become transformed into a man capable of committing terrible acts. Also, he is a charismatic man who can easily urge others to follow his beliefs. Similar to the Devil, Kurtz has been isolated from humanity and has turned back to a primitive mindset. Ironically however, as he dies, Kurtz suffers from a guilty conscience as he painfully acknowledges the atrocities he has committed, and is horrified by them.

Another important consideration about the novel is the constant struggle between light and dark, which represents the conflict between good and evil. At the beginning of the novel, when Marlow describes Europe, he says:

(Marlow): “We live in the flicker—may it last as long as the old earth keeps rolling! But darkness was here yesterday”(HD,p.6).

Marlow suggests that even though they are living in “light” times now, the darkness is always out there, hiding, waiting to surround the light. Through this imagery, Conrad seems to be saying that no matter how honorable someone seems, there is always a hidden threat of darkness within them. On the other hand, the word light implies that there is a potential for good within each person. This point can be clearly seen in Marlow’s actions towards Kurtz’s widow. Instead of telling her about the monster that Kurtz had turned out to be, he lets her maintain her beliefs that he was a good and honorable man. This shows that every person is capable of both good and evil, and it is simply the circumstances that influence the decisions they make. Conrad seems to be saying that man can be neither entirely good nor entirely evil, but instead is a mixture of the two. He does this by showing the reader both Kurtz and Marlow: two sides of the same coin. Marlow sees the darkness everywhere in Africa and discovers the darkness in the eyes of the African people. Moreover, he discovers the darkness of the White man’s behavior towards the African people.

As Marlow goes deeper into the heart of the Congo, he sees the darkness, especially at the Inner Station. He sees how brutally Kurtz treats the natives. Marlow finds that Kurtz has a black heart and wants to collect all the ivory in the Congo.

(Marlow): “Hadn’t I been told in all the tones of jealousy and admiration that he had collected, bartered, swindled, or stolen more ivory than all the other agents together?” (HD, p. 77).

Kurtz is an evil man who tyrannizes the native people in Africa. At all times, he wants to collect ivory and occasionally, using violence, steals ivory from the natives. In fact, Kurtz sets himself up as the god of the innocent natives, who worship him and act like slaves doing whatever he tells them. Whoever dares to disobey his orders is sure to be punished most severely. Kurtz always wants to be in charge and the chief man to the extent of being like a god. In fact, he has a charisma that has changed him into an entity similar to a god, an African god, a black deity:

(Marlow): “You should have heard him say, ‘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” (HD, p. 80).

Narrating the story of his experiences during the travels along the river, Marlow, at times, stops to reflect on Kurtz’s nature and the implications of the journey. He recalls that Kurtz has become almost insane in the last days of his life. Marlow points out that Kurtz has become an integral part of the darkness and the evil that he has established in Africa.

Kurtz has been drawn into the spirit of darkness. Marlow achieves wisdom when he gains insight into the darkness of Kurtz’s soul. Marlow reflects that, for those who have not travelled into such dark regions, this darkness is impossible to fully grasp. Kurtz has a magic and power that reveals his relationship with darkness. In fact, he has become part of the darkness.

As Suman Bala says, “Kurtz enters the heart of Africa with the explicit intention of spreading the light of civilization in its dark regions. His dream, however, ends in a nightmare. A solitary life, deprived by extreme circumstances, Kurtz raves about “My intended, my ivory, my station, my river.” He thinks himself lord of all he surveys. Ivory plays an important role in the corruption of Kurtz. Marlow recalls that there were heaps of ivory in Kurtz’s station. (p. 111).

Throughout the novel, Marlow associates light with knowledge and darkness with brutality. As he begins to narrate his story, connecting light with civility, we can see that he goes deeper into “the middle of darkness,” which is one of the most important metaphors for the African jungle. Gradually, Marlow begins to realize that brutality is a primitive culture. Finally, the metaphor of darkness is suggestive of Marlow’s idea that the only reality about civilization is that it is unreal and unworthy. Kurtz is an educated man with many talents. He has come to Africa to educate African people, but later he has turned out to be an oppressor and a brute due to his greed and ambition to make a big fortune.

(Marlow): “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; and by and by I learned that, most appropriately, the International Society for the Suppression of Savage Customs had entrusted him with the making of a report, for its future guidance” (HD, pp. 81-82).

Kurtz’s personality reminds us the protagonist of the play *Doctor Faustus*, written by Christopher Marlow. Dr. Faustus is a talented German scholar who has a wide scope of knowledge. Nevertheless, he feels dissatisfied with his situation and craves unlimited knowledge. Out of a desire to become more powerful than others,

Dr. Faustus practices magic and sells his soul to the devil for twenty-four years to achieve power, experience, pleasure and knowledge. Like Dr. Faustus, Kurtz desires to become more powerful than others. Moreover, Kurtz wants to acquire as much ivory as possible from Africa. He wants his desires satisfied, but instead brings disaster upon himself. Kurtz, originally an educated and civilized man, sells himself to the jungle. Like Dr. Faustus who has sold himself to Lucifer, bringing catastrophe to his soul and ultimately death. Similarly, Kurtz also dies, with Marlow not being able to help him.

(Marlow): “And 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” (HD,p.79).

The company describes Kurtz as the best agent serving in Africa. However, during his service in the Congo, Kurtz has turned out to be a vicious figure whose soul and personality are dominated by evil. As J.H Step says, “Kurtz has many facets in Marlow’s shifting presentation of him, but a major one is that of the specifically modern hero: diabolic in the concentration of his deviant will and his intellectual gaze, pursuing forbidden experience with the inverted dedication of a questing knight – at-arms, contemptuous of others and of himself, radical and unsatisfied, without outer convention of inner core, the lonely alien in our midst. He is the subverting stranger, the man without qualities (in Musil’s phrase), who has overthrown all the impostures and seeming values of the world around him” (p. 21).

Kurtz's evil nature brings to mind the famous character Iago in Shakespeare's *Othello*. Iago is a very wicked man who commits evil deeds like the Devil. He is capable of destroying everything around him with his thoughts and actions. Like Iago, Kurtz has destroyed everything and killed many innocent people in Africa. Moreover, he kills innocent people with his thoughts and doubts, just like Iago killing Othello and Othello's wife with his evil thoughts. As C.B. Cox argues, "From the Marxist point of view, Kurtz is seen as an embodiment of all the evils which are created by free enterprise in a capitalist system. In contrast, some readers find in Kurtz a devil whose fascinations, like those of Milton's Satan, it is difficult to resist" (p. 16). At first, Marlow thinks that the corruption and devastation in the Congo result from the Company's ignoble activities. Yet, when he turns to Kurtz, Marlow discovers that the decay and corruption he sees there can be attributed to Kurtz.

Marlow has always thought that, by nature, everyone is good in spirit and good-hearted like himself. However, when he goes to Africa and sees the tyranny of the White men over the natives.

Furthermore, he sees Kurtz's wretched personality and his evil soul. Marlow painfully discovers that the White men are very selfish and can do anything for their own interests. Actually, the evil that pervades the Congo represents the hidden potential in every human being for committing evil acts. As Sunman Bala says, "Marlow's mission in narrating the story is to preach the meaning of his descent into the heart of darkness of the self and there to confront Kurtz, symbolic of the evil that lurks in every man" (p. 96). When he meets Kurtz, Marlow discovers, through his observation of Kurtz's conduct, that his life is far more fantastic and horrifying than the rumors about him, and that there is an evil spirit in every human being. Marlow realizes that Kurtz is actually a perfect example of the insatiable greed which motivates many human beings. As Beth Ash says, "At the very bottom, beneath the pride and power, Marlow sees Kurtz's hungry, vengeful, empty self, full of impotent anger and fear, unceremoniously reduced by a world that, in its derisive contempt, seems as cruel as Kurtz himself" (P. 139).

Marlow gets surprised when he sees Kurtz's wicked deeds. Marlow says that what he sees in the Congo is just like a nightmare to him, for he has always had a positive opinion of human nature. So, he has great difficulty believing that human beings may have an evil spirit. He realizes that Kurtz, who was presumably a good person before coming to the Congo, has become an evil man with wicked intentions, whose evil deeds may be regarded as a dark shadow of European imperialism. As Allan H. Simmons writes, "In the face of brutality Marlow witnesses on his journey upriver, Kurtz comes to represent the last hope to redeem the imperial ideal" (p. 90).

Marlow thought that "each station should be like a beacon" (HD, P. 52). Illuminating the lives of the people around it. However, after coming to the Congo, Kurtz has lost his personality, becoming cruel and barbarous. Furthermore, he commits atrocities just like a mad man. Kurtz enjoys unlimited power and authority in the jungle for a long time, with the result that he becomes all the more barbarous as time passes by. It seems as if Kurtz is taking a curious pleasure both from collecting ivory and torturing the innocent natives of the Congo. Here, once again, Freud's pleasure principle appears to be at work. To quote John Tessitore, "Kurtz's relentless and brutal pursuit of ivory illustrates the exercise of primitive instincts, instincts which are deeply rooted in the pleasure principle" (P. 33).

Marlow witnesses the horror that pervades the Congo as he journeys deeper and deeper into the heart of the country. He sees the natives being dehumanized and treated very badly and barbarously. Kurtz has idealistic dreams about what the Europeans can accomplish in Africa; however, the ideals that Kurtz cherishes are erroneous, and thus account for his failure. Ideals must, after all, never cause any harm to other human beings. Kurtz's false ideals about what Europeans can do in Africa make him more prone to exercise savagery. The ideal is contaminated with false ambition. As for Marlow, his experience at the Inner Station has transformed him completely because his memory of Kurtz has dramatically changed his view of the universe.

2.4. Poverty

When Marlow arrives at the outer station, he witnesses the first destruction and the fact that the Black men were very poor. Furthermore, he notices how they suffer from famine and disease around them and sees how the native people are dying slowly without any concern from the White men. Those innocent people are suffering from lack of food and thousands are dying of starvation. In addition, Marlow sees how the White men call them criminals with even Marlow thinking that they were criminals and enemies. However, later on he discovers that the natives are innocent people and do not deserve to be labeled enemies and criminals. Marlow is shocked when he sees these scenes of starvation. Moreover, he sees how they are emaciated and powerless before the White men.

(Marlow): “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” (HD, pp. 25).

Furthermore, another extract indicates that African people are suffering from starvation and that they are always hungry. They seek food and do not have clothes, let alone new clothes. Marlow sees a very hungry, young man in the Congo. He feels pity for the man and gives him some biscuits in his pocket. When Marlow sees how the natives are suffering from poverty, he becomes more saddened and instead of seeing how they are healthy and powerful, he sees how the natives are very hungry and how the Europeans do not give them food to eat. In fact, the natives are living on and eating rotten hippo. We can notice in the novella that Marlow is always talking about starvation and hungry people. He always mentions poor and starving people when he narrates his story to the men on the boat.

When Marlow was in the Congo, he sees before him cannibals eating rotten meat instead of eating each other. This scene shocks Marlow because, according to Marlow, the cannibals are better than White men. They respect Marlow's feelings. He has not seen a scene like this before and the cannibals are very kind to Marlow. The White men do not respect anyone. They are very egoistic in their treatment of the African people. Marlow, step by step, is becoming more shocked about the behavior of the Europeans and how they are very bad in their treatment toward the natives. Cannibalism shows the influence of the actions of the Id in Freud's theories. These cannibals are acting on their desire for food and the intense hunger from being on the ship. Instead of realizing the torture they are inflicting on others by eating human flesh, it is all about satisfying their immediate needs. Marlow admires the cannibals' treatment of him and he thinks that they are men that he can deal with, not savages or like the White men.

(Marlow): "They were men one could work with, and I am grateful to them. And, after all, they did not eat each other before my face: they had brought along a provision of hippo-meat which went rotten, and made the mystery of the wilderness stink in my nostrils" (HD, p. 56).

Therefore, we can notice that Marlow is good-hearted and he is doing something in a frame of humanity. We can also notice that Marlow is a compassionate person who is the embodiment of the good side of human beings in contrast and in opposition to Kurtz, who embodies the dark side. Marlow wants to help African people in any way he can as much as possible. He feels that African people are helpless and are inferior to the White people.

(Marlow): “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” (HD, pp. 25-26).

When Marlow goes to the Congo and has to wait at a station for ten days, he meets a White man who is elegant with his nice clothes, cuffs and nice hair. Marlow begins to contrast the African people’s poverty and the White men’s wealth. They (White men) wear new clothes and only want to benefit from the natives. He sees how the chief accountant wears beautiful and interesting clothes in spite of the heat and the poverty of the natives.

(Marlow): “When near the buildings I met a white man, in such an unexpected elegance of get-up that in the first moment I took him for a sort of vision. I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots” (HD, pp. 26).

Moreover, in another extract we can notice how Marlow always talks about and criticizes the White men for their admiration of themselves and for their laziness. He is also critical of the White men for only caring about their appearance and for making the natives do everything. The White men wear new clothes, shoes and their houses and stations are very beautiful in stark contrast to the native people’s badly constructed houses. Marlow is shocked when he sees a huge difference between the White men and the natives. However, he thinks that there is a kind of equality between them and that they respect African people.

(Marlow): “Good God! What is the meaning—
stammered at my elbow one of the pilgrims— a little
fat man, with sandy hair and red whiskers, who wore
side spring boots, and pink pyjamas tucked into his
socks” (HD, pp. 64-65).

Marlow sees that the White men are very fat and that they eat too much, whereas the natives are very thin and are always naked, that is, they do not wear clothes. They only need to live a simple life without conflicting with each other. White men in Africa live their life as they do in Europe. For example; we can notice this from Marlow’s speech about the White men when he describes them. White men are very fat and stylish as mentioned previously. They feel that they are civilized people who are superior to the natives.

Furthermore, they came in order to civilize the natives and bring civilization to them. The White men are doing whatever that they want. In addition, they do not care whether the African people are suffering from starvation and nor do they care that they are very poor in every way. They came only to benefit from the natives and they treat them like slaves or animals. They only wanted to starve and impoverish the African people. When Marlow sees these kinds of starvation scenes and the poverty and suffering of the African people, he is shocked and he becomes saddened for the natives. He did not think that the White men would be very cruel and heartless in everything. Marlow’s thoughts about European people, step by step, begin to change and he becomes more aware of what is happening in Africa and how the White men have ruthlessness in their hearts.

To sum up, when Marlow goes to Africa, particularly to the center of the Congo, he sees how badly the innocent natives are treated. Marlow sees the brutality, violence, poverty, bad treatment, the dark side of human beings and all forms of death, all of which dehumanize the natives and make them worthless. All these incidents cause Marlow to get shocked, yet allow him to look at the world from a

different perspective. He painfully learns that everyone has a potential for evil which can come out under certain circumstances.

CHAPTER III

MARLOW'S SITUATION AFTER EXPERIENCING THE TRANSFORMATION

3.1. Marlow's Feeling of Isolation

After Marlow returns from the Congo, many changes occur in him, especially in terms of his way of looking at the world and humanity. We can notice that Marlow has become a more aware and wiser man. The journey made him more realistic than before and he now sees the world from a different perspective. Therefore, we can easily assume that these scenes impact Marlow's psychological and mental state. Furthermore, he sees the evil side in human beings and how the evil controls them. His personality and his mentality change and he becomes a pessimistic person. When he returns, he falls ill and his aunt nurses him. Marlow isolates himself from the world because he is shocked and he is unable to comprehend what had happened to him. The experience had ruined him. Marlow, when he returns, is not the same person as he was before going to Africa.

(Marlow): "My dear aunt's endeavours to 'nurse up my strength' seemed altogether beside the mark. It was not my strength that wanted nursing, it was my imagination that wanted soothing" (HD, p. 120).

This journey can be considered a psychological journey as well as a physical journey for Marlow because it causes many changes in Marlow's mental state. From the beginning of the novella, Marlow is presented to the reader as a lonely person. However, he is a member of a small group of people who are sitting on the deck of the "Nellie" Marlow is also a man apart from and alienated from them (HD, p .2). He sits at the front of the steamer and is distinguished from the others. He sits with his "legs crossed in the pose of a meditating Buddha"(HD, p. 130).

This implies that Marlow has become wiser than he was before going to Africa due to having achieved enlightenment from this journey. As Lucifadie Walkure says, "The novel's narrator presents Marlow as "a meditating Buddha" because his experiences in the Congo have made him introspective and to a certain degree philosophic and wise" (p. 1).

"The pose of a meditating Buddha" At the beginning, and then again at the end, tells us that the point is the protagonist Marlow takes on the function of a spiritual person, and particularly one whose functions is to help others reach enlightenment. Then, he begins to tell his story about the journey to the Congo. Marc Schwertly says, "Marlow's brings to the story of his journey the wisdom acquired from its undertaking and from his reflection on the experience. However, he realizes that his four auditors will benefit most from his tale. . . his four listeners are in the same state of naiveté as his earlier self. They must be exposed to the same succession of events the earlier Marlow sustained if they are to experience a growth of awareness similar tohis"(pp.29-30).

Marlow then narrates in his story that he could not feel perfectly at home among other people. So, we can notice that Marlow becomes another Marlow, another personality, and according to Freud's theory, a Marlow who has entered the stage of Ego, the stage of awareness and the stage of realism as well as a stage of heightened consciousness when he returns to Europe. The wilderness in Africa

affected his personality and he becomes a more isolated person. His journey affected him and he realizes that the experience of life affected his personality. As Daniel K. Lapsley and Paul C. Stey say, “The ego masters external stimuli by becoming “aware,” by storing up memories” (p. 6).

Marlow appears to have the temperament of a person who would like to stay away from other people even though he would clearly prefer to observe others and meditate upon his observations. When he goes to Brussels for an interview with the Company boss, he depicts himself as a kind of alien person. Victor Kennedy says, “They are the colour of the “whited sepulchre” in *Heart of Darkness*, the city of Brussels, one source of the darkness of European colonialism. The image of pigs and bulls moves the location from sepulchre to abattoir, although here it is humans, not animals, that are slaughtered” (pp. 6-7). The city makes him think of a “whited sepulchre.” This feeling obviously shows that he has nothing in common with the people of Brussels, though he is himself European. Lena Endres says, “From the beginning, Marlow’s venture into the African continent is accompanied by a presentiment of doom. When he visits the company’s offices in the city that reminds him of a “whited sepulchre,” (HD, p. 9) presumably Brussels, an atmosphere of uneasiness prevails and it is implied that those going “out there” will either not come back at all or be unalterably changed on their return” (p. 6).

Marlow says that he found himself to be totally idle when he was voyaging to the Congo. He felt perfectly isolated from all the other people on the steam-boat because he had no point of contact with them. The sound of the sea waves was the only source of comfort to him at this time because these sounds seemed to be like “the speech of a brother.” In other words, Marlow here finds a connection with the sea-waves, but none at all with the humans on the steamboat.

(Marlow): “The idleness of a passenger, my isolation amongst all these men with whom I had no point of contact. . . The voice of the surf heard now and then was a positive pleasure, like the speech of a brother” (HD, p.19).

His sense of isolation increases when he sees certain visions on landing from the steamer at the first trading station of the Company. These visions obviously convey to him the futility of the White man’s exertions and endeavors here in the Congo, and these visions also convey to him the misery and suffering of the Black natives. The realization by him of the White man’s hardness creates a kind of barrier between him and the White men living in the Congo. When he has to deal with individual White men, his isolation is further emphasized. He finds completely no point of contact with the manager of the Central Station, with the manager’s uncle or with the brick-maker.

This journey shows Marlow that inner darkness is within every one of us. Marlow defeats his evil and acquires his knowledge while Kurtz is defeated by his darkness and he falls victim to his greed. When Marlow goes to Africa and sees all kinds of heinous acts as well as the evil spirit of the White men, he is shocked upon seeing the horror of the terrible evil. For a long time, he is unable to see people and one year after his return to Europe, he visits Kurtz’s fiancée. He becomes an isolated person for quite a long period, during which time he is very sad about what is happening in Africa and the fact that the White men treat the natives very badly. Marlow discovers that the darkness is in the heart of the White men and not in Africa and as he knows that, he discovers the darkness of greed, selfishness, cruelty and injustice. The darkness of the human spirit and how the person could be cruel, he only loves himself. Marlow thinks that when he decides to go to Africa and hopes to find there something more realistic and true than legends which he knows about Africa, but unfortunately, he gets shocked about African people and he looked for the meaning of life which he lost. And, he realized that Europe’s civilizing mission was

fake and just propaganda. Thus, Marlow finishes his tale with his friends aboard the “Nellie”, he sits again isolated from them and he begins to think about what happened to him and how the life in Africa is very miserable.

Marlow sits isolated from the world which is controlled by the safety of policemen. As Suman Bala mentions, “The dark and sombre journey makes Marlow increasingly aware of his state in the world. He is alone in an indifferent universe. His alienation is further increased by the absurd and entirely irrational behaviour of his fellow Europeans. Marlow realizes the uselessness of the White presence in Africa. The more he learns of their corruption, the more he is estranged from them” (pp. 99-100).

Therefore, we can notice that, for Marlow, this journey is the journey into the self on which he discovers his inner self, thereby making him an isolated person. He acquires an experience from his journey to the Congo. Even though this journey made him a sad and miserly person, he benefits and learns a lesson, which is that there are many wicked people and they are only behaving like devils. They are committing all manner of sinful deeds without care for the people around them. Marlow sees how the White men are villainous and black-hearted. He is shocked when he sees how those White men change when they came to Africa. The jungle and wilderness life affects them and turns the White men into barbarous people. He is shocked when he knows the truth of the White men in Africa, which is not as he hears in Europe.

Marlow discovers that the human spirit is indeed stronger than the powers of darkness. Through this existential encounter with Kurtz, Marlow gains valuable knowledge about himself, the nature of evil and the world. This knowledge is accompanied by a sense of isolation and also brings about a change in his character and behavior. However, he accepts the world as it is in spite of his disillusionment with it. Therefore, Marlow feels that the youth’s isolation from the universe is influenced by the devilish Kurtz. We can notice that Marlow spends most of his life at sea; his voyages were around the world in the sea, so when he goes to Africa, it was into the jungle.

This journey is like a new adventure for him and he discovers a new life on the land. Martin Tucker says, “The journey is one from a familiar world into an unfamiliar one, from a world which seems to hold the light of rational understanding to a world of instinctual darkness, a world which only can be grasped by a reason beyond the ordinarily reasonable” (p. 29).

This journey makes him feel isolated from others. He feels that he is a stranger to the wilderness, which he finds dark, gloomy and hostile. He faced in Africa all the atmosphere of oppression, slavery, destruction and death. He meets with more greed, more irrational activity and more barbarity when he is at the company station.

3.2. Marlow’s (Freudian Ego’s) Confrontation with Reality

One year after Marlow returns to England, he decides to see Kurtz’s fiancée, He goes to her home and talks to her about Kurtz. Marlow is unable to tell the truth to Kurtz’s Intended about the reality of Kurtz’s acts in Africa. She thinks that he is a good man and is doing something good for the African people. She is living in an ideal world not unlike that of Marlow prior to his going to Africa. Marlow describes his loyalty to Kurtz as a nightmare of his choice. Marlow says, “It was written I should be loyal to the nightmare of my choice” (HD, p. 108).

Moreover, he proved us his loyalty to Kurtz in three ways: firstly, he kept the truth to himself and had the Intended remain in illusion about Kurtz’s personality; and secondly, how he had changed when he went to Africa and stayed there till Kurtz died. The Intended believed in Kurtz’s greatness and was devoted to the myth of Kurtz as the great Christian man who had gone into the heart of darkness to transform a barbaric civilization. She is promised the idea that Kurtz’s memory be preserved because of his fabulous nobility. The Intended’s fantasies do not exist at all in reality. The real man is essentially the opposite, taking a native mistress, and killing other people. He is a man who became a god in the land. John A McClure

says, "...legitimizes avarice and domination instead of instilling in men a clear conviction that these are dangerous appetites in need of constant surveillance. And so Kurtz, convinced of his own benevolence, comes to the Congo to grow wealthy and to play the role of God-the-giver-of-light to the ignorant blacks. His appetites and his delusions carry him beyond the last flimsy external restraints, and he discovers the true shape of his personality, the true names for his motives" (p. 137).

When Marlow meets Kurtz's fiancée, he knows all these horrible things about Kurtz. He especially remembers Kurtz's last words. Marlow is shocked by the Intended's deluded information about Kurtz, but she forces Marlow into reassuring her of Kurtz's greatness. The Intended asks Marlow Kurtz's final words and Marlow lies to her. Marlow feels the world collapsing around him when she does so. He tells her that the last words were her name and not "The horror! The horror!" Allan Hunter reveals, "Marlow has entered a place of cruel and absurd mysteries not fit for human beings to understand, eventually agreeing to lie for Kurtz, to cover up his crimes." Hunter adds that "Marlow has to lie because he cannot agree to shatter the moral world of the Intended" since her world is based on her love for Kurtz, which "shows itself in deepest mourning a year later" (p. 53).

(Marlow): "His last word – 'to live with,' she murmured. 'Don't you understand I loved him – I loved him – I loved him!' I pulled myself together and spoke slowly. The last word he pronounced was – your name" (HD, p.129).

Thirdly, we can notice that when the Company asks Marlow to hand over documents about Kurtz. Marlow refuses and only gives the official a copy of Kurtz's report on the "Suppression of Savages' Customs" with the postscript torn off. Thus, Marlow hides the truth about Kurtz and becomes loyal to him. Then, Marlow hears that Kurtz's mother had died after being nursed by Kurtz's Intended.

(Marlow): "I kept the bundle of papers given me by Kurtz, not knowing exactly what to do with it. . . . I had refused to give up the smallest scrap out of that package, and I took the same attitude with the spectacled man" (HD, p. 120).

After spending the last days with Kurtz, Marlow realized that the whole journey was not about making money or ivory, but about the pursuit of a person that makes people in this world better. Bernard J. Paris says, "Marlow did not come to Africa to make a fortune, as did Kurtz and the other Europeans; but he did come seeking glamour and adventure, and these are not to be found among the inept and sordid pilgrims" (pp. 47-48).

Marlow became a wise man and is no longer like a naïve European. He became enlightened person. Florence H. Ridley says, "Marlow wants to find out about himself. In work it is "the chance to find yourself. Your own reality, which he likes, and it is just such knowledge which Kurtz in part communicates to him" (pp. 45-46).

(Marlow): "Droll thing life is – that mysterious arrangement of merciless logic for a futile purpose. The most you can hope from it is some knowledge of yourself" (HD, p. 117).

From a psychoanalytic journey, we would have to take Marlow's narrative voice as the internal voice of the Freudian Ego. Therefore, Marlow's voice is the voice of organized and reasonable cognition. Allan H. Simmons says, "Marlow's is a voyage of self-discovery: a voyage not to prove himself and so become a man, as, say, Jason does in Greek mythology, but paralytically, to know who he is, to truly understand the limitations of self" (p. 88).

This is the point when the Ego is faced with the absurdity and finally distasteful truth of its own ideal. This is the point of trauma. Albert JGuerard believes, “Marlow’s voyage of self-discovery is largely successful and that he returns to Europe a much-changed man” (p. 38).

When Marlow goes back to England, he is shocked by the blindness and the foolishness of the people walking down the streets who are innocent or unaware of the challenge and the danger. He scorns them because in the search for Kurtz, he has discovered the horrible burden of human freedom. Lamiaa Rasheed says, “It is essentially to mention that the experience at the Inner Station transforms Marlow utterly because the memory of Kurtz charges his view of the universe” (p. 407).

(Marlow): “They were intruders whose knowledge of life was to me an irritating pretence, because I felt so sure they could not possibly know the things I knew. Their bearing . . . was offensive to me like the outrageous flauntings of folly in the face of a danger it is unable to comprehend” (HD, p.119).

In fact, Marlow became less optimistic and had become a man who wanted to enlighten people. However, he could not do so due to his being in a miserable situation and his inability to laugh in front of people. Marlow learns that seeking for one’s true self is not following the morals of the person, but having the ability to judge one’s self and discover reality. Marlow’s journey is to his own soul, to his own interior world. He is initially an innocent, naïve, adventurous and dreaming young man. By the end, he became a gloomier, more fully aware man.

CONCLUSION

In Joseph Conrad's novella *Heart of Darkness*, the protagonist Charlie Marlow thinks:

“...the mind of man is capable of anything because everything is in it, all the past as well as all the future” (HD, p. 58).

This extract clearly shows that, even after he returns to his homeland, Marlow's mind is still preoccupied with his experiences in Africa. It is obvious that his present and future will be inevitably influenced by his memories of Kurtz's brutal acts and the scenes of violence and death in the Congo. As a matter of fact, Marlow's voyage to Africa changes the way he thinks about human nature historically and geographically. More important than the physical journey, however, is the mental journey Marlow has made in his inner self, which ultimately confronts him with a harsh reality about human nature: Man is prone to evil and thus capable of all kinds of violence and atrocities for material interests.

Marlow travels far away from his society into the jungles of the Congo, where he is compelled to become adapted to extreme circumstances, both mentally and physically. In order to understand Marlow's mental journey and how the challenges in the jungle changed his personality, it is important to examine his psychological and mental state. One of the possible methods of mental inquiry that can be used for this purpose is Freud's theory of psychoanalysis. Freud's theory of the unconscious mind explains the symbols embodied in dreams as a way of gaining access to the inner

workings of the unconscious mind. This theory is related to Freud's work on the human psyche, which is presented as the Id, Superego, and Ego model.

This model is based on the idea that the psyche is not a singular principle, but rather consists of and is influenced by three different components, each of which has different purposes and desires, and works according to different principles. The Id is associated with the mind's strong desire with no restrictions while the Superego sets up strict limits. Between these two states of the psyche lies the Ego, a mediator trying to achieve a balance between the psyche and the outside world.

Marlow begins his voyage on the Congo River as a Superego. He is looking for adventure to fill in all the "blank spaces" on his favorite maps (HD, p. 10). A young and idealistic man, Marlow wants nothing more than to gain experience in life. So, he wants to see the continent of Africa and discover its secrets. For this purpose, he signs a contract with a trading company to work on a steamboat. In the Congo, Marlow meets a "very remarkable person" named Mr. Kurtz, who depicts the power of the Id (HD, p. 28). Kurtz has surrendered totally to the primal Id and is apparently not ashamed of it. As Marlow says, "You can't judge Mr. Kurtz as you would an ordinary man" (HD, p. 93). Marlow and others cannot blame him for the things he did because he is detached from civilization. In fact, Kurtz's Id has completely taken control of him while his Superego has no control over him, for it has almost no influence on his mental state. From the Freudian perspective, the Ego's function is to balance the power of the Id and Superego. Kurtz acts under the control of the Id, which causes him to experience both madness and sickness. Just before reaching his destination, Kurtz mutters the words: "The horror! The horror!" (HD, p. 116) Symbolically, retreating back down the river toward civilization stimulates the Ego so that it will re-establish the balance between the two conflicting states: the Id and Superego. Kurtz's words "The horror! The horror!" show that finally he has been able to achieve a balance between the Id and the Superego, with the Ego now becoming the determining factor in Kurtz's actions. He feels regretful for having

acted under the control of the Id. However, he cannot move up to the level of the Superego, which has to do with the norms of society.

Kurtz's wickedness can be attributed to the fact that the Congo lacks a reasonable and organized society. In Africa, people can survive only through the functions performed by the Id. Soon after he arrives in the Congo, Marlow realizes that in the jungle the motto for survival is: "Kill or be killed." Marlow has been so deeply influenced by the scenes of violence and brutality that he has unwittingly come to use the terminology of violence. The reader becomes aware of his mental change toward savagery when Marlow tells Kurtz: "I will *throttle* you for good" (HD, p. 110). Then, Marlow's Ego comes in and tries to correct the word "throttle", which is highly suggestive of violence, by attempting to explain what he meant:

(Marlow): "Your success in Europe is assured in any case...I did not want to have the throttling of him you understand...I tried to break the spell—the heavy muted spell of the wilderness—that seemed to draw him to its pitiless breast by the awakening of forgotten brutal instincts" (HD, p. 110).

At the end of the novel, Marlow notes that Kurtz was not mad, and that it was his soul which was mad. Kurtz's madness was due to his being out in the jungle all alone for a long time. When Kurtz dies, Marlow says that he considered suicide, or as he put it, "wrestled with death" (HD, p. 117). However, he goes on to explain that, unlike Kurtz, he did not yield completely to the desires of the Id. He explains that, unlike Kurtz, he tried to get out of the nightmare of the Id rather than become completely overpowered by it. In addition, Marlow indulges in the desires of the Id and returns to his homeland as an enlightened, wise man.

Marlow experiences some sort of mental collapse after his trip, but unlike Kurtz, he is able to find an opportunity for recovery through his Ego, which helps him achieve a balance between the Id and the Superego.

When Marlow goes to see Kurtz's fiancée who, like both Marlow and Kurtz in the beginning, is a Superego character. She believes that Kurtz is an honorable man people look up to and wish to be like. She thinks he is a hero whose goodness is seen in everything he did. Instead of telling her the true nature of the man she loves so much, Marlow chooses to lie to her so she will remain unaware of his evil nature and cruel acts in the jungle. When she asks Marlow what his last words were before he died, Marlow tells her that Kurtz's last words were about her, without saying anything about the horror he spoke of. She is relieved when she learns that Kurtz still loved her before he died. Then, Marlow explains how he felt after telling this lie to Kurtz's fiancée:

(Marlow): "It seemed to me that the house would collapse before I could escape...would they have fallen...if I had rendered Kurtz that justice which was his due" (HD, p. 164).

This shows that Marlow's thoughts and behaviors are influenced neither by society nor by primal desire, that is, the Id. Finally, he has become a balanced and enlightened individual.

Freud's model of the human psyche –the Id, the Ego, and the Superego- is clearly seen in *Heart of Darkness*. Marlow has gone through three important mental stages during his trip to Africa, which have dramatically changed him. He achieves self-knowledge and becomes wiser. He has not simply become worldly, nor has he simply become acquainted with new cultures. Rather, he has been through a radical mental journey. Significant changes have occurred in his psyche during his journey along the river in the Congo. He begins as a naive seaman simply seeking adventure.

At the beginning, mentally, he is at the Superego state. Then, as he becomes isolated on the river, away from society's restraints, his primal Id instincts come into play. With the death of Kurtz, Marlow is faced with a critical choice: he can either become a man like Kurtz or choose to live on with the nightmare of the evil and inhumanity he witnessed in Africa. He has the courage to turn back to his homeland; so when he returns to his England, his Ego balances his two competing mental states –the Id and the Superego. Marlow's journey has a strong influence on his way of looking at the world because the journey confirms his statement that man is capable of anything. Freud argues that the Id strives to satisfy sexual and aggressive desires. This Freudian idea is clearly seen in the character of Kurtz who has affairs with a black mistress in the Congo although he has an intended waiting for him in England. On the other hand, when Marlow returns to England having become aware and knowledgeable, he realizes the truth about the dark side of human nature and goes into the Ego stage. Freud says that the Ego is the reality principle that holds the Id in check and satisfies the Superego. It also does what is socially acceptable, creating a balance between the Id and the Superego. Finally, the Ego provides a standard for judgment for the Superego.

The Inner Station is Marlow's ultimate goal from the beginning of the journey. In fact, Marlow makes the journey to the Inner Station to find Kurtz and get him back to England. The journey also serves as a means by which Marlow can make a personal quest. During his stay at the Inner Station, Marlow finds that Kurtz has been engaged in sending a large amount of ivory down river. Ivory is a symbol of the greed of the White men and the destruction that occurs in the process of satisfying the desires of the Id. Also, ivory is closely associated with savagery because those who go after it become corrupted by it. This idea is exemplified in Kurtz pursuing and possessing as much ivory as possible, eventually becoming the most savage man in the Congo.

Finally, Marlow's journey on the Congo River can be seen as his journey through his unconscious. As Marlow sails up the river in search of Kurtz, he begins to discover himself. Marlow realized that he has more in common with the natives than with the Europeans. At the end of his journey, Marlow learns that everyone has a dark side to them, and that some people can hide it better than others. Kurtz represents the "dark" side of mankind, the Id part of the personality, and what can happen when it takes full control of one's life. We see that Kurtz has become untamed and has cut all ties to civilization. Trapped by the Id, he acts upon whatever will sexually and aggressively gratify his desires. Because Kurtz acts simply upon the desires of the Id, he goes down into insanity, as can be seen with Kurtz's final words: "The horror! The horror!"

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