

كراهية الأجانب والعنف في قلب الظلام لجوزيف كونراد
(دراسة حالة)

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**Xenophobia and Violence in Joseph Conrad's *Heart of Darkness*
(A Case Study)**

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Abstract:

The current paper treats the ways in which the novella *Heart of Darkness* contributes to the concepts of xenophobia and violence in colonial literature. Colonial literature is written by or from the perspectives of the western people and reflects the superiority of the colonizer over the colonized. Xenophobia sentiment and violence are regarded as parts and parcels in the *Heart of Darkness*. While the former is defined as a deep-rooted fear towards foreigners and it could also mean fear of the unfamiliar or the strange, the latter is related to the use of the physical force against others. *Heart of Darkness* is written in a time in which European colonialism was heavy handed in many territories around the globe. The novella cannot be understood without a careful reading of what is said and what is not. Therefore, the paper investigates the subtext in order to reveal the embedded meanings within it. Conrad's novel centers around Marlow and his journey up the Congo River to encounter Kurtz. It also records what Marlow reveals about the suffering of the Africans. finally, the paper falls into a number of viewpoints explicated profoundly to manifest such an entity.

Key words: Colonial literature, xenophobia, violence, and colonizer.

نبذة مختصرة:

تبحث الدراسة الحالية عن كيفية مساهمة رواية "قلب الظلام" في مفاهيم مثل كره الغريباء و العنف في الادب الاستعماري. الادب الاستعماري هو الادب الذي كتب بواسطة او من وجهة نظر الغرب والذي يعكس علو شأن المستعمر. يعتبر شعور كره الاجانب كجزء رئيسي في رواية "قلب الظلام". ويعرف على انه الخوف العميق اتجاه الغريباء. كره الغريباء يعرف كخوف متاصل تجاه الاجانب. يمكن ان يعني ايضا خوف من غير المؤلف او خوف من غير المعروف. يتناول البحث موضوع كره الغريباء و العنف في الرواية. لا يمكن فهم رواية جوزيف كونراد بدون قراءة متأنية لما قيل و ما لم يقال. لذلك يبحث البحث في المعنى الضمني ليظهر المعاني الضمنية للنص. "قلب الظلام" تتمحور حول مارلو و رحلته الى اعالي نهر الكونغو ليلتقي بكورتز و انطباعه حول معاناة الافارقة. في النهاية تستعرض المقالة عدة و جهات نظر معمقة لابرار الموضوع. **الكلمات المفتاحية:** الادب الاستعماري، كره الغريباء، العنف و المستعمر.

An Introduction

Joseph Conrad (1857 –1924) is one of the most important novelists in the English literature. After a sea-faring career in the French and British merchant marines, he wrote *Heart of Darkness* and combined his experiences in remote places with an interest in moral conflict and the dark side of human nature. In 1890, Conrad was a steamship commander in the Belgian Congo, and he drew his outstanding novel *Heart of Darkness* from his personal experience (Bloom, 2009).

In his *A Personal Record (1912)* Joseph Conrad explains that “every novel contains an element of autobiography--and this can hardly be denied, since the creator can only express himself in his creation--then there are some of us to whom an open display of sentiment is repugnant.” [6]

The novella *Heart of Darkness* is a very prominent literary work in the English literature. Although it was greatly praised and called to be one of the great events of the literary year at its appearance, Chinua Achebe criticized it in 1977 for being racist (Svensson and Falk, 2010).

In the course of the novel there are many examples and portraits of conflicts between the African natives and the European foreigners. The African natives(the colonized people) attack foreigners (the colonizers) as a result of xenophobic sentiment. The paper examines and discusses those portraits in Conrad’s novel as a colonial world and how he views and presents the tension between the colonialists and the colonized people in former colonized countries in the African continent. Through the events of the novel the reader can easily notice how the African natives suffer from facing the diasporas and the dilemma of the struggle and difficulty to construct their identity and culture. In short one can see behind the lines how the African natives resist foreigners as outsiders and how those outsiders degrade natives in such a negative light. *Heart of Darkness* has been ranked by the Modern Library in 1998 as the 67th of their list of the best 100 twentieth century English novels. The novella has been translated into several languages. It records the mysterious journey of Marlow into the Congo river to meet a criminal European trader called Kurtz, a ruler of the African natives (Lall, 2010).

Heart of Darkness problematizes several themes, including xenophobia and violence. Xenophobia sentiment can best be defined as a deep-rooted fear from foreigners. It could also mean fear of the unfamiliar or fear of the strange. xenophobia arises when natives feel that their traditions and culture are being subverted by other foreigners’ traditions and culture (Oxford Standard English Dictionary, 2004). It is a kind of political and social struggle to protect natives’ own norms and traditions. On the other hand Violence is "the use of physical force so as to injure, abuse, damage, or destroy." [Ibid.]

It could also mean "the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, which either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation." (Webster dictionary).

The concepts of xenophobia and violence in an African context are interesting in a text that seeks to raise questions about imperialism and racism. *The Heart of Darkness* most clearly foregrounds the conflict between the African citizen and the foreigners, the insider and the outsider. On the one hand it also decries the arrival of foreigners seeking ivory in the beautiful destination spots of Africa. On the other hand, however, Conrad inserts the problematic figure of the foreigner who inhabits the African space. Simultaneously a permanent inhabitants of Africa challenge what is an otherwise unambiguous dislike of foreigners. In other words, it is a rhetorical strategy that transforms “foreign” people, bodies, and objects into perceived invaders with the dangerous power to alter the social fabric and the identity of the natives. The novella Criticizes European colonialism by shedding light on its dark side and letting readers to have their own consideration of the problematized colonizer / colonized relationships. The concentration is on the insider/outsider perspective that colonial Europeans beheld toward the African natives. The major discussion in this regard is that certain readers are enlightened by the outsider's point of view, and the others are terrified.

The Problem of Study

No doubt that colonial literature is written by the Western colonizer or from his perspective. Thus it is biased, racist and doesn’t reveal the historical reality by showing the dark side of European colonialism. Through the events of the novella “ Heart of Darkness” the reader can easily recognize

the novelist's inclination to depict the superiority of the European colonizer and the inferiority of the African natives. The time and place in which the novella was written as well as the type of readers for whom it was directed should be considered. Conrad is so limited in his perspective and does not notice an alternative to imperialism which is regarded as a historical force. As an invader he couldn't predict what would happen when colonialism comes to an end and when Africans get their freedom and independence. Although the novella allows the reader to consider the dark side of colonialism, it does not criticize or mock it. Conrad's negative depiction of the African natives as being savage and incapable of independence demonstrates his perspective that there is no alternative to imperialism. Conrad does not see an alternative to imperialism and the natives he wrote about seemed to be incapable of independence.

He is totally blind to what would occur in the foreseeable future when Africa and many other colonized territories in the world are to be released from the tough handed colonialism. In fact Conrad could only see what Africa was like from his limited perspective. Thus, he could only permit the readers of today to regard Africa which is no longer divided into dozens of European colonies (Said, 1994).

The crucial point is that Said considers *Heart of Darkness* as a significant time-document that reveals a "normal" and acceptable vision at that time. The contradictions in Kurt's speech allow the reader to notice that everything displayed might not precisely reveal the reality of things as they are supposed to be. (Ibid.)

By highlighting the dark side of colonialism, the current paper criticizes it by allowing readers to reconsider their assumptions about the relationship between colonizer and colonized people. The paper treats the insider/outsider attitudes that colonialists felt toward the African natives.

The Aims of study:

The current study aims at:

- Identify colonial literature.
- Shed light on xenophobia and violence in the novella *Heart of Darkness*, written by Joseph Conrad.

Methodology:

The paper follows the usage of the historical method in explaining and identifying xenophobia and violence in Joseph Conrad's novella *Heart of Darkness*.

Colonial Literature: Definitions

Colonialism is related to the practice of domination in which certain countries are dominated by others. It may also refer to the subjugation of some territories by foreign authorities. In this sense it is an unbalanced relationship between some countries which are subject to outer forces. In this process, colonizers impose their religion, economics, culture, language and medicinal practices on the natives. It is a policy of a country attempting to impose its authority over other people or territories, usually with the aim of expanding trade opportunities (Bishop, 2015). Colonialism points out mostly to Western European nations' mainly England which had a period of almost complete power in world trade at some stage in the period from roughly 1500 to 1900. It might be used as a way of digesting and assimilating foreign people into the culture of the imperial country (Ibid.)

Colonial literature is written by people from formerly colonizers' countries, although It is difficult to determine when it begins and ends. It is a work that talks about the relationship between colonizers and colonized, and those that are written by authors who are in favor of western colonizers over colonized or the literature that is written about colonialists during or after the colonial periods (Roger, 2005).

Colonial Literature means the literature woven around the themes concerned with the Colonial period. Colonial period is the era when the Western colonizers subjugated many other countries in their quest for natural resources and territories with the objective of spreading their hegemony over the other parts of the world. As a consequence, many Eastern countries along with western countries became colonies of these Western conquerors. [Ibid.]

Colonial literature is characterized by the narrative, which was used extensively during this period. Most of the literary works of this genre are composed of letters, journals, biographies and memoirs. This narrative describes the heavy hostility between the African natives and the colonists. Conrad's "Heart of Darkness" is categorized as a perfect example of colonial narrative. [Ibid.]

Colonial literature often addresses issues such as the superiority of the western colonizer and the inferiority of the colonized. It highlights the culture, traditions and language of the colonizer over those of the formerly subjugated people, in order to legitimate the invasion of those (as they are described by the western colonizer) primitive, naïve and savage territories. A range of literary theory has evolved around the subject. It addresses the role of literature to impose colonial ideology, traditions and culture. In Orientalism (1978), Edward Saïd for instance analyzed the fiction of certain literary figures, exploring how they shaped and were influenced by the societal fantasy of European racial superiority (Lorenzo, 2007).

Whatever the meaning of colonial literature, the criticism that it concentrates mainly on is the superior depiction of the western colonizer in the production of literary works. It also focuses on the form and content, analysis and evaluation, and it is not restricted to a specific period or a particular group of people. **It is the body of creative work produced by the early colonialists.**

The British writers were pioneer in the production of Colonial literature during the Colonial period. They influenced its emergence in the European colonies mainly African at an early times. Poems, journals, letters, narratives, histories and teaching materials written by settlers, religious and historic figures of the period might contain many characteristics of the colonial literature. The major part of Colonial literature is written by western colonizers during the colonial period. They concentrate mainly on the portrait of their experiences as colonizers and their sacred and adventurous journeys in those newly discovered territories of the world. Most of that literature based on stories of explorers and adventurers who discovered new lands for them to colonize and thus, spreading their hegemony. The major themes of colonial literature are basically concerned with the Colonial period. It is a period in which the Western colonizers oppressed many other countries in their quest for natural resources and territories with the aim of spreading their hegemony and ideology over the other parts of the world. This resulted in the emergence of different colonies of the Western invaders in all around the globe (Shaun, 2010).

Into Explication: Joseph Conrad's *Heart of Darkness*

Josef Teodor Konrad Nalecz Korzenikowski, who afterwards adopted the penname of Joseph Conrad was born in 1857, in Ukraine in a place near Berdichev, the region which has later been occupied by Russia after it was part of Poland. His father Apollo and mother Evelina Bobroski belonged to the Polish gentry and received a good education. When the uprising started in Poland, Apollo participated in the fight for Poland's independence. He was a good translator and talented writer, who later on exiled to Northern Russia in a city named Vologda. Conrad's family lived a difficult life especially after the death of his mother in 1865 and the death of his father in 1869. As a result Conrad left his original city near Berdichev and headed to Krakow to live with his uncle. Conrad read the literary works of many literary figures including Victor Hugo and Charles Dickens, and the two had a great impact upon him in addition to his ambition to become a sailor. The 1874 witnessed Conrad's first entrance into the French merchant marine where his romantic adventures began and he enjoyed the last few years as a sailor. He visited the West Indies three times as a sailor and he used to spend his spare time in Spain by engaging himself in gun running. He was severely wounded after

shooting himself in 1978, although he denied the accident. With the help of his uncle Conrad settled his debts after recovering, then he left Marseille to join the English frigate Mavis. The most important time in Conrad's life is when he joined the English merchant navy to spend sixteen years there visiting several ports in South America, Borneo, Australia, India, the South Pacific and many other ports, despite the fact that he does not speak proper English. In 1890, Conrad made his voyage along with the Belgian colonial service towards the Congo river in Africa where he was infected with malaria which plagued him for years. In 1894, Conrad retired from seafaring and settled in England to practice his interest in writing and to try his hand in it. *Almayer's Folly* was the first novel to be published by Conrad in 1895, which tackled the story of a Dutch trader from Borneo. His two novels, *the Inheritors* and *Romance* were written in participation with Ford Madox Ford between (1901-1903). *An Outcast of the Islands* which is set in Borneo, was published in 1896. His novel *The Nigger of the "Narcissus"* was published in 1898 which tackles the effect of a troublemaker on a ship's crew. He also published *Heart of Darkness* in 1899. Just like most of his novels, it is based on his personal experience in Africa. It was later followed by two other novels, *Nostramo*, published in 1904 and *The Secret Agent*, published in 1907. The year 1906, witnessed the composition of his novel *The Mirror of the Sea*. In the year 1911, Conrad composed his *Under Western Eyes* which was followed a year later by *A Personal Record* in 1912. In 1915, he wrote *Victory*. Then in 1919, *The Arrow of Gold*. Which is followed by *The Rescue* in 1920. In 1923, Conrad wrote his last novel *The Recover*. In addition to his fame as a prominent stylist in English literature, Joseph Conrad is now regarded among the great English short story writers and Novelists ever (Bloom, 2009).

Heart of Darkness: A Novel:

Ramji Lall (2010) writes: "In May, 1890, Joseph Conrad sailed from the French sea-port of Bordeaux for the Congo, thus beginning what one of Conrad's biographers describes as the most traumatic journey of his life." [6]

Based on Conrad's personal experiences, *Heart of Darkness* tackles the story of Charlie Marlow who is Conrad in disguise, an introspective sailor, working as a river captain with a Belgian company for trading concerns along the African continent, and his distant voyage in the Congo river in Africa. Marlow's aim is to encounter Kurtz, the idealistic and extraordinary man. While being in Africa, Marlow witnesses a lot of cruelty and widespread and wide spread inefficiency in the company's station. Marlow's personal experience is revealed in his depiction of the African natives who have been obliged to work in miserable conditions for the sake of the Company's service and they suffer harshly in addition to the bad treatment that they receive from the Company's agents. Then Marlow describes the Central Station in Africa and a European manager, an unwholesome, conspiratorial character, the leader of the Station who always talks with the brickmaker about the mysterious Kurtz who is rumored to be very sick. Marlow easily recognizes the cruelty and hegemony of European imperialism out there. On his way up the Congo towards Kurtz, Marlow's steamship gets damaged, and he is obliged to stay for months at the Central Station, waiting to get his steamship repaired. Marlow's interest to see Kurtz increases after hearing from the general manager and his fellow men that Kurtz represents a threat to their position. Marlow and the manager accompanied by a crew of cannibals and a number of pilgrims as he calls them due to their strange habits continue their journey up the Congo after the repair of their steamship (Lall, 2010).

The most important event occurs during the journey is when an unseen band of natives with fired arrows start an attack on Marlow's steamship and kill an African helmsman before they get terrified by the ship's steam whistle. After arriving at Kurtz's Inner Station, Marlow and his crew meet a Russian trader who informs them about the extraordinary abilities of Kurtz's mind and that he is no longer considered as a normal person. Marlow discovers that the African natives consider Kurtz as a god and that they brutally search all the surrounding territory for his sake by collecting ivory for him. When Kurtz is brought out of his house, a large number of the native warriors appear out of the forest

and they disappear after he speaks to them. After taking the ill Kurtz aboard the steamship, Marlow recognizes a native woman whom he says that she is Kurtz's mistress, staring at the ship and after that disappearing away into the forest. A Russian man tells Marlow a secret in which he says it is Kurtz who has commanded the attack on the ship to let the European think him to be dead and, thus leave him to his plans. While camping at the Station, Marlow misses Kurtz and he goes in search of him. He finds him crawling towards the native camp and Marlow brings him back to the Station. On their way up the river, Kurtz tells Marlow some secrets by bringing him some documents under the title civilizing the savages. Meanwhile, Kurtz's health begins to fall and he eventually dies at Marlow's presence. The last words he has uttered "the horror, the horror!" When Marlow returns to Europe, he visits Kurtz's fiancée who is still in mourning, lamenting Kurtz's death. She praises Kurtz as a paragon of virtue and attainment. Then she asks Marlow what Kurtz's last words were and Marlow tells her that Kurtz's last word was her name (Bloom, 2009).

Xenophobia and violence in *Heart of Darkness*

Webster's dictionary defines xenophobia as "fear and hatred of strangers or foreigners or of anything that is strange or foreign." The essential improvement is that certain persons are enlightened by the foreigners' standpoints, and some others are terrified. On the other hand violence is the use of physical force so as to injure, abuse, damage, or destroy. The novella depicts both xenophobia and violence to be kinds of dislike to foreign people, based on aversion and disfavor. The more pessimistic group then exacerbates their paranoia by arguing without coming to a conclusion, and then they attack the outsiders. This basic unfolding of xenophobia into blatant violence and racism is one of the most powerful thematic features of the novella. Marlow, the protagonist of the novella undertakes a voyage over the river Congo in the company of the manager. He aims at bringing the ailing Mr. Kurtz from the inner station and sending him to Europe for treatment. Conrad creates a gloomy and mysterious atmosphere from the very beginning to attract the readers' attention, and the situation becomes "less brilliant but more profound." [4] He continues: "Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings." [54]

Marlow comments that this spot of earth (the African territory) used to be one of the savage places of the earth. There are many vivid pictures of the wild scenery on the river-bank. These pictures are essential to give us an idea of what kind of a company the Congo was. These pictures are part of Marlow's first-hand experience of exploring an unknown country of which he has dreamed in his boyhood.

Through the depiction the reader imagines that Marlow's voyage to be a dangerous one into that "Sandbanks, marshes, forests, savages,—precious little to eat fit for a civilized man, nothing but Thames water to drink." [7] So what is there is only "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." [Ibid.] Yet Conrad never fails to praise his men by claiming their encouragement over others "They were men enough to face the darkness." [Ibid.] "Land in a swamp, march through the woods, and in some inland post feel the savagery, the utter savagery, had closed round him—all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. There's no initiation either into such mysteries." [Ibid.]

The protagonist of the novella Marlow says:

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

Imagine the feelings of a commander of a fine—what d’ye call ‘em?—trireme in the Mediterranean, ordered suddenly to the north; run overland across the Gauls in a hurry; put in charge of one of these craft the legionaries—a wonderful lot of handy men they must have been, too—used to build, apparently by the hundred, in a month or two, if we may believe what we read. Imagine him here—the very end of the world, a sea the colour of lead, a sky the colour of smoke, a kind of ship about as rigid as a concertina— and going up this river with stores, or orders, or what you like. Sandbanks, marshes, forests, savages,—precious little to eat fit for a civilized man, nothing but Thames water to drink. (p. 6)

Conrad refers to the Romans when they occupied England and how it was considered a savage wilderness for them. He contemplates how it was like for the Roman soldiers or captains to enter into a so tiring place away from home. He wants to shed light on the old time “nineteen hundred years ago” in which Greek and Roman cultures were superior and dominant, whereas Europe was very primitive, savage and wild comparatively at that time. For the Roman it was very difficult to leave home and to head into Europe which is similar to that of Marlow’s voyage into the darkness of Africa. Their voyage was just like moving from light into darkness. However, as civilized people the Roman had a sacred mission which is to enlighten the other dark spots of the world and to expand their dominance over the other territories of the earth. Conrad compares between the voyages of the Roman into the dark European territories and the voyages of the Europeans into the darkness of Africa. For him the coming of Romans to Europe was just like “a running blaze on a plain, like a flash of lightning in the clouds.” Darkness is there at that time but now there is only enlightenment and civilization which are the result of the Roman dominance. For Marlow and his voyagers, the Thames conjures up depictions of well-known British explorers started their voyages from that river on glorious journeys. The narrator stands for a while to say his farewell to his aunt. On the other hand, she reveals her optimism that he will attempt to help in the civilization of ignorant throughout his service to the Company, “weaning those ignorant millions from their horrid ways.” [17]

Here the reader can notice a number of things: first of all according to Conrad he justifies the European invasion of the African territories for the sake of enlightening and civilizing the African natives. Second he makes clear the superiority of the European culture over the primitive, savage and wild culture of the African natives. Regardless of their purpose the Roman “nineteen hundred years ago” and the Europeans specially the British later on, all of them had the same starting point. All of them were regarded as the products of civilization, and emerged in societies that had various levels of structure and order from those of the evil Africans. They had got a heavenly mission which is to civilize and cultivate others. Accordingly the African natives should make use of the Europeans to uplift and bring themselves into civilization. For example, the Belgian trading Company is regarded as a civilized presence, it consists of several stations in the jungle. Every station has a task and certain agents are assigned to it with the target of keeping ivory shipments moving. Similarly, Marlow is the steamer’s captain, he is expected to keep it in working order, it is, in a theoretical sense, not acceptable for Marlow not to do this, though the practical enforcement is another matter. Shestopaloff (2013) in his “Civilization vs. the Heart of Darkness” writes: “Conrad states early on that 'efficiency is what saves us'. Thus when civilization and civilized actions are mentioned they are meant in this context, that they are not only done, but done efficiently with foresight and purpose.” (P.2).

Instigated by a sense of hatred and hostility toward foreigners, the African natives had attacked and killed one of the European Company’s steamer captains in a scuffle. When Marlow’s steamer is attacked by the hostile natives, the pilgrims feel almost panicky. In this respect Marlow

says: "It appears the Company had received news that one of their captains had been killed in a scuffle with the natives. This was my chance, and it made me the more anxious to go." [11]

At the same time Marlow is terribly horrified for witnessing the violent maltreatment of the natives, "We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse." [58] Then he mentions that a kinship exists between black Africans and Europeans, but in the same breath he states that this kinship is "ugly" and horrifying, and that the kinship is extremely distant "Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend." [Ibid.]

The reader might ask about Marlow's mission in Africa and how he was sent there. Here he declares:

It was only months and months afterwards, when I made the attempt to recover what was left of the body, that I heard the original quarrel arose from a misunderstanding about some hens. Yes, two black hens. Fresleven ... thought himself wronged ... he went ashore and started to hammer the chief of the village with a stick ... Therefore... the chief's son... made a tentative jab with a spear at the white man ... Then the whole population cleared into the forest, expecting all kinds of calamities to happen ... Afterwards nobody seemed to trouble much about Fresleven's remains, till I got out and stepped into his shoes. (p. 11)

Marlow clarifies that in while there he was sent to recover Fresleven's bones. He went directly to the center of a deserted African village where he found them lying in. Despite his reputation as mild mannered, Fresleven was killed in a scuffle with the village chief over some hens. The chief's son stabbed him by a knife after striking the village chief. The superstitious natives left him there to die and they immediately abandoned the village. Nobody knew what happens to the hens later on. The story of the colonizer Fresleven is so crucial to the events of the novel. His death raises many questions about the relationship between the Western colonizers and the colonized. It also serves to reveal the gab of misunderstanding between the two. It plays a major part in raising the sense of suspense in the reader. Fresleven is depicted as a good and gentle man and not one likely to die as he did. So either there is a gab of misunderstanding between Western colonizers and the colonized or the African behave rashly and negligently towards foreigners as if the are instigated by a sense of fear and hatred towards foreigners. The reader's feelings become confused and cautious about Marlow's accounts. The situation is very dangerous in Africa and the voyage in the Congo is very risky and the African natives attack the Europeans from time to time: "In a few days the Eldorado Expedition went into the patient wilderness, that closed upon it as the sea closes over a diver. Long afterwards the news came that all the donkeys were dead. I know nothing as to the fate of the less valuable animals. They, no doubt, like the rest of us, found what they deserved." [54]

Accordingly, the European invaders know very well that they might face their fate at any moment just like the donkeys of the expedition either by disease or by an attack of the African natives.

Conclusion:

To sum up, Colonial literature is written by or in favor of the colonialists during the colonial periods. It tackles the relationship between the Western colonizers and the colonized. Colonial literature is written by authors who belong to or are in favor of the Western colonizers so it is biased and unauthentic. It depicts the Western Colonizers as having precedence, preference, civilization and

superiority over the colonized, whereas the colonized grow weaker, imperfect, savages and dependent. The research illustrates that xenophobia and violence become pertinent in *Heart of Darkness*. Colonialists use literature as a tool to assert their domination and ambitions, that is why the colonial literature prevails during the colonial period. By reading the novella, the reader can come across many events in which the native inhabitants as they are instigated by a xenophobic sense, attack the European foreigners. On the other hand the violent behavior of the colonialists towards the native landers as a means of dominating them is also obvious.

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