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*Power and Horror in Joseph Conrad's Heart of
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Dedication

We dedicate our dissertation to our parents who provided us the moral and financial support to accomplish our studies successfully.

We want also to thank our friends for their encouragement and to all who contributed in the making of this work.

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Abstract

This research paper explores the issues of power and horror in Joseph Conrad's *Heart of Darkness*. It relies on Friedrich Nietzsche's thoughts about power and some of its significant concepts such as "the Will to Power" and "the Overman" that are mirrored through the story's plot and characters. Focus has been laid on the analyses of the characters and their true self; through their behaviour and actions. To fulfil this study and make it clear, we have divided it into six sections. It begins with the general introduction which gives a glimpse about the nature of the work, and the points that will be discussed. It also contains issue and research questions where we have explained the choice of relaying on Nietzsche's concepts of "The Will to Power" and "The Overman".

After that comes method and material section which explains in details the two Nietzschean concepts and their relation to Joseph Conrad's novel. Moreover, the discussion section is divided into three chapters; the first one is about the issues of hypocrisy and brutality of imperialism in *Heart of Darkness*. As for the second chapter, it explores how the power of jungle and the horror of its darkness functions as a counterpart of the European imperial strategies. The last chapter is about how a savage environment can affect a civilized man; Kurtz. The result section includes the major results reached in this dissertation. And finally, the conclusion is the restatement or reformulation of the issues studies in the dissertation as well as the conclusions reached on.

This study has reached some of the following conclusions. The first one is that a human being is led by his will to power and he is always searching to satisfy his dominant desire in the scale of values, and seeking for superiority makes him an overman. The second conclusion is that while a man is driven by his desires, he may lose his internal world of feelings, desires and thoughts, he soon falls into a dark nature and becomes submerged by horror.

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I. General Introduction

During the 19th c, Great Britain dominated world politics and economy through its large Empire. The latter stretched from the East to the West and included most of African lands and countries. However, by the end of the century, voices started to be heard in order to bring imperialism to an end. The calls to abolish imperialism were a consequence of the atrocities committed by the Belgians in their Congo colony.

Joseph Conrad is an English writer, who had travelled to the Belgian Congo and had witnessed the horrible situation of the colony. His novella *Heart of Darkness* (1899) records many aspects of his journey. It is based on the story of Kurtz, an imperial agent and ivory trader, who travels to Africa in order to supposedly, civilize the natives in the name of European science and culture. But he soon develops into a tyrant who exploits the natives to death.

Kurtz's tragedy dramatizes the issue of power and horror. His power shows in the might and influence exercised upon the natives. He has used his superior technology as deity to acquire the respect and fear from native Africans in the isolated station. However, his obsession with the land quickly leads him to lose his humanity and become a bloody ivory trader capable of terror and genocide. This greed of ivory and lust of power is called the will to power by Friedrich Nietzsche. In *Heart of Darkness*, the will to power lies in the desire of the colonists to expand the colony and their greed for wealth.

From our study and our previous readings, we have learned that authors often write to share their lives and experiences and even to release their often complex and obscure thoughts. Therefore, we have taken Conrad's novel at face value then we have analyzed the story to see the point that the writer reveals. Effectively, *Heart of Darkness* provides several

images about the horror of Imperialism and how terrible the consequences can be, when a man is under the control of the will to power in the heart of jungle.

II. Review of the Literature

Heart of Darkness is considered as one of the greatest works of English literature. It has attracted a great deal of attention and thus a lot of criticism. *Heart of Darkness* is multi-layered and full of discrepancies in dealing with multiple topics which are mostly ambiguous, ambivalent and conflicting. This in fact causes a significant critical reception to the novel. Some of those notable criticisms about Joseph Conrad's *Heart of Darkness* include Edward Said and Chinua Achebe.

The Nigerian writer, Chinua Achebe, takes a strong position against Conrad's *Heart of Darkness*. He declares that Conrad is a "thoroughgoing racist" and argues that the novella is based on a Western racist conception, because Conrad portrayal Africans in a negative way. He writes in his essay "An Image of Africa: Racism in Conrad's 'Heart of Darkness'":

The point of my observations should be quite clear by now, namely that Joseph Conrad was a thoroughgoing racist. That this simple truth is glossed over in criticism of this work is due to the fact that white racism against Africa is such a normal way of thinking that its manifestations go completely unremarked. (Achebe, 2018: 06)

Achebe even accuses Conrad's novel of creating the stereotyping image of Africa as 'the other world', the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality." (Achebe, 2018: 02) In other words Achebe denounces the fact that Conrad considers Africans uncivilized and therefore depriving them of their culture and even history.

Achebe concludes his essay by saying that Conrad's *Heart of Darkness* is "an offensive and deplorable book," (Achebe, 2018: 1791). Therefore, Achebe refutes the western

view about *Heart of Darkness* being a masterpiece. He argues that “the question is whether a novel which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art. My answer is: No, it cannot.” (Ibid: 2018) Thus, Achebe aims to demonstrate that the image of Africa pictured in *Heart of Darkness* is not a real one but rather the main idea that dominates Europeans’ minds.

Edward Said has published “Two Visions in Heart of Darkness” (1993), in which he has dealt with racist views of Conrad in his novella. He states that “Independence was for whites and Europeans; the lesser or subject peoples were to be ruled; science, learning, history emanated from the West” (Said: 23) Moreover, Edward Said regards the novella as a work of art and a time-document. Because Conrad’s narrative is bound to a certain time and place, he believes that “a creature of his time, Conrad could not grant the natives their freedom, despite his severe critique on the imperialism that enslaved them.”(Ibid: 30) Thus, the natives seem to be incapable of independence, and Conrad did not see an alternative to imperialism and could not foresee what would happen when it would come to an end.

The white man is often described in *Heart of Darkness* as exiled being who is detached from civilization and condemned to solitude. Fatou Konate mentions in her work entitled “*L’inversion du regard dans Heart of Darkness de Joseph Conrad et L’Exil et le royaume d’Albert Camus*” (2016), that Mamado Gaye says in his work entitled “Crimes et culpabilités dans quelques récits de Joseph Conrad” (1989) that “Kurtz est le seul à se trouver véritablement au vrai cœur de l’obscurité physique et humaine, au vrai cœur d’un espace immensément grand et intimidant, qui rend l’effort de la civilisation absurde et grotesque”. (Gaye, 2018: 228) By this quote, Mamado Gaye argues that the great solitude witnessed by the whites in Congo actually reflects the failure of the Europeans. Because of their materialistic mentality which has led to an excess of freedom that has compromised the values and principles of Western culture.

III. Issues and Research Questions

This work explores various representations of power in Joseph Conrad's *Heart of Darkness*. To carry out this study we have decided to rely on Nietzsche's concepts of 'The Will to Power' and 'Overman'. From our reading of Nietzsche's thoughts about power and Conrad's novella, we have recognized that the characters of *Heart of Darkness* follow their desires to satisfy their dominant will. From this statement, we are drawn to ask many questions: First, given Nietzsche's celebration of power and the Overman, how does Conrad take up his ideas and represent them through plot, characters and setting. Second, what use does Kurtz make of power and is there any force beyond his control. Third, given Kurtz's final version of horror, what is the correlation between power and horror in *Heart of Darkness*.

The choice of relying on Nietzsche's theory is based on our belief that through his thinking he contributed in the understanding of human existence. It is also an essential guide for us since he has developed significant concepts in the field of philosophy, mainly Power which is relative to our literary work and the center of our interest in this dissertation.

IV. Method and Material

1. Method

a. Nietzsche's philosophy of Power

Nietzsche uses many metaphors and definitions of 'power'. Each of his texts or aphorisms requires a reflection with a deep idea; one must read what he says while imagining what he suggests, he claims it; "I no longer respect the reader: how could I write for readers? ... But I make notes for my own use." (Nietzsche, 2017: 03)

Nietzsche perceives that the world is based on a certain will which exists in every human being, this will he calls power; "*This world is the will to power-and nothing besides! And even you yourselves are this will to power- and nothing besides!*" (Ibid: xix). Therefore, to discover that the world is the will to power is to discover the human prior classification of values. While everything is motivated by the will to power, the act of valuing itself is invariably an expression of it. But this scheme condemns itself once this expression of the will to power fails to achieve power by more ordinary means, in another word the weak. It is because people are weak that they fail to respond creatively to life and because of their weakness that death and suffering discourage them. Nietzsche defines in his book *Beyond Good and Evil* (1966) the notion of will in man as a multi-stage psychic process:

Willing seems to me to be above all something *complicated*, something that is a unit only as a word...Let us say that in all willing there is, first, a plurality of sensations...therefore, just as sensations...are to be recognized as ingredients of the will, so, secondly, should thinking also: in every act of the will there is a ruling thought...Third, the will is not only a complex of sensation and thinking, but it is above all an *affect*, and specifically the affect of the command. (Nietzsche, 1966: 25)

Pleasure and suffering are interpreted by the will power to decide how to react to increase pleasure or reduce suffering. More generally, all instincts, drives and affects are manifestations of the will to power. But Nietzsche's will to power does not apply only to the body; it is a general law of evolution, destined to derive the consequence of imbalances or disparities according to a necessity which demands growth. For a living being, this necessity is the maximum increase of pleasure, of happiness and of influence, as we have seen with regard to life; the will to power interprets the 'instincts', 'drives' and 'affects' of this being to direct all actions, all thoughts; "by far the greater part of conscious thinking must still be included among instinctive activities, and that goes even for philosophical thinking." (Ibid: 11)

According to Nietzsche, if there is a choice between several values, the decision will be taken by the highest one in the scale of qualities; the dominant or dominating value, the one which gives the greatest satisfaction of the desires, which is therefore the most favorable to life. At a given moment, one or more instincts and/or impulses can act simultaneously, interpreting the associated values. The mind takes them all into account, with their conflicts or cooperation in order to arrive at a decision of action.

The will to power also concerns, for example, intellectual activities such as moral reflection; "There are no moral phenomena at all, but only a moral interpretation of phenomena" (Ibid: 85) In other words, it is a man's interpretation of his own will to power. For Nietzsche, this interpretation is expressed as a set of processes of drives and instincts that interact and this process indeed is the effect of the will to power. Authenticity can only be described with the help of this interpretative set, which oppose each other while cooperating.

Furthermore, Nietzsche considers instinct as a subconscious tyrannical process. It aimed at satisfying a need or relieving tension, it is an innate component of the will to power

and a need for domination that would impose its values on other instincts. Indeed, one can deduce that instinct and affect are abstractions covering physiological processes of interpretation of states of the body and the nervous system. Nietzsche states:

It is our needs which interpret the world: our impulses with their sympathies and antipathies. Every impulse is an ambition of sorts; each has its own perspective which it would like to impose upon all of the other impulses as their standard. (Nietzsche, 2017: 288)

Nietzsche mostly claims that the human body is more than an assembly of organs but a hierarchy of impulses. They are also manifestations of the will to power, each corresponding to a value and applied with a certain amount of force. They have a good effect when their processes are well coordinated, but it can soon be decadent when they are anarchic.

An impulse is a subconscious process that interprets a value. It is educated by habit, even under the constraint of a society which conditions its members in its interest. For Nietzsche, an ‘affect’ is an impulse which has a very powerful passion dimension and which appears in the subconscious:

one tries to condition an individual by various attractions and advantages to adopt a way of thinking and behaving that, once it has become a habit, instinct, and passion, will dominate him to his own ultimate disadvantage but “for the general good.” (Nietzsche, 2018: 93)

Nietzsche’s will to power has its universality, which goes far beyond the human sphere. The will to power is the very nature of things from the most miserable form of life to the highest. In short, the whole world consists of and is based on power and nothing above.

The term power evokes the might, physical force and even violence. It is true that for Nietzsche the will to power is not primarily the strength of the great man. For what he calls a great conqueror cannot be measured in terms of wealth or in terms of territory. He argues that power, spring and object of the will are first and foremost that of the mind. He effectively

supports the intellectual development, he states that “only a renewed aristocratic sensibility, a new cultural elitism, can save us.” (Nietzsche, 2017: xxi)

b. Nietzsche’s philosophy of Overman

The Overman is a concept introduced by Friedrich Nietzsche particularly in his book, *Thus Spoke Zarathustra* (1883). As described by him, an Overman would be a superior man released from social norms and acting according to his own will to power. This is the Superman dreamed by Zarathustra, who respects nothing except himself; “*I teach you the overman. Human being is something that must be overcome. What have you done to overcome him?*” (R. Pippin, A. Del Caro, 2018: 06) Nietzsche introduced this concept in most of his writings, claiming that ‘God is dead’. He argues that man is now ready to take control of his own destiny. Actually, religion had served man’s purpose, but now, he no longer needs it and therefore needs to deliver himself from all dependencies. Hoover described the Overman as:

Who is this superior man? According to Nietzsche, he is not a blond beast, an Aryan racist monster who murders at will and justifies it by some romantic primitivism, although the superman has no obligation to show pity to his inferiors. (A.J Hoover, 2018)

Nietzsche’s thought represents a response against the Christian world and its hierarchies. For him, nihilism is a central trend in the modern age as a consequence of the devaluation of values by Christianity. The Overman is a key concept in Nietzsche’s idea of revaluation of values. In his view, an Overman should be able to affect history indefinitely. He will keep re-entering the world through other people’s minds and affect their thoughts and values.

Furthermore, Nietzsche was critical of religion and particularly Christianity. As it is figured out in *Thus Spoke Zarathustra*, God is dead does not claim that no one believes in God, nor deny the existence of religion. However, cultural/social values are no more religious ones. Indeed, Nietzsche argues that:

The superman is precisely the one who knows that God is dead and that religion no longer control us. He knows that his kind needs no God for meaning that one can comfortably live in a meaningless universe because one organizes a portion of it for oneself. (Nietzsche, 2018: 585)

Nietzsche praised man's noble position as the "highest species" and held up such figures as Napoleon as a role model, urging us prudently to re-evaluate conventional and misleading perceptions of what is good and what is evil.

According to Nietzsche, the reason of existence of all individuals in society is to reach super human and to serve its purposes. Then nihilism appears as slave morality. Slaves want to gain the power and honor of aristocrats however, it is difficult to get it. Thus, slaves need an ideal or a fictional God in order to forget their weakness in real life; in this sense, he declared: "Therefore do not spend any time or energy on man! Mankind is not our goal but the superman." (Nietzsche, 2018: 04)

As a result, the Overman is a man who aims to become more than man, aims to overtake his humanity; in other words, it is the idea of a man who has great aspirations in life. Furthermore, he is someone who wants to rule, dominate and if necessary resist and even break social norms. Above all, he is someone who has his own individual desires, and obsessed by power. In a single sentence The Overman is someone who has total control over his life and individual will to power and someone who wants to be different from the crowd.

In contrary to the last man, whose goal is to satisfy his desires, and interested in personal comfort and material things; a superman is the one who believes that he is capable of

influencing society rather to be influenced and this can suggest that an Overman can establish his own values; said Nietzsche:

The superman is not necessarily a perfect physical specimen, a strong healthy, athletic man. A sublime man could have the highest value even if he is terribly delicate and fragile, because an abundance of very difficult and rare things has been bred and preserved together many generations. (Nietzsche, 2018: 998)

Nevertheless, Nietzsche's Overman is more than just a creative individual but work of art of his own life, who lives according to his own desires and creative will. Actually, his superiority is not the result of evolution, but of self-mastery. By winning power over the self, the Overman self-creates and recompense is an absolute freedom and power; "All beings seek to discharge their power and to dominate; the will of power always encounters and seeks to overcome resistance. The Overman is self - domination and domination of others." (Ingrid Flórez Fortich, 2018: 78)

To sum up, the need and the desire to command is a desire for domination, for the appropriation of other beings to put them at one's service. When the will to power succeeds in expressing itself, the resulting development and growth of the individual gives him pleasure and happiness. However, happiness may not be a static state; it lasts only as long as the will to power process evolves in a good way. This is why the search for an evolution in the sense of willing power never stops; as long as a man lives, he wants more.

2. Material

Summary of Heart of Darkness

Heart of Darkness is a novella by Joseph Conrad first published in 1902. The story mirrors the aspects Conrad himself witnessed when he worked in the Belgian Congo in the 1890s. It is about Marlow's journey to the Congo River to meet and retrieve an ivory trader named Mr. Kurtz, who supposedly went to civilize the Africans. Kurtz is considered an

important figure of the company for which Marlow works. The reader is introduced to Marlow's discovery about Mr. Kurtz veiled reality. Actually, the latter does not want to return to Europe because he likes the idea of dominating the natives and the feeling of being worshiped by the Africans. Conrad displays, through Kurtz, the brutality and the imperialist practises used by the Europeans against the black natives during the colonial period. Marlow manages to bring back Kurtz but he dies uttering his last words: "The horror! The horror!" (Conrad, 1999: 97) At the end, Marlow returns to England, and pays a visit to Kurtz's fiancée. The latter has asked him about the last words Kurtz, wishing that the latter was thinking about her. Marlow, in order not to hurt her, told her that he was repeating her name. Thus, Conrad describes his novel as "A wild story of a journalist who becomes manager of a station in the (African) interior and makes himself worshipped by a tribe of savages. Thus described, the subject seems comic, but it isn't." (Karl & Davies, 2018: 407) Therefore, one can deduce that *Heart of Darkness* is about horror repressed in human nature, and obviously the hypocrisy of the European civilizing mission.

V. Results

The major result reached in this work is that the colonists' desire to constantly expand the territory and gain the massive wealth is called the will to power by Nietzsche. Kurtz is one of the two dominating figures in the novel, and Marlow is the narrator of the story. Power and wealth are the two leading interests of Kurtz; this makes him a symbolizer of the western man's greed.

Generally, the civilized man proclaims that he has to improve the conditions of life for the backward peoples of the earth. Actually, the white man has civilized many people by spreading knowledge, information, enlightenment and technology all over the globe, but the deplorable fact is that of ruling these peoples that he has supposedly civilized. One can

deduce that, it is the white man's love of power which made him conquer the undeveloped countries and govern them, then supposedly to civilize the backward people.

European power is generated by the weakness of the African natives. In Congo there is no law that determines the individual, no superior power or authority is in place to administer the justice. However, being without laws cannot be called absolute freedom, because the law of the African jungle has governed the Europeans relations and their behaviors. But first and foremost, everything is motivated by the will to power.

Kurtz released himself from social norms and acted accordingly to his own will to power. His desires are never ending, once he has fulfilled one, there will be another. Kurtz lust for superiority and his obsession with power made him acquire the qualities of Nietzsche's Overman.

VI. Discussion

Our dissertation discusses Nietzsche's power in Joseph Conrad's *Heart of Darkness*. We have divided our work into three sections. The first chapter analyzes the issues of hypocrisy and brutality of imperialism in Conrad's novel. This is a real eye opening issue which we cannot overlook; it consists of the destruction of the nature and land, the animal cruelty and the exploitation of the Congolese natives. As for the second chapter, it explores the issue about the way that power of jungle and the horror of its darkness functions as the counterparts of the European imperial strategies. In fact, Jungle furthers the Europeans to discover their true selves through their contact with wilderness. The last chapter discusses Kurtz's will to, and the horror of, power. The effect of a savage environment on a civilized man is seen through Kurtz; but the latter is not a simple victim. Kurtz is also the orchestration of the power of imperialism and all the horrors which go with it.

1. Chapter one: Power and Horror of Imperialism

The Dictionary of Human Geography (2009) defines imperialism as “an unequal human and territorial relationship, usually in the form of an empire, based on ideas of superiority and practices of dominance, and involving the extension of authority and control of one state or people over another.” (Derek. Gregory. et al, 2018: 373). Generally, imperialism installs its political power and settlement on people’s land of another society. Europe was very much developed with the modern technologies. The industrial revolution had a big impact on European imperialism which helped it to extend its explorations all over African countries. To obtain more power and to scramble for Africa, the Europeans used the industrial revolution as an imperial strategy to rule over the undeveloped lands. However, their ruling methods were soon transformed into brutality because of their lust for power and greed. Joseph Conrad’s *Heart of Darkness* (1899) gives a clear portrait of the Europeans’ wrongdoings in Congo.

In the end of the 19thc, Congo was governed by the Belgian King Leopold II who administered this county in a brutal way. The real scenario of the black native people is portrayed in Conrad’s *Heart of Darkness* very inhumanly. Through Marlow’s narration, we are able to see how the native people are beaten, forced into slavery, deliberately pushed near to death and left all alone to breathe their last. To the power authorities they were nothing but a tool of valuable recourses to maximize the company’s profit; “They were going to run an over-sea empire, and make no end of coin by trade.” (Conrad, 1999: 37)

The Europeans exercised their immense power in the name of civilizing mission, to dominate the natives physically and economically. They justified their wrongdoings pretending that they are bringing light to the savages. Conrad writes “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.” (Ibid: 34)

Moreover, at the time many European countries took lands and riches while trying to enlighten the people they conquered. The Congo was in those days valued by the Westerners as a source of ivory. The three stations centre around ivory which is the principal commodity of the Belgian Company to trade. In Joseph Conrad’s *Heart of Darkness*, the narrator evokes the idea of civilizing mission to justify the hidden Eurocentric invasion or imperialism in the depths of Africa.

a) Power of Imperialism

Heart of Darkness tells mostly about the way Belgium dominates Congo with an objective to dominate everything in it. Throughout the daily events of the journey, it is depicted how the colonizer is controlling the country, its people and possessing every valuable resource:

Hunters for gold of pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth! (Ibid: 32)

The quotation above shows that the colonizers are described as people who do the colonial adventure to extend civilization. This is one of the purposes of colonizers who want to civilize the ‘dark’ country through their civilization idea. But their initial idea quickly becomes to dominate as priority for them in that land.

Marlow visits the three stations and recognizes their state of disorder; supplies never get to where they are needed and nothing is being built and no real work. Marlow arrives at the first station and he is surprised by the negligence and details of particular incompetence of the company, he described “a boiler wallowing in the grass...undersized railway-truck lying there on its back with its wheels in the air...more pieces of decaying machinery, a stack of rusty rails.”

(Ibid: 43) Moreover, the story suggests many details of the imperialism absurdity. For instance, the disorder of the first station and “the Eldorado expedition” (Ibid: 61) and after seeing a small explosion on a nearby cliff, Marlow comments “They were building a railway. The cliff was not in the way or anything; but this objectless blasting was all the work going on.” (Ibid: 43) Here, one can assume the presence of the industrial revolution in the story is just symbolically.

It is known that Industrial Revolution in Europe pushed countries to acquire colonies to provide raw materials for a trading market. E.J. Hobsbawm writes in his book *Industry And Empire* (1968) “behind our Industrial Revolution there lies this concentration on the colonial and underdeveloped markets overseas...our industrial economy grew out of our commerce, and especially our commerce with the undeveloped world.” (Hobsbawm, 1990: 54)

The Europeans wanted Africa’s valuable resources because of Industrialization; they destroyed the land so they could obtain every valuable object out of the ground. Obviously, the Eurocentric perception believes that the more colonies they have, the larger their military would be and this makes them a more powerful state. As a result, some of European countries had divided Africa in a map which contributed into their own interests.

In the whole story, one should admit that the Belgians’ descent, trade, exploration and even the scores of ivory are all achieved thanks to the invention of steamboats. It is besides, the most provocative example of the European superiority would be the boat piloted by Marlow. Conrad’s *Heart of Darkness* adds to the steamboat’s narrative of technological progress. Its role is to serve as a vehicle of imperialism. Furthermore, the presence of the steamboat refers to the might and speed of movement of Europe which explores the unknown earth. Marlow describes the steamboat as “this grimy fragment of another world, the forerunner of change, of conquest, of trade, of massacres, of blessings.” (Conrad, 1999: 96)

However, while they export the Congolese goods to Belgium they are doing nothing in favor of the natives.

The industrial revolution was supposedly meant to bring civilization and enlighten the backwardness in Congo. But actually, it does more harm to the land than good by terrifying the natives with the technological weapons “Some of the pilgrims behind the stretcher carried his arms - two shot-guns, a heavy rifle, and a light revolver-carbine - the thunderbolts of that pitiful Jupiter.” (Ibid: 88) Conrad shows that European colonialism has not changed from the times of Roman Empire. It is only developed in terms of technology and industry, the tools and weapons in the nineties were more sophisticated. Still, the purpose and the results are remained the same.

The industrialization also evokes the Europeans somehow to believe in the theory of the super man. The latter does not fear to take risks, while the inferior man can do nothing to improve his living conditions. In this way, the super man was the white and the lower man was the African. By this measure, the super man should rule the lower man and impose his control. They have used so many strategies to disguise their real objectives through their missions of science and culture. They started to spread their beliefs and their ideologies in order to dominate all the country's spheres. E.J. Hobsbawm states:

Yet conquering markets by war and colonization required not merely an economy capable of exploiting those markets, but also a government willing to wage war and to colonize for the benefit of the British manufacturers. This brings us to the third factor in the genesis of the Industrial Revolution, government. (Hobsbawm, 1990: 49)

Marlow in jungle says “I thought I would never get back to the steamer, and imagined myself living alone unarmed in the woods to an advanced age.” (Ibid: 93) This quote demonstrates his judgement that being without arms will make his life in danger. He seems scared to think he might have to live alone in the woods without the support of European

technology such as the steamer. These symbols are imperialistic instruments which reveal the misuse western industrial revolution in Congo.

In addition, the white man believes that the Africans are ignorant people and they do not have the right to interfere in politics or other fields, because they were intellectually inferior but superior in doing hard labour. This treatment has led the natives to suffer, feel shame and inferiority because their identity has been removed, by the same culture which once has promised to enlighten them.

Conrad's narrative on imperialism in *Heart of Darkness* may be said to be ambivalent, since Marlow is once a supporter to the ideology of imperialism and then a denouncer of its wrongdoings in Africa, Marlow describes the journey as "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much." (Ibid: 34)

Throughout the story, Marlow makes the Europeans who are White equivalent to the light in the world, while he makes the Africans who are Black equivalent to the darkness in the world. Marlow talks about the lights that are reflected in the water, creating the idea that the members of the Nellie are civilized. The lights of London are again attributed to a civilized society, referring to it as good. However, this is then contrasted with the meaning of the light; "'And this also', said Marlow suddenly, 'has been one of the dark places of the Earth.'" (Ibid: 33) By saying this, Marlow is portraying that London has been once a city with the same darkness of civilization, of which the civilized Romans brought light to. This establishment of light demonstrates the dominant assumptions of European society, later in the novel it is revealed that civilized does not necessarily mean good; "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-...But darkness was here yesterday." (Ibid.)

Indeed, Conrad notices the darkness in the hearts of those who struggle to colonize the natives all along the Congo River; those he calls “conquerors” (Ibid: 34). This darkness in fact, unveils European’s selfish desire to steal from the native Africans all what is precious like natural resources for their own profit; “They were conquerors, and for that you want only brute force - nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others.” (Ibid.) Here, Marlow is showing the dark desires of the European visitors to Africa as a ‘conquest of the earth’. The firing scene represents the absurdity of the colonial enterprise in Africa; “A fusillade burst out under my feet. The pilgrims had opened with their Winchesters, and were simply squirting lead into the bush.” (Ibid: 73)

Conrad furthermore illustrates an image of Europe through the other main character, Kurtz. This latter is respected by his European counterparts for his score in collecting ivory to trade. Initially, Kurtz has traveled to Africa as an agent of civilization, when he has exhausted the natural resources; his morals disappear in favor of raiding the country by using the local tribes. Actually, the idea of civilizing mission is totally rejected when it is turned into a tool for profit. However, this is the ‘not a pretty thing’ that Conrad is alluding to in the opening passages of the novel. Apparently, Marlow becomes more curious to know about this intriguing figure of Kurtz. From the first description of him, he assumes that Kurtz is keen and intelligent who comes out ‘equipped with moral ideas of some sort’, presumably the sort that try to justify imperialism:

I had plenty of time for meditation, and now and then I would give some thought to Kurtz. I wasn't very interested in him. No. Still, I was curious to see whether this man, who had come out equipped with moral ideas of some sort, would climb to the top after all and how he would set about his work when there. (Ibid: 58)

Conrad portrays the European society as that loaded with intemperance, superiority and self gratification, and this can be demonstration of the repressiveness of Europeans; “utter solitude without a policeman...where no warning voice of a kind neighbor can be heard whispering of public opinion” (Ibid: 73) As such, one can initiate the notion that it is the weakness of civilization itself that such destruction and insolence exists within the world; “All Europe contributed to the making of Kurtz.” (Ibid: 77)

The colonist’s desire to constantly expand the territory and gain the massive wealth can be referred to ‘the will to power’ of Friedrich Nietzsche. According to Nietzsche’s view, whether you are strong or weak, the will to power is a unique human attribute and human genetic aspect. For him, people’s desire in power, money and beauty is the external form of human nature of the will to power in different circumstances; “Mechanism and materialism should be completely ruled out; the two together are only a form of expression employed by inferior men, and the least intelligent form of emotion (‘of the will to power’)” (Nietzsche, 2017: 405). In *Heart of Darkness*; the will to power lies in the desire of the colonists to expand the colony and their greed for wealth.

To obtain more power, the Europeans used an imperial ruling method; their settlement over three stations in the jungle is to reinforce the European administration and to install a political power in the heart of the Congo. Besides, this attempt could be also the result of a persuasion in the racial and cultural superiority of the colonizing power; strategy to spread particular religions, education or cultural practices; as a mechanism for establishing and consolidating political control. Through the characterization of Kurtz, Conrad demonstrates the rapacity of European society. Once he finds that he can control some of the natives, he begins to extend his control to others and in course of time he is able to establish his supremacy over the whole tribes. The Russian, Mr. Kurtz’s assistant, tells Marlow:

Kurtz wandered alone, far in the depths of the forest...he had discovered lots of villages, a lake too - he did not know exactly in what direction; it was dangerous to inquire too much - but mostly his expeditions had been for ivory. "But he had no goods to trade with by that time," I objected. "There's a good lot of cartridges left even yet," he answered, looking away. "To speak plainly, he raided the country," I said. He nodded. "Not alone, surely!" He muttered something about the villages round that lake. "Kurtz got the tribe to follow him, did he?" I suggested. He fidgeted a little. "They adored him," he said. (Conrad, 1999: 83-84)

In *Heart of Darkness*, Joseph Conrad often uses the word 'ivory'; it is not merely an object of which an elephant's tusks are made, but more than that. In the novel, the author only analyzes ivory as a symbol of greed and evil of the westerners. The Belgian trading companies are sending their agents into the Congo for trading purposes. The main commodity which these Belgians find worth their descent is ivory; "The word "ivory" rang in the air, was whispered, was sighed. You would think they were praying to it. A taint of imbecile rapacity blew through it all, like a whiff from some corpse." (Ibid: 50-51)

Ivory is of no use to the natives themselves, while the white men collect massive quantities and send it to Europe where it could be used for the making of numerous ornamental products. The best example for the white men's cruelty and greed in the novel is Kurtz who is often mentioned in connection with the word 'ivory'. Mr. Kurtz is also the reason why ivory becomes so important in the novel. If there would not be his cruel methods to get ivory and his megalomania, nobody would matter about this material:

Everything else in the station was in a muddle—heads, things, buildings. Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass-wire set into the depths of darkness, and in return came a precious trickle of ivory. (Ibid: 29)

Thus, ivory becomes a symbol in the novel; the idea of building stations alongside of the Congo River is again in the intention to explore new sources of ivory. This latter symbolizes the white men's greed and their commercial mentality; the greater ivory collected by an agent, the greater is his achievement in the eyes of his employers and the higher is the

promotion which he can expect. Ivory becomes a source of revenue to the trading company which can, therefore, afford to invest a lot of money in sending its agents into the Congo.

By the end of the novella, Conrad demonstrates that both the ideology of efficiency and the notion of a civilizing mission are utterly obsolete and no more than a voracious activity of European supremacy. As such, Marlow questions the value of the currency system which members of the Company had established for the natives on board the steamboat:

they had given them each week three pieces of brass wire...the theory was they were supposed to buy their provisions with that...unless they swallowed the wire itself, or made loops of it to snare the fishes with, I don't see what good their extravagant salary could be to them. (Ibid: 68-69)

Supposedly, the mission was to be that of development and efficiency, then as the novella progresses, one would notice an increase in civilized employment, in the building of public transport and a collaborative effort of societal advancement. However, this is practically nonexistent throughout the text; all what we see is guns, steamboats and decaying machines.

Indeed, the use of the eminent technology and corruption are the strategy taken by the imperialists in *Heart of Darkness*. Furthermore, these methods are hypocritical attempts by which the colonizers interpreted violence in a; supposedly, civilized way. In fact, violence remains a horror, whatever its interpretation might be. As a matter of fact, the imperialist has qualified the natives to savages, in order to legitimize his dehumanization and exploitation of them.

b) Horror of Imperialism

Conrad's *Heart of Darkness* portrays Imperialism not as a bringer of light, but as a spreader of chaos, disorder and dehumanization. The Europeans use their imperialistic powers to exploit resources from Africa, by corrupting and enslaving the natives. Marlow's experience in the Congo clearly shows that the white men have failed to perform their

functions; instead of civilizing the savages, they become exploiters. The story contains all the cruelties that are associated with colonialism, mainly the exploitation of territories, the dehumanization of the natives and the destruction of the nature.

From the perspective of Nietzsche's theory of will to power, the colonists' atrocities in the novel only prove that once human beings are controlled by their desire for power, the dark side of human nature will gain. They will also act in the way of the strong dominating the weak. Marlow refers to Africans as 'unhappy savages'; "Six black men...balancing small baskets full of earth on their heads...all were connected together with a chain." (Ibid: 43) The justification for imperialism of bringing civilisation to the colonies is countered by Marlow's discovery of the price the Africans have to pay through forced labour. The bestial description of forced labourers shows that instead of changing the savage from his primitive state, the white man is further dehumanizing him.

From Marlow's Eurocentric perspective, he can only see Africans as "black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling" (Ibid: 63). The expression "prehistoric earth" (Ibid.) indicates that they are a primitive nation without history. Through the descriptions, Africans are backwards, barbaric and also considered as having animalistic characteristics; Marlow describes "A lot of people, mostly black and naked, moved about like ants." (Ibid: 42)

Furthermore, the word 'prehistoric' might also be associated in terms of materials and development, but it doesn't necessarily mean the inhumanity. However, the word 'civilised' can be associated to the Europeans but still inhuman; "the beaten nigger groaned somewhere. "What a row the brute makes!"..."Serve him right. Transgression – punishment - bang! Pitiless, pitiless." (Ibid: 53)

Indeed, the colonial discourse used by Conrad has racist expressions towards the Africans. Marlow's character is the author's mouthpiece, representing Conrad's views towards

the Congolese by providing a picture of how they were portrayed at that period. Conrad urges the reader to create an image of Africans through Marlow's eyes, but to look at it only from a single angle, conceals the fact that no African could express himself. Worse, he has not even given the least individuality rights; a name. Most of the text's discourse shows the dehumanization of the natives; for instance, the "deathlike indifference of unhappy savages, forces at work" (Ibid: 43) crushes their humanity, as well as referring to them as "these creatures" (Ibid: 45) reveals how they are viewed as; 'prehistoric, animal, cannibals, savages, brutes...' Hence, these terms show Conrad's description of the natives as everything, but not humans.

Throughout the novel the colonists' treatment of the natives is extremely cruel and there are many instances of brutality against the black natives. As Marlow goes to the Outer Station that he encounters those natives who are chained all together. Moreover, Marlow is horrified to witness in the shadow of the trees the natives who are totally exhausted, forced by the whites to work extremely hard and left there to die; "They were dying slowly - it was very clear. They were not enemies, they were not criminals, they were nothing earthly now, - nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom." (Ibid: 44)

Furthermore, the pilgrims do not refrain from killing the natives who follow the steamer using them simply as target practice. In addition, at the Central Station a black native is cruelly beaten simply because they think that he is the cause of the explosion of a building. Besides, they are forced to live in a terrible surrounding; "lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air - and nearly as thin." (Ibid.) Conrad depicts European presence in Africa as one marked by brutality, inefficiency and chaos.

The Africans have actually been touched by the white civilization but mostly in a negative and destructive way. However, the greatest atrocity against the natives is obviously done by Kurtz who puts the heads of the natives he has killed on sticks and has placed them around his house to prove his power and punish the rebelled; “these heads were the heads of rebels...There had been enemies, criminals, workers—and these were rebels.” (Ibid: 86) Thus, Kurtz has forgotten all his original idealistic notions of bringing civilization and has turned into a murderer and torturer of the natives believing that all of them need to be exterminated; “Exterminate all the brutes!” (Ibid: 78)

The novel can be considered as a pro-imperialist text, since it has judged Africans and portrayed them through the eyes of the Europeans. This story reveals the true nature and horrors of colonialists and their inhuman attitude towards the native black people. They were punished because they violated the laws of white-men; they are quite indifferent to the criminals and torture them mercilessly.

The brutality and savagery of imperialism cause fear in the natives. The Europeans use this weakness to their advantage to get what they want. Through their actions, the Congolese remain terrified and in order to protect their lives and the lives of their families they surrender to the will of the foreigners; the scene of pilgrims firing upon natives for amusement, putting them in chain gangs and performing hard labour. The Belgians are advanced in weapon technology and they forcefully frighten those natives for ivory.

It is known that dialogue is supposed to be the main social average of civilisation, through which humans peacefully resolve disputes. Indeed if brutality is the natives’ language then, when the imperialist exerts it on the natives, it becomes more the imperialist’s language than theirs. This asserts that Europeans have found a lawless environment in Congo to finally release their repressed horror. By this measure, the fact that natives understanding is only by

violence then it is also the imperialist's only way of communicating. Therefore, in *Heart of Darkness*, the methods by which the imperialist affirm his Power are actually the same by which he loses his right to claim it.

To the Europeans, the natives are valuable, yet they do not care about their health and working conditions as long as they are productive and able to supply ivory and other goods. Besides, they are left to starvation and unable to find food to the extent of eating the rotten meat of hippos; "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." (Ibid: 62) As a matter of fact, the thing that does not astonish the reader of *Heart of Darkness* is the animal cruelty. Even though animals are guarded for their ivory, but they are sacrificed in the name of trade; beaten and killed simply to serve as a factor of progress for the European economy:

The pilgrims used to turn out in a body and empty every rifle they could lay hands on at him. Some even had sat up o' nights for him. All this energy was wasted, though. 'That animal has a charmed life,' he said; 'but you can say this only of brutes in this country. No man - you apprehend me?—no man here bears a charmed life.' (Ibid: 56)

Heart of Darkness is ambivalent regarding the colonial enterprise in the Congo. As Marlow journeys deep through the jungle, he does not only discover the savagery of imperialism, but he also sees the true nature of man behind the mask of humanity. He sees people's motives are never what they say they are. In Nietzsche's *The Will to Power*, he mentions in one of his aphorisms that; "It is their desire to make the world appear utterly *stupid*, itself a consequence of their will to power" (Nietzsche, 2017: 405) Using some valuable symbols, Conrad exposes the atrocities of the actions of European imperialism in Africa; Belgian company is concerned with profit rather than bringing civilization to Congo.

In *Heart of Darkness*, the author reveals the horrors of colonialism; the horrifying tools of imperialism are exposed and the true purpose of the Europeans' approach is unveiled. Accordingly, the Belgians have made more harm than good in Congo; dehumanization of the natives, destruction of nature and exploitation of animal. Conrad builds a story involving the hypocritical part of imperialism; when societal laws are not in the picture to influence anyone. As a result, one can notice that the novel demonstrates imperialism; however, it produces a horrifyingly racist picture of the Africans. This highlights Conrad's idea that colonization can be alluring but in the end discrimination takes place, which evidently leads to destruction.

To sum up, the Europeans' power generally consists of their conviction that he is superior to the other. In order to assert this superiority, the imperialist forces the other to submit. Violence is justified in the novel by their attribution of the natives to savage animals. Hence, imperialist's idea is that the natives are so inferior that the only way to communicate with them is through violence. This imperialist ideology can be asserted to Nietzsche's saying that 'Whoever fights with monsters should see to it that in the process he does not become one himself. And if you stare for a long time into an abyss, the abyss stares back into you' (Nietzsche, 2018: 69). In other words, horror harms also those who exert it. Consequently, through *Heart of Darkness*, one can reason that the real savagery is hidden within the imperialist and he has transferred his horror onto his weak adversary so as not admit it in himself.

2. Chapter two: The Jungle: The Power and The Horror of Darkness

The Oxford Dictionary defines dark as being with a very little light or completely the absence of it, also it defines it as the hidden or the mysterious. The title *Heart of darkness* literally represents the centre of the wild African jungle, but also symbolic for the depth and darkness of the human heart which influence the lives of the characters. Conrad contrasts light and darkness to present the civilized and the uncivilized sides of both Europe and Africa. In the novel, the jungle acts as a backdrop for the events of Marlow's story as well as the mysterious entity that develops the overall ambiguity of it. In addition, Conrad has personified jungle which foreshadows the mental decline of the main character Kurtz and the impact on Marlow's perceptions. From the first station to the third one, the author depicts how the characters have witnessed both external and internal wilderness.

a) The Power of Darkness

In the novel, the jungle fosters darkness and provides a platform for the contrasting ideas of truth and vagueness. Since jungle symbolizes the true savagery that lies within the human soul, this means that there is a strong influence of power over the Darkness.

Insistently, Conrad somehow raises evidences about man's evolution; the relationship between the human realm and the natural environment, between the so-called civilized and the savage and the continuity between the present age and the remote past. Marlow, on that journey up-river says:

Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings...We were wanderers on a prehistoric earth, on an earth that wore the aspect of the unknown planet...The prehistoric man was cursing us, praying to us, welcoming us-who could tell?...We were cut off from the comprehension of

our surroundings...because we were too far and could not remember, because we were travelling in the night of the first ages. (Conrad, 1999: 61-63)

The 'setting' of the novel increases to the themes more darkness and intrigue. Much of the story takes place along the Congo River. Generally, water symbolizes movement, because it has current that keeps it moving all the time. In *Heart of Darkness*, the river is more than a way of transportation and exportation of the Europeans, but also helps the characters and the events of the story to progress forward. Moreover, Marlow describes the river "resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land." (Ibid: 36) This analogy of the river to a snake which is ready to attack is an unsafe and dangerous allure.

The jungle is frequently personified and the natives often seem like an extension of the personification, as if the jungle and its inhabitants share the same wild spirit, showing how Europeans were tempted to view the unknown. Personification is a name for the consistent presentation of the darkness. The reader encounters the darkness always as some kind of living creature with a heart, ultimately as a woman who unmans all those males who try to dominate her. This pervasive personification is more dramatically embodied in the native woman; Kurtz's mistress:

Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest...And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman...She was savage and superb, wild-eyed and magnificent...the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking as the image of its own tenebrous and passionate soul. (Ibid: 88-89)

The wilderness has many functions in *Heart of Darkness*. Its looming mystery and darkness reveal the nature of the characters and man in general; as a mirror reflecting the hidden darkness within an individual that may appear civilized. The various truths revealed

because of the jungle are conveying the idea that undeniable reality is hidden in darkness.

That darkness has the capability to isolate and consume one's spirit:

I tried to break the spell - the heavy, mute spell of the wilderness - that seemed to draw him to its pitiless breast by the awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passions...this alone had beguiled his unlawful soul beyond the bounds of permitted aspirations. (Ibid: 94)

Wilderness awakens primal instincts of men which allow them to follow basic corrupt needs, passions and embrace extremities. Marlow feels the influence yet resists it; Kurtz, however, succumbs to it; in his perception the wilderness can be compared to a God. Taking Nietzsche's thoughts into account, a man can only be himself once he starts to discover and develop his will to power which has always been there in his instinct; "This world is the will to power - and nothing besides! And even you yourselves are this will to power – and nothing besides." (Nietzsche, 2017: xix)

Jungle is personified as a lover brings revelations to Kurtz about himself; lacking integrity or human nature. Wilderness serves as a mirror that reflects his true face. Kurtz's mental decline is also attributed to the jungle; it is suggested that the jungle reveals his true nature and allows the inherent savagery of man to be unveiled. Here again the wilderness is a source of Kurtz's darkness which allures his desires:

But the wilderness had found him out early, and had taken on him a terrible vengeance for the fantastic invasion. I think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with this great solitude-and the whisper had proved irresistibly fascinating. It echoed loudly within him because he was hollow at the core. (Conrad, 1999: 86)

The wilderness also influences the pilgrims by acting as a relentless force that urged colonists to relinquish the rules of civilization. They try to satisfy their abhorrent desires and corrupt passions. Without the restrictions of society, jungle shows the pilgrims the darkness in

their hearts and let them freely embrace their basic savage nature. Ironically, while the pilgrims are not supposed to take guns, Joseph Conrad has pictured them as soldiers in the heart of the jungle; “When the manager, escorted by the pilgrims, all of them armed to the teeth.” (Ibid: 81) Savagery forces the colonists to face the truth of their nature; encourages men to abandon their societal rules:

I don't like work- no man does - but I like what is in the work, - the chance to find yourself. Your own reality - for yourself, not for others - what no other man can ever know. They can only see the mere show, and never can tell what it really means. (Ibid: 56-57)

Kurtz succumbs to the wild pull and temptation of the jungle. He sees the natives as his possession, the ivory as belonging to him and the jungle as his own land, but does not recognize that the jungle is much more powerful than he is. The jungle physically makes Kurtz a sick man, but also distorts him mentally, that eventually leads to his downfall; “They had given up Kurtz, they had given up the station; Kurtz was dead, and the station had been burnt.” (Ibid: 79)

Marlow, on the other hand, acknowledges the jungle's power. He notes the immenseness of the trees, the intensity of the heat and the interminable length of the river, which allows him to remain aware of his own transformation and mental state; “trees, trees, millions of trees, massive, immense, running up high...it made you feel very small, very lost, and yet it was not altogether depressing, that feeling.” (Ibid: 63) Marlow's ability to comprehend, assess and apply the things he saw saved him from the darkest desires of man because he still had the sanity to fight it. Marlow travels deep into the wilderness, but he is able to survive the trip by not establishing such a tight connection with the evils of the wilderness:

You lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself

bewitched and cut off for ever from everything you had known once - somewhere far away - in another existence perhaps. (Ibid: 61)

Unlike many other Europeans who find their wasteful and pointless way of life better than how the natives live, Marlow is in the Congo for himself and his job. His initial desire to go on the journey through Africa was to have an adventure; “The snake had charmed me.” (Ibid: 36) also, to explore the part of the map that was uncharted from his “boyhood.” (Ibid: 35) Conquering and becoming rich are all the typical European interests, but Marlow simply observes, takes notes of all the disgusting images he notices not only in the heart of darkness, but also in his own society.

The wilderness can only be submitted to despite the attempts of man to conquer it. The importance of the jungle in *Heart of Darkness* is shown by its thematic and plot-oriented purposes. Conrad further develops the idea of isolation by his descriptions, stating that the Congo is a separate piece of the world encompassed by an expanse of jungle that seems impregnable; “And outside, the silent wilderness surrounding this cleared speck on the earth struck me as something great and invincible” (Ibid: 51).

The description of the surrounding vegetation in the novel creates an image of brooding vastness. This latter represents a refuge for those whites that once had needed a shelter from European society. Furthermore, the intimidating nature of the jungle is revealed along with its effects on those surrounded by it; effects that contribute to the motifs of isolation and eventual disintegration of the mind; “He surely wanted nothing from the wilderness but space to breathe in and to push on through. His need was to exist, and to move onwards at the greatest possible risk, and with a maximum of privation.” (Ibid: 83)

The personification of the jungle shows the decline of Kurtz’s mental health and the direct impact of being isolated by it. Kurtz is consumed by his work with ivory and falls in the trap of the jungle; so much that it is inescapable. Marlow discovers that Kurtz is not how he intended, and this truth is revealed as a result of the jungle and the darkness that Kurtz

surrenders to. The treatment of the jungle like a character emphasizes the impacts of Kurtz's relationship with it, as well as its toxic and evil qualities. In the book of *The Will to Power*, Nietzsche declares:

In *summa*, there are signs that the European of the nineteenth century is less ashamed of his instincts; he has gone a long way towards admitting to himself his unconditional naturalness, i.e. his immorality, *without bitterness*: on the contrary, he is strong enough that he can only just endure the sight of it. (Nietzsche, 2017: 80-81)

Besides, the jungle represents more than just a backdrop for the story. It is a relentless force that continually tempts the characters to drop the restraints of civilization and to gratify the abominable desires of their souls. For instance, the wilderness also shows the greed and brutality that lie under the noblest of ideals; the pilgrims. Thus, the wilderness destroys man's artificialities and shows him the truth about himself.

Joseph Conrad takes us on an adventure using Marlow and Kurtz as key characters and Congo River as key point. With Marlow and Kurtz, Conrad is able to show us that with time, our identity changes and our power grows. But, time, new identity and new power growth is not always a good thing, as the author has shown through Kurtz. Time is identity, identity is power, and time is power and nothing more. Conrad tries to show that once the colonists live in a particular environment, like in the jungles of Congo, and far away from civilization, human nature is completely exposed. Readers can see how terrible the consequences can be, when a man is under the control of his will to power and lets this power continue its expansion.

b) Horror of Darkness

Jungle in *Heart of Darkness* is more than a dense of vegetation; it is natural, real and mysterious at the same time. The word 'heart' in the phrase 'heart of darkness' refers to 'centre', where the word 'darkness' symbolizes one of two things: evil or the unknown.

During Marlow's journey to retrieve Mr Kurtz, he refers to the atmosphere around him as a 'heart of darkness' numerous times. Through his descriptions, Jungle is a gothic space which conveys a sense of horror.

Kurtz is a man who does not only have to adapt with his environment but also it adapts to him. As a setting, the jungle is the location for Kurtz's quest for ivory and his eventual descent into darkness. It serves to illustrate the depths to which Kurtz has fallen as a result of his greed. As a character, the jungle actively invites and even seduces Kurtz into its heart. It facilitates his consumption by greed, rendering his transformation from his initial exploration. This same jungle which he loves and consumes with every ounce of his flesh has also taken its toll on him:

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. (Conrad, 1999: 76)

Moreover, Kurtz comes into an extended and intimate contact with the Africans that he considers savages; over whom he has begun to exercise great control by fear. This man has begun to participate in their customs and ceremonies. He has been presiding over the Congolese midnight dances which always end with 'unspeakable rites'. In other words, Mr. Kurtz has come to be regarded as a kind of deity to whom the natives of the Congo had been offering certain sacrifices and certain rites. Consequently, he himself falls under the influence of the natives and reverts to a state of savagery and barbarism. Here is one of the great ironies of Conrad's novel; a civilized man himself has fallen into the forces of primitivism.

But this must have been before his - let us say - nerves, went wrong, and caused him to preside at certain midnight dances ending with unspeakable rites, which - as far as I reluctantly gathered from what I heard at various times - were offered up to him - do you understand? - to Mr Kurtz himself. (Ibid: 77-78)

The novella begins and ends with a literal darkness; the setting of the novel is often dark, such as when the steamboat has been hit by a fog Marlow's description of nature and the dark-skinned individuals. Moreover, the eloquence alludes to a certain philosophical darkness, exploring the immoral tendencies of all humans. In addition, during Marlow's mission to find Kurtz, he is somehow trying also to find himself. He provides a contrast to Kurtz, who is led directly to his own suffering and death as a result of allowing many dark human qualities to penetrate deep into his heart to a point of no return. Marlow, on the other hand, has the ability to be aware and to recognize the darkness of his surroundings, which permits him to distance himself and then ultimately escape the heart of darkness as well as not allowing himself to be consumed by total evil;

I looked around, and I don't know why, I assure you that never, never before, did this land, this river, this jungle, the very arch of this blazing sky, appear to me so hopeless and so dark, so impenetrable to human thought, so pitiless to human weakness. (Ibid: 83)

Kurtz, exposed to the same situations as Marlow, becomes consumed by the darkness of his soul within the jungle. It may not seem that Marlow is showing a lot of power, though looking closely one can see that his power can be considered bigger and brighter than Kurtz's. Marlow does not have the intense desire for greed and power, although it is within his soul waiting for him to make use of it. He is able to resist and to escape through his own awareness and pragmatic attitude by telling himself; "Try to be civil, Marlow" (Ibid: 62).

Marlow admires the ambition of others, like the accountant in his pristine clothing and Kurtz with his ideas and aspirations, but admits to have none of this ambition himself. Ultimately, those desires are what have caused Kurtz's death. As Marlow describes, the sanity of his soul is destroyed and becomes a constant torment to him, as he begins his tyrannical reign over the natives as a deity. He could not escape the darkness because the loss of his faith

and hope in civilization was too great to bear; one can deduce that Jungle took Kurtz because of this hollowness.

Through Conrad's perception and from the course of the events, one can deduce that every human has a little of Marlow and Kurtz in them. Marlow says about himself, "I was getting savage" (Ibid: 50), meaning that he was becoming like Kurtz, the natives or maybe worse. The trip into the wilderness helped the European characters to discover their true selves through the contact with the natives.

To conclude, Marlow's adventure fully reveals man's heart of darkness to him. This journey is not a tremendous 'horror' as it is to Kurtz, but relatively it is a clarification and reinforced articulation of an idea Marlow had been alluding to before his journey began; the dark side of imperialism. Conrad tries to show the readers that Marlow is what Kurtz has been and Kurtz is what Marlow could become, yet he is a resistible person; "I had been acutely conscious all the time" (Ibid: 95). He presumes that, while civilization may contain a deep darkness within, there is nothing he can do to change it, unless turning into the monster that Kurtz has become. However, after he returns, his resentment at vanity of the institutions of civilization around him is shown; in his narration, he looks back on them somewhat regretfully. Because the real darkness lies within the soul and the Congo jungle has the power to unveil it.

Darkness is many things in Conrad's novella, it is the unknown, the subconscious, the moral darkness, it is the evil and it is the spiritual emptiness which he sees at the centre of the existence, but above all it is the mysteriousness of man's spiritual life. Hence, the title phrase 'heart of darkness' may have many interpretations within its context. The most important one refers to the same wilderness that has consumed Kurtz and has occupied Marlow's fascination which is the dark human soul. More specifically, it is the innate capacity or what we call

desire within all men for greed, destruction and evil. Throughout the story, it is eluded that the greed of the ivory traders, the violence against the natives and the absurd follies of European behaviour, are all under the pretext of commerce and the superiority of Western civilization. Yet, in the wild, the mask is removed and the heart of darkness can be plainly revealed in the actions of the Europeans. It is the reality that Kurtz and Marlow come to, but with completely different responses.

3. Chapter three: Kurtz: The Will to and The Horror of, Power

The journey of Marlow to Africa is not only a physical journey to the heart of the Congo River, but actually it is a journey into the depths of the narrator's own thoughts. As he encounters three stations along the river, one can recognize these stations as levels in his mind. It deals with Marlow's expedition on board a steamboat into the African jungle in search of an ivory-trader named Kurtz; "Mr Kurtz was at present in charge of trading post, a very important one, in the true ivory-country." (Conrad, 1999: 46) His mission is to find and bring him back to civilization. However, Kurtz does not want to leave and actually orders an attack on the steamboat when they get close to his station.

a) Kurtz: The Will to Power

One of the most enigmatic characters in the novella *Heart of Darkness* is Kurtz, the man who has power over the African land and its people. He is among the whites who are sent into Africa to rape the lands and exploit the black people for the greed of the natural resources. Kurtz is worshipped by the Africans and exploits this, he becomes obsessed with the people and the land; "he had discovered lots of villages, a lake too- he did not know exactly in what direction; it was dangerous to inquire too much- but mostly his expeditions had been for ivory." (Ibid: 84).

Kurtz provides to Marlow a set of paradoxes to evaluate himself and the company's men. All along his journey, he interacts with people and his curiosity upon this famous Kurtz grows even more. Kurtz has drilled respect not only in native's souls and minds but also in company's agents; even those who have never seen him before:

I had heard Mr Kurtz was in there. I had heard enough about it too - God knows! Yet someone it didn't bring any image with it- no more than if I had been told an angel or a fiend was in there. I believed it in the same way of you might believe there are inhabitants in the planet Mars. (Ibid: 54)

Marlow finally meets the man whose name has haunted him in a declining health. The man who has journeyed into uncharted territories and made scores of ivory remains a frail human; yet his power still exudes from him. This is where the definition of power comes into play at the psychological level; even though his body is weary, his mind is still sharp. However, Nietzsche argues that a great conqueror cannot be measured in terms of wealth and territory. For him 'force of soul' of idealists of all stripes, power, spring and object of will, is first and foremost that of the mind, Nietzsche asserts that: "There are no moral phenomena at all, but only a moral interpretation of phenomena" (Nietzsche, 2018: 85)

Indeed, when Kurtz reaches the jungle, he finds the free-will, where no social norms, no political laws and no religious constructions. According to Nietzsche, when a man is ready to take control of his own destiny and when he delivers himself from all dependencies, therefore this man can be called an 'Overman', he argues "'I am free, 'he' must obey- this consciousness is inherent in every will" (Ibid: 19). As a result, Kurtz decides to deliver himself from European civilization and all restrictions. He wants to take control of his own destiny by his decision to build his own empire in the deepest jungle. This shows, once in Europe, he was one of those people who allow themselves to be exploited politically, economically or socially; somehow, Europe was a kind of a social machine. Taking

Nietzsche's thoughts into account about society's values, we can consider that European ones of that time were nothing but tools for copying with and ultimately dominating environment.

Kurtz is an artist and an intellectual man; as most of European elites of that time. However, once in Africa he becomes the most diabolic of the demons in the inferno because he has "taken a high seat amongst the devils of the land" (Conrad, 1999: 77) and the most aggressive of the white devils. Besides, his hut on a top of the hill is surrounded by the heads of men who have betrayed him; this serves as a reminder those who contemplate to go against his orders:

And there it was, black, dried, sunken, with closed eyelids,- a head that seemed to sleep at the top of that pole, and, with the shrunken dry lips showing narrow white line of the teeth, was smiling too, smiling continuously at some endless and jocose dream of that eternal slumber. (Ibid: 85)

For Nietzsche, instinct is a subconscious tyrannical process, aims to satisfy a need or relieve tension; it is an innate component of the will to power, a need for domination that would impose its values on other instincts. Furthermore, an 'Overman' will keep re-entering the world through other people's minds and affect their thoughts and values; "this man has enlarged my mind...the man filled his life, occupied his thoughts, swayed his emotions." (Ibid: 82-84) Power is what kept Kurtz in the jungle for such a long period of time; he becomes an ally with the natives through fear. With the help of the developed technology, Kurtz has turned himself into a superior demigod of all tribes surrounding his station and gathered vast quantities of ivory this way:

He came to them with thunder and lightning, you know- and they had never seen anything like it- and very terrible. He could be very terrible...there was nothing on earth to prevent him killing whom he jolly well pleased. And it was true too. I gave him the ivory. (Ibid: 84)

It is true that Kurtz has built an empire in the middle of the jungle. Whether he is satisfied or not, this empire has been built by lowering the Africans and crushing their culture and identity. According to the philosophy of power, Kurtz's superiority in Africa is not a

result of evolution, but of self-mastery. By winning power over the self, the Overman self-creation and the recompense are the absolute freedom and power.

In the beginning of the story he appears as a perfect person, but as pages run in the story, different things are revealed in his character. Indeed, Kurtz is not as much an individual as a series of images constructed by others. Through Marlow's meeting with Kurtz's cousin, the Belgian journalist and Kurtz's intended; there seems to be no true Kurtz. He is a great musician to his cousin, he is a brilliant politician and leader of men to the journalist and a great humanitarian and genius to his fiancée. All of these contrast with Marlow's version of that man and he is left doubting the validity of his memories. Yet Kurtz, through his charisma and larger than life plans, he remains with Marlow and with the reader:

I wasn't very interested in him. No. Still, I was curious to see whether this man, who had come out equipped with moral ideas of some sort, would climb to the top after all, and how he would set about his work when there. (Ibid: 58)

Furthermore, Kurtz's power may blow the reader's eyes through his lines. The pun used by Kurtz has somehow fascinated Marlow; "This was the abounded power of eloquence – of words – of burning noble words." (Ibid: 78) This quotation shows the self-confidence of Kurtz while saying; "as it was sure to have in the future a good influence upon his career." (Ibid.) Throughout the story, Kurtz can be taken as the best illustration of the European imperialism. Besides, Kurtz admits his godhead upon the African natives:

He began with the argument that we whites, from the point of development we had arrived at, "must necessarily appear to them [savages] in the nature of supernatural being – we approach them with the might as of a deity," and so on, and so on. "By the simple exercise of our will we can exert a power for good practically unbounded." (Ibid.)

Through the figure of Kurtz, one can say that the 'Overman' is a man who aims to become more than a man and to overtake his humanity. In other words, it is the idea of a man who has great aspirations in life. In addition, he is someone who wants to rule, dominate and if necessary resist and even break all norms. Above all, he is someone who has personal

desires and obsessed by power; “You should have heard him say...“My intended, my ivory, my station, my river, my-” everything belonged to him.” (Ibid: 76), this can be directly asserted to Conrad’s main character.

Some actions are only possible in the Congo, in a region far from the light of civilized society. Kurtz’s most scandalous act; the fact of putting rebels’ heads surrounding the top of his house’s poles, is only possible in the concealed Congo. Here, as he is isolated from the rest of his own society, his fellows become corrupted by his power and isolation. The dark side hidden in Kurtz and the colonists is so obvious.

b) Kurtz: The Horror of Power

The journey “back to the earliest beginnings of the world” (Ibid: 61) has a way of reducing man to his most primitive instincts. In *Heart of Darkness*, Marlow encounters many of the ‘devils’ that should be tempted by them and would cause the darkness to consume him. Marlow’s triumph over the madness of his soul, the battle Kurtz lost, can be a result of his own perception of darkness.

In Sigmund Freud’s *The Ego and the ID* (1923), the ‘theory of the unconscious’ suggests that within each individual there are thoughts, emotions and desires that are repressed from the daily consciousness. Perhaps these feelings would be considered unacceptable in society, or perhaps the truth of these feelings is too hard to face. Freud claims:

Thus we obtain our concept of the unconscious from the theory of repression. The repressed is the prototype of the unconscious for us. We see, however, that we have two kinds of unconscious - the one which is latent but capable of becoming conscious, and the one which is repressed and which is not...capable of becoming conscious. (Freud, 2019: 3-4)

Marlow’s journey up the Congo in search of Kurtz, penetrating deeper into the African jungles, can also be read as a journey into the ‘subconscious’ mind, where the innermost fears

and desires are hidden, driving most of the characters in unexpected and terrifying ways. Besides, a psychoanalytic reading is a reading that uses the basic principles of modern psychology. It provides the reader more than just a story of trade, corruption and political oppression.

Through this perspective one can interpret this journey as more than an experience of entering into a primitive land, but as a penetration into the shadowy depth of the unconscious mind. Actually, it is the symbolic voyage of a man's descent into the depth of his repressed thoughts and emotions. Bearing in mind that thoughts and emotions outside of our awareness continue to exert an influence on our behaviors; "He struggled with himself too. I saw it,- I heard it. I saw the inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself." (Conrad, 1999: 94)

Kurtz's evil tendencies led to his descent into madness. He has absorbed the native's culture around him and has embraced it without restraint. He has allowed his house to be in a state of ruin and put shrunken heads on spikes around his dwelling. His stepping over the edge has further captured him in the spiral of darkness from which he never was able to escape. Moreover, Kurtz could not see his self horror until he lies dying, and has pronounced his last judgment 'The horror! The horror!'. This darkness Marlow sees it within himself before even approaching the same edge Kurtz steps over.

Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness. He had summed up - he had judged. "The horror!" He was a remarkable man. After all, this was the expression of some sort of belief; it had candor, it had conviction, it had a vibrating note of revolt in its whisper, it had the appalling face of a glimpsed truth-the strange commingling of desire and hate. And it is not my own extremity...No! It is his extremity that I seem to have lived through. True, he had made that last stride, he had stepped over the edge, while I had been permitted to draw back my hesitating foot. And perhaps in this is the whole difference; (Ibid: 98-99)

It is not until he peers into the extremities of Kurtz's primal desires that Marlow is able to truly see the edge Kurtz 'had stepped over' and reel himself back in. He observes Kurtz initially as being insane, but he soon realizes this insanity exists not only within Kurt's mind, but also within his soul. Kurtz fails to make a comparison between himself and the natives; leaving his soul vulnerable to the darkness; "it had taken him, loved him, embraced him, got into his veins, consumed his flesh" (Ibid: 76). He travels into the prehistoric land with the blind objective to civilize its inhabitants, without being aware that it is his self-satisfaction, power and glory that guides him there. These dark tendencies in his heart transform into uncontrollable greed and into a kind of savagery far from that of the natives. Kurtz "had made that last stride, he had stepped over the edge" (Ibid: 98) and plunges into darkness.

Kurtz's feelings of honour, pride and revenge have motivated him. His decision to go to Africa may be also motivated by his wrath of his engagement which has been disapproved by his intended's family; "I had heard that her engagement with Kurtz has been disapproved by her people. He wasn't rich enough or something" (Ibid: 103). Though, Kurtz is considered as a man of science and art, however his several professions that he exerted in Europe do not make him rich enough for not being rejected; "He had given me some reason to infer that it was his impatience of comparative poverty that drove him out there." (Ibid.) The feeling of rejection and maybe pain can be repressed in Kurtz's unconsciousness which motivates him to leave his societal life, providing the necessary means and the adequate environment then taking revenge by seeking after money, reputation and influence; Hobbes calls all these 'Power':

Also, what quality soever maketh a man beloved or feared of many, or the reputation of such quality, is power; because it is a means to have the assistance and service of many. Good success is power; because it maketh reputation of wisdom or good fortune, which makes men either fear him or rely on him." (Hobbes, 2019: 62)

Conrad portrays Kurtz as a figure with preeminence and as an authoritative character that appears to hold the power of the universe in his hands. In Marlow's narrative, Kurtz is seen as two forms of significance; God-like and diabolical superiority. He is the man who has the capability of troubling morality through his dark desires and actions. There are many things that provide power, including how other people see the individual. Through Kurtz, the reader may deduce that if people are afraid of someone, then they may give him what he wants. Moreover, just like a god, Kurtz has a crowd of "obedient worshippers" (Conrad, 1999: 101) and "faithless pilgrims" (Ibid: 50) who idolized and feared him, "you can't judge Mr Kurtz as you would an ordinary man." (Ibid: 84)

Kurtz's ambitions are characterized as monstrous passions and he is remembered for "the colossal scale of his vile desires, the meanness, the torment, the tempestuous anguish of his soul." (Ibid: 101) Here, the words 'vile', 'torment' and 'monstrous' suggest that Kurtz has diabolical intentions that are potentially terrible if the "devil of violence" (Ibid: 44) inside him ever come to action. These words play a role in revealing some of Kurtz's appalling traits that push the readers to view him as an unjust, insane and lunatic who knows no restraint. Since, there is a strong feeling of grief that resided in his soul, having supreme power and no restraint have triggered his "devilish initiations" (Ibid: 76). Furthermore, the only way to have enough power is to possess more power than other people. So even those who are not violent have the right to become violent by the fear of losing what they own. So, Hobbes argues that in a state of nature; "THE right of nature...is the liberty each man hath to use his own power, as he will himself, for the preservation of his own nature; that is to say, of his own life." (Hobbes, 2019: 90)

For Hobbes, equality is about our ability to gain power and satisfy our desires, and liberty just means that we each have the natural right to do whatever we think is necessary to

secure self-preservation. For Nietzsche, human desires are never ending. Once he has fulfilled one desire, there will be another; “one secret...Only where life is, there also will: not will to life, but - so I teach you - will to power!” (Nietzsche, 2019: 138). Therefore, he does not try just to satisfy the accurate desires, but also try to guarantee his desires in the future. Kurtz relieves Marlow to ensure his reputation even after his death; “he repeatedly entreated me to take care of “my pamphlet” (he called it), as it was sure to have in the future a good influence upon his career.” (Conrad, 1999: 78)

Kurtz has installed himself as a sort of a king among the Congolese natives and become a dilemma for the Belgian trading company he works for. Worse, he takes most of the company’s profits, keeping most of the ivory for himself. Kurtz declares:

This lot of ivory now is really mine. The Company did not pay for it. I collected it myself at a very great personal risk. I am afraid they will try to claim it as theirs though. H’m. It is a difficult case. What do you think I ought to do - resist? Eh? I want no more than justice. (Ibid: 101-102)

Indeed, Kurtz is guided by his desires, taking more than what he needs and finds pleasure in his power. Further emphasizing Kurtz’s lack of mercy in order to get what he wants and preserve what he has; “there was nothing on earth to prevent him killing whom he jolly well pleased”.(Ibid: 84) Thus, without laws, so in absolute freedom, the law of the jungle governs human relations and behaviors. Kurtz somehow answers to Zarathustra’s question, “Can you give yourself your own evil and good and hang your will above yourself like a law? Can you be your own judge and the avenger of your law?” (Nietzsche, 2019: 46)

Furthermore, Kurtz’s selfish nature who only thinks of his own purpose, is represented in the notes that Marlow finds written by him who writes “Exterminate all the brutes” (Conrad, 1999: 78). Also, this reveals that his mindset of will to kill anyone who comes his way and that he considers the natives nothing brutes who deserve to be murdered; that is why

to create terror he decorated his house with Congolese heads. Marlow's horrific narration demonstrates this particular sighting by seeing this for the first time.

Through the utilization of imagery, Conrad illustrates a horrific and disturbing panorama; the heads are "black, dried, sunken, with closed eyelids,- a head that seemed to sleep at the top of that pole, and, with the shrunken dry lips showing a narrow white line of the teeth," (Conrad, 1999: 85). This savage description develops a demoralizing and a stomach sickening tone that creates a brutal atmosphere. Consequently, Kurtz's atrocious violence and merciless behavior can be interpreted as a reason for his final utterance. Indeed, Conrad successfully illustrates that Kurtz's final utterances are regrettable and destructive, it can be also a realization of the horrors that he witnessed when he was a triumphant ivory trader in the Congo; He cried in a whisper at some image, at some vision,-he cried out twice, a cry that was no more than a breath-"The horror! The horror!" (Ibid: 97)

Kurtz has chosen Jungle because there is no authority, no laws and no justice; all these matters have permitted to his repressed desires in the bulk of his soul to appear in the midst of the wilderness. From *Heart of Darkness* one can deduce that where there is no law that determines the individual, there is no injustice; no superior power or authority is in place to administer the justice. Indeed each has his natural right to ensure his own life and preserve his proprieties. Thus, being without laws cannot be called absolute freedom, because the law of the jungle governs human relations and their behaviors.

Joseph Conrad's novella *Heart of Darkness* has a special significance for T.S. Eliot's poem *The Hollow Man* (1925). Marlow refers to Kurtz as 'hollow' more than once. Further, Eliot was inspired by the famous phrase "Mistah Kurtz – he dead" (Ibid: 98) and Marlow's description of Kurtz's spiritual emptiness; "hallow at the core" (Ibid: 86). This could be taken negatively as if Kurtz is not worthy of meditation:

Between the idea
and the reality...
Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the shadow
(Eliot, 2013: 94-95)

Moreover, the word 'hollow' becomes a cipher or a site upon which other things can be projected. Conrad justifies that the horror in Kurtz's last breath has emerged from his interminable greed, as a result of his omnipotence and wealth. Moments before he departed his life, there is a change in the expression on his face which fascinates Marlow. The insanity and moral destruction that are hidden behind the veil of Kurtz's sophisticated façade are finally revealed; "It was as though a veil had been rent" (Conrad, 1999: 97). What Kurtz exactly saw right before his death is left ambiguous, but what the readers can comprehend is that what he has envisioned pushes him to cry out his final utterance; 'The horror!'.

Based on the context, this supreme moment of Kurtz's wakefulness can be interpreted as he finally comes to agreement that his monstrous passions and behaviors are regrettable deeds. Therefore, his final declaration is a verdict; "I went no more near the remarkable man who had pronounced a judgment upon the adventures of his soul on this earth. The voice was gone." (Ibid: 98) Since his soul is 'mad' and 'lusty' with greed, this concludes that the adventures of his soul are nightmares that he creates. Hence, the moral corruption and absurdity do nothing else but drive Kurtz to dreadful adventures; "I saw on that ivory face the expression of somber pride, of ruthless power, of craven terror-of an intense and hopeless despair." (Ibid: 97)

In essence, it is when man is most alone, when he is free from the constraints of society, when he is no longer bound to obey the laws of culture or submit to the expectations of friends and family that he finds out how, what and who he really is. It is here that the

unconscious fears and desires can begin to rise to the surface. This is the dark mystery that the wilderness of the mind conceals, but can never truly deny. It is the inner voice of the self, whispering the truth, fascinating and despicable, horrifying and inescapable, of whom we really are. This is what Marlow means when he describes the maddening touch of the wilderness on Kurtz. Here, the wilderness is the manifestation of the darkness of Kurtz's subconscious:

Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness. (Ibid: 98)

Eliot's poem argues what Marlow is hesitant to admit that the greatest 'horror' is the inevitable failure of men like Kurtz; "It was an affirmation, a moral victory paid for by innumerable defeats, by abominable terrors, by abominable satisfactions. But it was a victory!" (Ibid: 99) Men like Kurtz plunge from high European ideals to sober barbarism leaving civilization full of 'hollow men.' And yet, watching Kurtz speaking to "some image, some vision" as he dies, Marlow is unable to determine whether or not Kurtz had successfully pierced through the moral truth to the secret of "some supreme moment of complete knowledge" (Ibid: 69).

It shows that Kurtz has been possessed by his passion for ivory. He is so powerful in the region that he can force his wishes to anyone he wants. He can kill anyone he might wish to. In order to satisfy his greed for ivory, he threatens to kill the Russian, his friend, who has so far done services for him. He certainly represents the greed and commercial mentality of the westerners. In this context, it is noteworthy that Mr. Kurtz symbolizes a lack of self-restraint also. If he had possessed even a moderate degree of self-control and self-restraint, he would not have gone to the extremes in seeking the gratification of his lusts and appetites.

At the end of the journey, Marlow returns to England an enlightened man. He has looked beyond the veil of ignorance, and stood face to face with the repressed thoughts and emotions that haunt his unconscious mind. Yet, when time comes to recount his journey to Mr. Kurtz's fiancée and describes the truth of the remarkable man's demise, he leaves her in the dark; "The last word he pronounced was-your name...But I couldn't. I could not tell her. It would have been too dark - too dark altogether..." (Conrad, 1999:105) Marlow, witnessed the suicide of Kurtz's own humanity, he recognizes how close he himself has come to the edge and takes a step back. Perhaps the path that leads to a broader understanding of our inner selves is one we must walk alone.

To conclude, within the extent of human evolution, the Overman is not the end. The Overman's meaning is bound to perpetual self-overcoming, releasing himself from social norms and acting accordingly to his own will to power. One reading of Kurtz's plunge into the abyss of the Congo has a kind of relation with Nietzsche's definition of the will to power and a sort of response to Overman's qualities. In addition, Nietzsche believes that the Overman is a man who defies all his entourage and all what should remain is his Power. However, all what remains after Kurtz's demise is his memory, his bundle of papers and his intended.

VII. General Conclusion

Our dissertation has studied the issues of power and horror in Joseph Conrad's *Heart of Darkness*. Power is an important subject, because it is linked to the European imperial expansion of the 19th century in Africa. This expansion caused many African peoples to live under the domination of European supremacy, and led to many atrocities committed in the name of civilization. Conrad represents this period through the Belgian mission into the Congo and the portrait of Kurtz, the exceptional agent.

Kurtz is the embodiment of Nietzsche's 'will to power'. He wants to rule and dominate, and imperialism gives him the track to provide the necessary means and the adequate environment to demonstrate and exert his power. Therefore, he has cut all ties with European civilization and has delivered himself from all dependencies, in order to take control of his own ambitions; this can be called the 'Overman'.

Kurtz becomes an ally with the natives through fear and with the help of the developed technology. However, power is not linked to Kurtz only; it is first and foremost the product of imperialism. The latter was born with the Industrial Revolution which pushed Europeans beyond their boundaries in order to acquire raw materials and expand their markets. Yet, when industry is not used in the advantage of scientific or cultural development, it is often transformed into brutality.

Power in *Heart of Darkness* shows the abolition of the spatial distance between the past and the present. Kurtz's descent to Africa represents the pass to another reality; he is the man who holds power but his ideal has only appeared when he has faced savagery in the heart of wilderness. Thus, Kurtz's figure makes us deduce that there are always primitive instincts in any evolved person, and according to Nietzsche there is a ruling

thought in every act of the will, but first and foremost, everything is motivated by the will to power.

It is known that power is shown in front of an adversary. However, we have presumed that sometimes European power is generated by the weakness of the African natives, so there is nothing to brag about. In addition to this, exerting supremacy on the natives who are not only weak, but not even considered at the level of enemies is neither fair nor equitable. Indeed, the European strategy of imperialism can obviously be attributed to fear and terror, because we cannot measure the Belgian economical and political power by confronting the Congo nation who is weaker. For this reason, the savagery of backwardness may be preferable to the hypocrisy of civilization.

The final result of our research is that we have seen the primitive in the civilized, the lie in the truth, the corruption in the ideal and death in life. However, the study of a literary text can be seen through several angles. The interest of this work is in the perspectives of investigation that it opens. For instance, to study the issue of Power in William Shakespeare's *Macbeth* (1623), by relying on Nietzsche's perspectives of 'will to power' and 'the Overman' on the tragedy's protagonist named Macbeth.

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