

**Features of Modernist Novel
With Reference to
Joseph Conrad's *Heart of Darkness***

Intisar Talib Humeidy

☪☪University of Tikrit

Abstract

Joseph Conrad (1857-1924) is a polish-born English novelist considered to be among the great modernist writers, such as William Faulkner (1897–1962) and Virginia Woolf (1882–1941). In fact he is an important precursor of modernist literature. Conrad's work explores the vulnerability and moral instability at the heart of human lives. What is common in his novels is the sense of corruption and the feeling of a society that has lost direction and purpose which is the core of "Modernism". This research involves the definition and background of "Modernism", and how the features of the modernist novel are obvious in Conrad's *Heart of Darkness* which reveals the terrifying depths of human corruptibility. *Heart of Darkness* is a story within a story full of symbols and images. It is a typical modernist novel. Throughout this research Conrad's life is explained to see its effect on his style.

Modernism: Definition and Background

Modernism is a "general term applied retrospectively to the wide range of experimental and Avant-Garde trends in literature and other arts of the early twentieth century including symbolism, futurism, expressionism, imagism, vorticism, DADA and surrealism along with the innovations of unaffiliated writers."¹ Modernism is a change of attitude towards realism.² For instance, Franz Kafka and

other novelists have neglected the conventions of realism. Modernist writers see themselves as an avant-garde disengaged from bourgeois values and disturb their readers by adopting complex and difficult new forms and styles.³

In fiction, the tolerable continuity of chronological development has been upset by Joseph Conrad, Marcel Proust and William Faulkner while James Joyce and Virginia Woolf have experimented their stream of consciousness style to trace the flow of characters' thoughts. Modernist writing tends to express a sense of urban cultural dislocation, along with an awareness of new anthropological and psychological theories. It is mainly cosmopolitan and its favoured techniques of juxtaposition and multiple point of view provoke the reader to re-establish a comprehensibility of meaning from fragmentary forms. Its major landmarks in English are Joyce's *Ulysses* and Eliot's *The Waste Land* (both 1922).⁴

Modernism is a term that implies a historical discontinuity, a sense of alienation, loss and despair. It rejects traditional values and assumptions. It equally rejects the rhetoric by which they were sanctioned and communicated. It elevates the individual and the inner being over the social human being and prefers the unconscious to the self-conscious. The psychologies of Sigmund Freud and Carl Jung have been influential in the modern movements in literature.⁵

Although by no means can all modern writers be termed philosophical existentialists, existentialism has created a plan within which much of the modern temper can see a reflection of its attitudes and assumptions. Modernism reveals a deep and often unordered reality as opposed to the practical and systematic. In exploring that reality as it exists in the mind of the writer, it is richly experimental with language, form, symbol and myth.⁶

The modernist period in England begins with the First World War in 1914. It is marked by the difficulty of that experience and by the flowering of talent and experiment that has come during the blast of the twenties and collapsed during the agony of the economic depression in the 1930s. The catastrophic years of the Second World War profoundly and negatively have marked everything British. By 1965 the modernist period ended.⁷

In the early years of the modernist period, the novelists of the Edwardian Age continued as major figures with Galsworthy, Wells, Bennett, Forster and Conrad dominating the scene, joined before the teens were over by Somerset Maugham. A new fiction centered in the experimental examination of the inner self was coming in the works of writers like Dorothy Richardson and Virginia Woolf. It reached its peak in the publication of James Joyce's *Ulysses* in 1922. D. H. Lawrence, Aldous Huxley and Evelyn Waugh protested against the nature of modern society but in different ways. The maliciously witty novel, as Huxley and Waugh wrote it in the twenties and thirties, was typical of the attitude of the age. It is probably the true representative of the English novel in the contemporary period since it is the novel which explores the private self through the stream of consciousness. Henry Green made grim comedy of everyday life. Throughout the period English writers practiced the short story with distinction.⁸

Modernism is a very comprehensive term. This term is widely used to identify new and distinctive features in the subject, style, forms and concepts of literature and other arts in the early decades of the 20th century.

Characteristics of modern Age

Modern age is characterized by the decline of the religious faith which results in pessimism. The feeling of isolation and alienation is quite spread. Man has felt lonely especially in the west in spite of living in crowded cities and being among a lot of people. Another important feature is the appearance of capitalism as an economic theory. As a result the Western society is divided into two major classes : the rich and the poor or the exploiting and the exploited.

The modern age witnesses a variety of movements. There are also philosophies. This age, especially 1930s, is described as a time of uneasiness. There has been the threat of war announcing the end of civilization and the beginning of a new Dark Age. The rise to the power of Mussolini and Fascism and of Hitler and Nazism has been an increasing menace of war and of the collapse of society. Some poets and novelists have seen communism as the possible solution.⁹

The appearance of Darwin's theory besides the growing belief in the psychological theories of Adler, Jung and Freud took hold of men's minds. The effect of these theories was reflected in literature.¹⁰ The terms of psychology crept more and more into literature. The power of psycho-analysis to reveal the inner secrets and workings of the human mind was accepted. "In Britain, science and reason played a more basic part in man's life. The imagination was neglected."¹¹ The modern age witnessed the appearance of Marxism as well as the appearance of the Soviet Union as a super power which left their revolutionary impact on the modern society as a whole.¹²

Features of Modernist novel

There were certain changes that took place within the modern novel which made it different from the 18th century and the beginning of 19th century novel. These changes were in all elements of the novel: starting with the element of time passing through plot, theme, character, language and ending with setting.¹³

The concept of time of the modern novel was different from that of the Victorian Age. In the modern novel time was not a series of chronological movements to be presented by the novelist in sequence with an occasional deliberate retrospect, but as a continuous flow in the consciousness of the individual i.e. a new technique, the stream of consciousness, appeared which was associated with the ideas within the individuals, and this led the individuals to the feeling of loneliness. In other words, the development of the events in the plot depends mainly on the psycho-analysis of the characters and their stream of consciousness rather than the movement of events.¹⁴

The modern novel reflected the suffering and the difficulties which were faced by the modern man. Isolation, loneliness and alienation were the main themes of the modern novel.¹⁵ The language of the modern novel was that of everyday speech. In order to explain modern themes, the novelist used a language which had neither exaggeration nor sophisticated details. The novelist tended to use symbolic expressions or any other technique of economical style to be able to explain as much as he could of ideas.¹⁶ As for character, the use of the round character who witnesses a change in personality and thinking is popular and basic in the modern writing. In addition to that, some writers use symbolic names for their characters to shed light on their actions and personalities. This is obvious in James Joyce's novel *The Portrait of the Artist As a Young Man*.

Setting was also different. It was no more of the beautiful landscape or green fields or large luxurious palaces. In fact it was that of dirty places and waste lands.¹⁷

Joseph Conrad's Life

The writer we know as Joseph Conrad was named Joseph Teodor Konrad Nalecz Korzeniowski when he was born in Poland on 3 December 1857. He took Joseph Conrad as his name when he became a British subject in 1886.¹⁸ He came from a land-lording family. His father, Apollo, was a writer and a translator of Shakespeare and Hugo. He was one of the leaders who participated in national agitation against Russian domination and was arrested in 1861. Joseph's parents were exiled and he accompanied them. His parents died in the exile.¹⁹

Joseph Conrad was orphaned at eleven years of age and did not learn English until he was twenty.²⁰ Uncle Tadeuz took care of his orphaned nephew, sending him to school in Krakow and later to Geneva with a tutor. He could bear neither the firmness of school life nor the personal attention of the private teacher. Finally, he persuaded his uncle to let him join the French merchant navy.²¹ As a result he amazed his relatives and friends by announcing his passionate desire to go to sea when he was fifteen years old at that time. He was allowed to sail to Marseilles in 1874, and from there he made a number of voyages to different parts of the world. In 1878 he sailed on an English ship which brought him to the east Coast English port of Lowestoft. He was an ordinary seaman. In six voyages between Lowestoft and Newcastle, he learned English.²²

Young Conrad sailed on a variety of British merchant ships to the Orient and elsewhere and sooner or later he gained his master's certificate in 1886. He received his first command in 1888 and in 1890, he took a steamboat up the Congo River in dreadful

circumstances (described in *Heart of Darkness*) which produced severe illness and eternally haunted his imagination. His difficulty in obtaining a command, together with the interest aroused by *Almayer's Folly* when it was published in 1895, helped to turn him away from the sea to a career as a writer. He settled in London and in 1896 married an English girl. This son of a Polish patriot who began his career as a merchant seaman, and then turned a writer was from this time forth an English novelist.²³

Joseph Conrad's Style

The bare memory of some events in his life would often lounge in Conrad's mind for years and then when the time was apt, his imagination would make it glow into a short story or a novel.²⁴

For a long time Conrad was regarded as a sea writer whose exotic description of eastern landscapes and exploitation of the romantic atmosphere of Malaya and other alien regions enriched his works and gave them magnificence. The sea and the circumstances of life on shipboard or in distant eastern settlements were used by Conrad as a means of exploring certain profound moral ambiguities in human experience.²⁵

Many of Conrad's novels are based on the classic adventure story, but they rarely end at that. He is a master of complex narrative techniques and such devices as time-shifting or flashback and the presentation of changing viewpoints. Conrad is well-known for the chaotic, stream-of-consciousness style to display the confusion, and make the readers interpret for themselves what they thought the writer has meant. Conrad's mind moves along a large duration of literary monologue to convey to the reader the author's ideas. He is also famous for using more than one narrator in his novels. In some works ironic drive is strengthened and moral position disinfected by the use of narrator, Marlow, whose attitude

supplies a non-authorial point of judgment. Conrad has a fascination for situations that are extreme and which test humans to their utmost limits. His characters do not always succeed in passing that test. One of the most famous examples is "Kurtz" in *Heart of Darkness* who is found to be "hollow at the core".²⁶

Conrad is a romantic author in his search for inner truth, certainty and insight within a man. The sense of corruption and the feeling that the society is in a state of loss and confusion appear in most of his novels and short stories. His narrative style and anti-heroic characters have influenced many writers, including [Ernest Hemingway](#), [D. H. Lawrence](#), and F. Scott Fitzg.²⁷

Conrad's earlier narratives are primarily objective, full of description and thematically apparent. *Heart of Darkness* is proved to be interior, suggestively analytic and highly psychological and symbolic.²⁸

In his writing Conrad is naturally associated with the sea due to his experiences serving in the French and later the [British Merchant Navy](#) to create novels and short stories that reflected aspects of a world-wide empire while also examining the depths of the human soul which means that his real interest is in human beings. The sea or the jungle, or the stress of social danger supplies the challenge and risks that test a man's worth.

Conrad pays a great attention to creating a [sense of place](#). It could be aboard ship or in a remote village. He frequently chooses to have his characters play out their destinies in isolated or restricted circumstances. To take a look at his writings, the reader finds that Conrad writes in paragraphs. There is not a single sentence as if his paragraphs were waves of a sea.

The current flavour of Conrad's work remains pessimistic. Men are "the victim of nature" and the tragedy is that they are

conscious of it". There is no religious dimension to temper the melancholy.²⁹

Conrad is genius in using symbols and images such as the image of the snake in *Heart of Darkness*; Conrad describes the river of Congo:

It had become a place of darkness. But there was in it one river especially, a mighty big river, that you could see on the map, 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.³⁰

Conrad's weakness is his inability to present real love relationships and women. His strength lies in his penetrating and mystic insight into the heart of modern man and the supremacy of the vision he can create.³¹

Conrad is a kind of a philosopher and moralist. His purpose is to arouse the feeling of unavoidable unity which binds men to each other and all mankind to the visible world.³²

" Conrad's language is simple of everyday speech. The adjectives are derived from modern life—climate, environment, industry, and transport."³³

Joseph Conrad, the person of Polish origin, the man of adventure, the writer of stories becomes a great modernist English novelist who has refused a knighthood some months before his death.³⁴

Heart of Darkness

Heart of Darkness is a novella which Conrad wrote in 1899. It first appeared in "Blackwood's Magazine" in three parts (February, March and April). After that, it was revised by Blackwood for inclusion in a separate volume titled *Youth: A Narrative, and Two Other Stories* published in 1902.

This novella is highly symbolic and psychological. It has two separate settings. One, the frame narrative, is the setting for the telling of the tale on a cruising yawl (sailing vessel or yacht) on the Thames River near London, England " The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest."³⁵ The second setting is that of the actual tale. In it, the protagonist travels to "Brussels", the capital city of Belgium and home to the ivory company. Then to the Belgium Congo in Africa, with its dark, snaky and mysterious river (in contrast to the quiet Thames) and then back to Brussels. The journey in *Heart of Darkness* seems as a geographical one from a place to another, but in fact it symbolizes a psychological journey inside the human soul that discovers the horror and corruption and tries to overcome them. "Kurtz", for instance, is not aware of his change from the idealist to a hard-hearted savage until the moment of his death. This same change has happened to "Fresleven", a captain, who is "killed in a scuffle with the natives"⁵ . "Fresleven" is known as

the gentlest, quietest creature that ever walked on two legs. No doubt he was, but he had been a couple of years already out there engaged in the noble cause, you know, and he probably felt the need at last of asserting his self-respect in some way. Therefore he whacked the old nigger mercilessly,....³⁶

Marlow sees the darkness of the hearts of the white men, but he does not try to help the blacks. He also lies to the Intended for a noble purpose which gives him an excuse for lying. The nameless narrator adopts Marlow's view when he concludes the novel by associating darkness to England. The sea is a symbol of life while the ship is a symbol of the protagonist's journey through life with all changes encountered.

The Plot of *Heart of Darkness*

Heart of Darkness is a short novel which opens on the *Nellie* on the Thames River. On the board are the Director of companies, the Lawyer, the Accountant and Marlow. Marlow tells them a tale, which makes up the entire novel. At points in the narration, readers are reminded of this scene of telling. The last paragraph of the novel returns the reader to Marlow on the *Nellie*.

Marlow tells his companions of his trip to Africa as a seaman. Out of work and feeling extremely alienated by the city of London, Marlow begins looking for a contract to go to sea. When he cannot find one, he contacts his aunt, who is living on the European continent and who has contacts in a Trading Company which operates in Africa. He wants to find out if changes happen to people who go to Africa. He later discovers that his aunt has represented him to the company as an idealist who believes that the European mission in Africa is to bring enlightenment to the natives rather than to grab their resources for the sake of money.³⁷

When Marlow arrives in Africa, he finds mass destruction of the earth, the people and even the machinery. He sees what seems like senseless work and senseless dying on the part of the Africans. He finds the Europeans to be unconscious of the immortality of what they are doing.

At the Outer Station, Marlow meets the Chief Accountant, whom Marlow admires somewhat ironically because in the middle of the chaos he preserved his appearance. The Chief Accountant tells Marlow of Kurtz, a man who runs the Inner Station and who sends back more ivory than all the rest of the company agents. Marlow next travels to the Central Station, run by the Manager who symbolizes the worst of the European imperialism. Marlow calls the Manager a hollow man without values. The Manager is purely greedy and desperately competitive with other agents. Marlow hears

more about Kurtz this time from the Manager who is jealous of Kurtz's success. He also finds that Kurtz is a genius. Marlow begins to idealize Kurtz as a sort of Savior who can redeem the minor greed of imperialism with an idea.³⁸

When Marlow travels to the Inner Station where Kurtz lives, he is terrified by the immensity of nature that surrounds him. Here nature is, unconquered and uncontrolled, making Marlow feel small and powerless, alienated from his usual identity as a European. The Europeans, whom Marlow refers to as pilgrims, reveal their true inhumanity as they fire randomly into the bush, hoping to kill as many natives as possible. Marlow encounters the Russian, a man dressed like a marquis, who cheerfully describes Kurtz as a sort of god to the African who makes the African chiefs crawl to him.³⁹

As Marlow listens to the Russian, He uses binoculars to look at Kurtz's house. He sees human skulls resting on poles outside the house and realizes the ruthless nature of the man. Marlow learns that Kurtz ordered to attack the steamer for he does not want to leave the Inner Station. Marlow is disturbed by what he sees and hears about Kurtz and describes him as an empty man "hollow at the core," who talks with no real beliefs. While the Russian is on board the steamer, Kurtz's African supporters come out to make a show of force. Among them is an African woman, apparently Kurtz's lover, who is richly dressed and beautiful. She is sad and desperate that her lover is being taken from her. When the steamer pulls away from the station the next day, she reaches out in anguish towards the departing boat and is needlessly shot by the brutal Europeans.⁴⁰

The Europeans manage to bring Kurtz on board, but he escapes and flees to shore. Marlow leaves the boat to find Kurtz on land. As Marlow tames him, Kurtz tells Marlow that he had

immense plans for Africa. He then realizes that Kurtz's soul was mad. Marlow persuades Kurtz back on board, but Kurtz dies during the journey. His last words "The horror, the horror!" seem to refer to the entire human condition.⁴¹ Before his death, Kurtz gives Marlow a box of papers and photographs saying, "Keep this for me. This noxious fool (meaning the manager) is capable of prying into my boxes when I am not looking."⁴²

Marlow returns to Europe and manages to keep Kurtz's papers to give to Kurtz's Intended when he visits her. When the Intended wants to know Kurtz's last words, he answers that Kurtz dies saying "your name".⁴³ He also lies and tells her that Kurtz's purpose in Africa has been noble to the end. The novel ends back on the *Nellie* with a sky of black clouds overhead and the river seeming "to lead into the heart of an immense darkness."⁴⁴

Themes of *Heart of Darkness*

1- Imperialism

The purpose of the white men is not to enlighten dark Africa with the civilization of the European people, but to conquer the country and to spread control over it. White men are greedy and they are inhuman in treating the blacks. When Marlow lies to the Intended, he participates in the lie that says imperialism is justly supported by sound ideals.

2- Darkness

It refers to the darkness inside the hearts of the white Europeans. They are white in appearance, but they hold cruelty and brutality in their hearts. They are the opposite of the blacks who are black in the skin, but they have white hearts. The atmosphere is dark. The author uses the word "darkness" in describing the ugly sides in the setting and behaviour of the Europeans.

A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.⁴⁵

3- Isolation

Marlow feels isolated, alienated in the city; therefore he seeks a job in the sea. He rides a ship going to Africa. He is shocked when he realizes the real inhuman purpose of the white men which increases his alienation.

4- Corruption

Kurtz, whose corruption and disintegration occurs while he was isolated among savages, is the formal centre of the story. Kurtz, who used to be an ideal person, turns to a greedy man, but without realizing this fact till the moment of his death⁴⁶ when he says, " The horror, the horroe!"⁴⁷

5-The Choice of Nightmares

The white men see Africa, its people and its resources exclusively as instruments of financial gain or become like Kurtz, the self-tortured and corrupted idealist or become like the wholly Commercial Manager. Kurtz's methods are unsound and would therefore lose the company money. He had submitted to the dark temptation which African life put forward for the white men.

Mood

The mood for the entire novel is dark and sombre. It is night-time on the *Nellie* when Marlow's tale is being woefully told. The tale is about the darkness and evil of imperialism in Africa, as shown in the greed, stupidity, and brutality of the Europeans as they overwhelm the continent and are cruel to their fellow men.

" In addition, Conrad writes the novel in a mood of surreal (dreamlike) and philosophical detachment. Marlow is never emotionally engaged with any people in the novel except for Kurtz

and even then, he realizes with fear that Kurtz is mad. The sentence structure is also long and tends to meditatively wander, while the narrator often digresses into philosophical speculation."⁴⁸

Character Analysis

1- Marlow

Conrad has created a complex narrator in Marlow, a man who is not all good or all bad. He travels to Africa with a vague belief of the goodness behind the imperialist venture, but what he finds is totally opposite. He despises the destruction, greed, chaos and inhumanity that he sees in Africa and begins to identify through sympathy with the savage natives, but he refuses to do anything to help them.⁴⁹ As a narrator, Marlow is unreliable in the sense that he is not objective but emotionally conflicted about the events and people within his tale.

2- Kurtz

Conrad builds the character of Kurtz out of all the contradictions and madness of imperialism. Like Marlow, he is of European descent and is described as half-French and half-English. He is also described as a universal genius that is a great writer, painter, poet, orator, musician and politician. Also like Marlow, Kurtz comes to Africa with noble intentions of doing good things for the dark continent.⁵⁰ He believes that each station of the ivory company, for which he is an agent, should help the natives to a better life, but good (the light truth) and evil (the dark truth) have spilt Kurtz's soul. Unfortunately, in the end he crosses over to live totally by the dark truth. On the level of words, Kurtz expounds the ideals of altruism, progress, enlightenment and kindness in the European presence in Africa.⁵¹ On the level of actions, he ruthlessly kills the Africans and steals their resources in order to forward his

own goals for rising in the company and in the world and presents himself as a deity to be worshipped by the natives: suddenly the Manager's boy put his insolent black head in the doorway, and said in a tone of scathing contempt: "Mistah Kurtz- he dead."⁵² Marlow says that Kurtz is insane for embodying this contradiction.⁵³

3- The Manager

In the Manager, Conrad embodies all that he finds disgusting about the kind of character required by capitalism and imperialism. The Manager is interested in profits, cares nothing for ideals, but only for the efficiency or soundness of methods for achieving goals." He inspired uneasiness"⁵⁴

4- The Frame Narrator

This unnamed narrator only gets a small part in direct speech in the novel. He speaks at the opening few pages of the novel and he describes Marlow and the scene on the board of the *Nellie* in the last paragraph of the novel. By the last paragraph of the novel, he connects England to "the heart of darkness", he seems to have learned from Marlow's critical view of imperialism.⁵⁵

5- The Intended

Kurtz's Fiancée has lived with a kind of illusion. When Marlow finds her, he confirms her ideal vision of Kurtz and her belief in goodness, "the faith that was in her,...that great and saving illusion that shone with an unearthly glow in the darkness."⁵⁶ She is deceived and the concept of deception continues till the end by the lie of Marlow whose sympathy towards her leads him to do so.

Conclusion

From the very beginning, the title of the novella begins to explain itself when Conrad throws doubt over the moral purity of London, the so-called greatest town on earth, by casting a dark and "mournful gloom" over it. This big city spreads destruction instead of enlightenment through the world. Its civilization brings damage to Africa, its people and resources of fortune. The writer uses two versus colours (white and black) to convey the idea of good and evil. England is the heart of darkness which is carried to the other countries all over the world. Colonialism is the central idea about which the novel is written. It turns the idealists into beasts without being aware of that change. This subject is new and modern.

Modernity of *Heart of Darkness* can also be exposed through the interpretation of these facts:

- 1-The form of this novel is different from that of traditional narrative. The use of a story within a story with two narrators creates in an excellent way central questions about the shape of narrative. It attempts to recover the story of another within one's own, and to retell both in a context that further complicates relations of actors, tellers, and listeners. A reader may wonder why Conrad would make *Heart of Darkness* a frame tale and not simply begin with Marlow telling the story, as many first-person narratives do. The reason is that Conrad's frame narrator, like the reader, learns that his ideas about European imperialism are founded on a number of lies that he has entirely believed.
- 2- The use of the sombre, melancholic, gloomy atmosphere and mood.
- 3- The new setting of rivers, ships and remote African regions.
- 4- The main theme of the novella is the alienation of the modern man that is obvious from the beginning of the story to the end.

The darkness of the modern age and modern life is referred to by the title.

- 5- The use of the new concepts of capitalism and imperialism.
 - 6- It is a symbolic psychological short novel of the modern life. The sea is a symbol of life while the ship is a symbol of the protagonist's, Marlow's, journey through life with all changes encountered.
- Conrad has a great ability to transfer modernism in a shape of letters to the readers through this complex novel.

Notes

- 1 Chris Baldick, *Literary Terms* (Oxford: Oxford University Press, 2001) p. 159.
- 2 John Burgess Wilson, *English Literature: A Survey For Students* (London: Longmans, 1969) p. 269.
- 3 C. Hugh Holman & William Harmon, *A Handbook to Literature*, 5th ed. (New York: New York Macmillan Publishing Company, 1980)p. 389.
- 4 M. H. Abrams et al, ed., *The Norton Anthology of English Literature*, 5th edition (U. S.: Norton & Company, 1987)p. 2222.
- 5 Anthony Forthergill, *Heart of Darkness* (London: Open University Press, 1989)p. 5.
- 6 D. S. Savage, *The Withered Branch: Six Studies in the Modern Novel*(London: Eyre & Spottiswoode, 1950)p. 16.
- 7 C. Hugh & William Harmon. pp. 309-310.
- 8 Abel Chevally, *The Modern English Novel*, trans. Ben Ray Redman (New York, 1925)p. 116.
- 9 John Press, *A Map of Modern English Verse* (Oxford: Oxford University Press, 1969)p. 3.

- 10 Maurice Wollman, *Ten Twentieth Century Poets* (London: Harrup,1972)p.13.
- 11 Ibid. p. 14.
- 12 John Press. P. 187.
- 13 Arnold Kettle, *An Introduction to the English Novel* (London: Hutchinson University Library, 1961)11: 10-12.
- 14 Mary Barr, *James Joyce: The Poetry of Conscience A Study of Ulysses* (Milwaukee, 1961)p. 12.
- 15 Helen Moglen, *The Trauma of Gender: A Feminist Theory of the English Novel* (Berkeley, CA, 2001)P. 140.
- 16 Maurice Wollman.P.14.
- 17 Robert Scholes, *Some Modern Writers* (Oxford: Oxford University Press, 1971)p.51.
- 18 Joseph Conrad, *The Secret Agent* (Longmans: Green& Co., Ltd., 1962)p. vi.
- 19 Harry Blamires, ed., *A Guide to Twentieth Century Literature in English* (Britain: London, 1983)p.57.
- 20 Oliver Warner, *Men And Books: Joseph Conrad* (London: Longmans, Green & Company, 1951)p.4.
- 21 Joseph Conrad, *Heart of Darkness: A Case Study in Contemporary Criticism*, edited by Ross C. Murfin (New York: St. Martin's Press, 1989)p.4.
- 22 M. H. Abrams. P. 2221.
- 23 Joseph Conrad, *The Secret Sharer* (Longmans: Green & Co., Ltd., 1962)p.v.
- 24 Ibid.
- 25 A. H. Abrams.p. 2222.
- 26 Martin Stephen, *English Literature: A Student Guide* 3rd ed. (London: Pearson Education, 2000)p.306.
- 27 Ibid.

- 28 Joseph Conrad, *Heart of Darkness*, 2nd ed. Edited by Robert Kimbrough (New York & London: W. W. Norton & Company, 1971) p. xi.
- 29 Harry Blamires. P. 58.
- 30 See: Joseph Conrad, *Heart of Darkness* in A. H. Abrams et al, ed., *The Norton Anthology of English Literature*, 5th edition (U. S.: Norton & Company, 1987) p. 2228.
- 31 Martin Stephen. P. 307.
- 32 Joseph Conrad, *The Secret Sharer*. P. ix.
- 33 Harry Blamires. P. 58.
- 34 Joseph Conrad, *Heart of Darkness*, 2nd ed. P. 80.
- 35 See: Joseph Conrad, *Heart of Darkness* in A. H. Abrams. p. 2224.
- 36 See: Joseph Conrad, *Heart of Darkness* in A. H. Abrams. p. 2229.
- 37 Ibid. pp. 2229-2239.
- 38 Ibid. pp. 2241-2248.
- 39 Ibid. pp. 2250-2274.
- 40 Ibid. pp. 2275-2280.
- 41 Ibid. p. 2283.
- 42 Ibid. p. 2282.
- 43 Ibid. p. 2289.
- 44 Ibid. p. 2290.
- 45 See: Joseph Conrad, *Heart of Darkness* in A. H. Abrams. p. 2224.
- 46 J. I. M. Stewart, *Joseph Conrad* (London: Lowe & Brydon Ltd., 1968) p. 77.
- 47 See: Joseph Conrad, *Heart of Darkness* in A. H. Abrams. p. 2283.
- 48 Joseph Conrad, *Heart of Darkness*, 2nd ed. Edited by Robert Kimbrough (New York & London: W. W. Norton & Company, 1971) p. 5.
- 49 Ibid. p. 34.
- 50 Ibid. p. 49.

51 Walter F. Wright, *Romance and Tragedy: Joseph Conrad* (U.S.: University of Nebraska Press, 1949) p. 30.

52 See: Joseph Conrad, *Heart of Darkness* in A. H. Abrams.p.2283.

53 Ibid. p. 2240.

54 Ibid.

55 Ibid. p. 2290.

56 Ibid. p. 2288.

Bibliography

Abrams, M. H.,E. Talbot Donaldson & Alfred David. *The Norton Anthology of English Literature*, 5th edition. U. S.: Norton & Company, 1987.

Baldick, Chris. *Literary Terms* .Oxford: Oxford University Press, 2001.

Barr, Mary. *James Joyce: The Poetry of Conscience A Study of Ulysses*. Milwaukee, 1961.

Blamires, Harry. *A Guide to Twentieth Century Literature in English*. Britain: London, 1983.

Chevally, Abel. *The Modern English Novel*, trans. Ben Ray Redman. New York, 1925.

Conrad, Joseph. *Heart of Darkness: A Case Study in Contemporary Criticism*. New York: St. Martin's Press, 1989.

Conrad, Joseph. *Heart of Darkness*, 2nd ed. New York & London W. W. Norton & Company, 1971.

Conrad, Joseph .*The Secret Agent*. Longmans: Green& Co., Ltd., 1962.

Conrad, Joseph. *The Secret Sharer*. Longmans: Green & Co., Ltd., 1962.

Fothergill, Anthony. *Heart of Darkness*. London: Open University Press, 1989.

- Holman, C. Hugh & William Harmon, *A Handbook to Literature*, 5th ed. New York: New York Macmillan Publishing Company, 1980.
- Kettle, Arnold. *An Introduction to the English Novel*. London: Hutchinson University Library, 1961.
- Moglen, Helen. *The Trauma of Gender: A Feminist Theory of the English Novel*. Berkeley, CA, 2001.
- Press, John. *A Map of Modern English Verse*. Oxford: Oxford University Press, 1969.
- Savage, D. S. *The Withered Branch: Six Studies in the Modern Novel*. London: Eyre & Spottiswoode, 1950.
- Scholes, Robert. *Some Modern Writers*. Oxford: Oxford University Press, 1971.
- Stephen, Martin. *English Literature: A Student Guide* 3rd ed. London: Pearson Education, 2000.
- Warner, Oliver. *Men And Books: Joseph Conrad*. London: Longmans, Green & Company, 1951.
- Wilson, John Burgess. *English Literature: A Survey For Students*. London: Longmans, 1969.
- Wollman, Maurice. *Ten Twentieth Century Poets*. London: Harrup, 1972.
- Wright, Walter F. *Romance and Tragedy: Joseph Conrad*. U.S.: University of Nebraska Press, 1949.