

Postcolonial Philosophy and Culture in Joseph Conrad's Heart of Darkness

**Assist. Lecturer Tewfeek Muslim Haran
(MA in English)
University of Kufa, PO Box(21)
Faculty of Education
Department of English**

Abstract

The present paper discusses the ideological and social approach of postcolonial in English literature. The postcolonial approach deals with literature and discourse which relates to the cultural and philosophical legacy of colonial rule. The European colonial powers Britain, France and Spain have been considered empires of others. The aim of study is to highlight on philosophy and culture of many people who are occupied or emigrated. The author Joseph Conrad (1857-1924) is a polish writer and social critic. His creative writing is in English and his novel "Heart of Darkness" has a prestigious overgeneralization to the whole world. It considers as analysis of people who affected and suffered of colonization. Therefore the novel illustrates the image of Africa as well as the world through English literature. The author condemned the evil of imperial exploitation and the matter of being uncivilized. The main attention of this paper is intended to identify the postcolonial philosophy and the role of culture where a large number of cultures share the same location in time and space.

Introduction

According to Gregory Castle (2007), The emergence of Postcolonial Studies is tied to a number of factors, the most important of which is the relation of postcolonial nations to colonialism and the colonial era. Hence the prefix "post-" refers to a historical relation, to a period after colonialism. Strictly speaking, the postcolonial era begins with the American revolution in the late eighteenth century and the Haitian revolution of the early nineteenth century. However, the emergence of America as a leading industrial nation and colonizing power in the later nineteenth century and Haiti's neocolonial situation extending well into the twentieth century render them somewhat exceptional with respect to the current usage of the term postcolonial. As many theorists have noted, the historical relation alone is insufficient to describe the meaning of this "post-." The title of Kwame Anthony Appiah's influential essay – "Is the Post- in

Postmodernism the Post- in Post- colonial?” (1991) implies that the significance of the term postcolonial extends beyond the historical relation of colonialism to include other times, themes, and discourses. Adapting Jean-François Lyotard’s description of the Postmodern as that which cannot be “presented” in the modern, we might say that the postcolonial refers to the unrepresentable in the colonial: racial difference, legal inequality, subalternity, all of the submerged or suppressed contradictions within the colonial social order itself. In this sense, the postcolonial presents itself in the colonial epoch, especially during periods of decolonization, when social contradictions are expressed in intensified nationalist organization and anti-colonial struggle. The processes of decolonization often continue well past the official establishment of a postcolonial state in the form of neo-colonial (or neo-imperialist) relations of economic and political dependence on the former colonizer. Entities such as the World Bank and the International Monetary Fund often play a part in neocolonial relations, while the United Kingdom retains something of its old colonial structure in the Commonwealth of Nations, which consists mostly of former British colonies. Frantz Fanon and Albert Memmi, the leading figures of the first generation of Postcolonial theorists, wrote their most important works in the 1950s and early ’60s and were strongly influenced by the dialectical and materialist traditions of Hegel and Marx. Both were interested in understanding the psychology of colonialism, specifically of the absolute sense of difference that characterized colonial relations. Fanon began his short career with *Black Skin, White Masks*, a study of racial difference in colonial and postcolonial societies. Fanon’s ideas about the nation, nationalism, and national consciousness have been especially influential. He rejected the Western conception of the nation as a “universal standpoint” that subsumes all particulars (i.e., individual human lives) in the fulfillment of its own abstract freedom. Universality instead belongs to the people who comprehend themselves as a nation. The people’s struggle is largely the struggle “to make the totality of the nation a reality to each citizen” (Fanon 200). It inevitably entails the spontaneous violence of the masses, for only through violence can the native become human and enter into history as something other than a mere slave. Violence and the “permanent dream to become the persecutor” (Fanon 52–53) constitute the tools of the anti-colonial revolutionary. However, Fanon noted a deep chasm between the people in the countryside and the national bourgeoisie in the urban areas whose members fill the former colonial bureaucracies and enjoy the fruits of Western- style corruption. Little by little, accommodations are made with former colonial rulers in order to sustain the privileges of power. This stage

of decolonization, when nationalist groups consciously and unconsciously mimic the political formations of the imperial state, inevitably reveals the complicity that tempts even the most progressive anti-colonial groups to build political parties and unions on metropolitan models. Some theorists, in response to Fanon, have embraced the idea of “emancipatory complicity,” the idea that nationalist or postcolonial critique can sustain itself within a social and political environment shot through with neocolonial relationships and lingering colonialist habits, historical determinations that can, if not overcome, work against the creative, forward-looking power of postcolonial nationhood. As Fanon points out, nationalism is concerned not with inheriting power but with “the living expression of the nation” which “is the moving consciousness of the whole of the people; it is the coherent, enlightened action of men and women” (204). Only this form of national consciousness will enable solidarity movements with other emergent postcolonial nations. “National consciousness, which is not nationalism, is the only thing that will give us an international dimension”.

Review of Postcolonial Theories and Perspectives

Postcolonial theory has a long history but most theorists in this field take it for granted as if the origin of the theory were well known to all readers. One of the postcolonial theorists, Young (2001), managed to trace the origin of postcolonial theory through history. He introduces a historical beginning by showing how postcolonial theory is a product of what the West saw as antislavery activists and anti-colonialists. Young (2001:74-112) draws three perspectives in which postcolonial theory emerges, namely humanitarian (moral), liberal (political) and economic. Whereas humanitarians and economists staged anti-colonial campaigns, politicians (liberals) supported colonization as a means of civilizing the heathens by any and all means, including force. Young (75-82) notes that the first example of an anti-postcolonial campaign is attributed to Bishop Bartolome Las Casas (1484-1566) of the Roman Catholic Church in Spain in 1542. Driven by pastoral obligation, the Bishop drafted his contribution, A short account of the destruction of the Indies, in which he informed the world about "the genocide that had been practiced" under the blessing of the Spanish king and that through him, the Pope had initially permitted missionaries from Spain to Portugal to undertake expeditions to America. Las Casas questioned the moral and the legal grounds of the Spanish occupation of America. This was fifty years after the expedition of Christopher Columbus in 1492 to the "new world" to America. The anticolonialism campaign of Bishop Las Casas was taken up by Simon Bolivar (1783-1830) at the beginning of the nineteenth century in South America. Young argues that

"Las Casas's affirmation of the full humanity of the Indians and his denunciation of the 'social sins' of the conquistador rule, led Gustavo Guitierrez (1993) to identify him as the originator of twentieth century Latin American liberation theology." Bishop Las Casas's campaign was eventually joined by other European anti-colonialism activists and by the eighteenth century, his sermon had been "developed into a fully-fledged political discourse of theorists" of equal rights that formed the basis for anti-colonial and anti-slavery movements in Europe. According to Young (2001), postcolonial theory as a "political discourse" emerges mainly from experiences of oppression and struggles for freedom after the "tricontinental" awakening in Africa, Asia and Latin America: the continents associated with poverty and conflict. Postcolonial criticism focuses on the oppression and coercive domination that operate in the contemporary world. The philosophy underlying this theory is not one of declaring war on the past, but declaring war against the present realities which, implicitly or explicitly, are the consequences of that past. Therefore the attention of the struggle is concentrated on neocolonialism and its agents (international and local) that are still enforced through political, economic and social exploitation in post-independent nations.

Spivak has recently advocated the development of a "transnational cultural studies" that would supplant traditional modes of comparative study and encourage greater sensitivity to native languages and cultures. As for the term postcolonial, she argues that its original use was to designate "the inauguration of neo-colonialism in state contexts. Now it just means behaving as if colonialism didn't exist." Moreover, the emphasis in Postcolonial Studies on the nation-state is no longer timely: "we can't think of postcoloniality in terms only of nation-state colonialism. We have to think of it in different ways. Otherwise, it becomes more and more a study of colonial discourse, of then rather than now. You can no longer whinge on about imperialism. We're looking at the failure of decolonization" ("Setting" 168). It may be that Fanon's dialectical fusion of "national consciousness" and "an international dimension" is no longer possible. There appears to be little common ground between well-developed postcolonial states (e.g., Ireland, India, Egypt) and the new transient internationalism of migrants, refugees, exiles, émigrés, and stateless peoples like the Kurds. This problem of transience illustrates from another perspective Bhabha's "temporality of continuance," for it is the failure of nationalism and the triumph of neocolonial exploitation that have remained constant in the second half of the twentieth century. This is especially true of the Arab lands, which were carved up by the colonial powers and

redistributed without regard for tribal, ethnic, and religious boundaries. This remapping of territories created and continues to create innumerable problems for national governments that are virtually powerless to remedy the lingering effects of colonial domination. Another factor in the ongoing development of postcolonial states is the neo-imperial project of globalization that links developed nations to the burgeoning labor forces and consumer markets in developing and undeveloped regions around the world. As a result, the postcolonial nation, often modeled on the nineteenth century European nation-state, is left out of the “international dimension” because it has failed to develop sufficiently. The nullifying, destabilizing effects of theological and ideological absolutism so evident in the formerly colonized regions of the world may be the result of incomplete nation-building and thus of incomplete nationalism. Fanon charted an itinerary from subjugation to revolution, and along that itinerary was the difficult process of building a nation that represented the spirit of the people. In many cases, the nation-building process got stalled in the early years of independence, and the national consciousness, or *Bildung*, that Fanon foresaw seems to have been arrested as well. As for the “international dimension,” it no longer seems possible to forge socialist alliances along traditional European lines. In the opening decade of the twenty first century, we tend to regard the international dimension in different terms. We tend now to think of terrorism, of free-floating, stateless collectivities and networks of “sleeper cells” whose members are often marginalized or excluded by the nationalism of their home countries. Once international socialism fell with the Berlin wall, the Islamic world alone maintained any interest in a vision of an international community bound by religious and historical ties. In this new context, the question of neocolonialism continues to be urgent. (Gene M. More 2004 p. 142-144)

Cultural and Philosophical Analysis of Heart of Darkness

For generations, most Westerners had viewed their way of looking at the world as the only one possible, a view evolving out of Christian theology and ultimately based upon absolute truths. Consequently, they saw Western culture’s advanced technology and civilization as validating their world view, with all other ways of looking at the world appearing inferior, backward, and wrong. However, the challenges to such Western views that appeared in the nineteenth century brought into question fundamental assumptions about the nature of the world and the nature of the universe. In this way, the moorings of Western civilization began to erode, and the very idea of absolute truths came under scrutiny. The effects of this cultural

climate profoundly influenced the world in which Conrad wrote. (John J. Peters 2006 p. 29)

The transition from the altruism of the antislavery movement to the cynicism of empire building involved a transvaluation of values that might be appropriately described in the genealogical language of Michel Foucault. Edward Said's Foucauldian analysis in *Orientalism*, based on a theory of discourse as strategies of power and subjection, inclusion and exclusion, the voiced and the silenced, suggests the kind of approach I am taking here. For middle- and upper-class Victorians, dominant over a vast working-class majority at home and over increasing millions of "uncivilized" peoples of "inferior" races abroad, power was self-validating. There might be many stages of social evolution and many seemingly bizarre customs and "superstitions" in the world, but there was only one "civilization," one path of "progress," one "true religion." "Anarchy" was many-tongued; "culture" spoke with one voice. Said writes of "the power of culture by virtue of its elevated or superior position to authorize, to dominate, to legitimate, demote, interdict, and validate: in short, the power of culture to be an agent of, and perhaps the main agency for, powerful differentiation within its domain and beyond it too." At home, culture might often seem threatened by anarchy: through Chartism, trade unionism, and socialism, the alternative voices of the working class could at least be heard by anyone who cared to listen. Abroad, the culture of the "conquering race" seemed unchallenged: in imperialist discourse the voices of the dominated are represented almost entirely by their silence, their absence. If Said is right that "the critic is responsible to a degree for articulating those voices dominated, displaced, or silenced" by the authority of a dominant culture, the place to begin is with a critique of that culture. This, according to Foucault, is the function of "genealogy," which seeks to analyze "the various systems of subjection: not the anticipatory power of meaning, but the hazardous play of dominations." (Gene M. More 2004 p. 43-44)

What seems to have interested and fascinated Conrad, however, is not so much the fate of the non-white as a victim of imperialism but rather, what became of the character and fate of the so-called superior race the moment it left the shores of a supposedly "civilized" Western world and came face to face with the dark people of an alien culture and environment. (Ibid 255)

It is quite tempting to those who have enjoyed reading *Heart of Darkness* in the past to point out that it is no use for the African reader to get worked up ninety years after the book was published: after all the Africa of *Heart of Darkness* is a mythical one and, as such, illuminates very little about the realities of Africa of the 1890s. The only problem here is that in the history

of black people myth and reality have often collided very much to the detriment of the children of Africa. For instance a well-known powerful gentleman of culture, Lord Chesterfield, argued in a letter to a son of his who was probably troubled about the morality of the slave trade: "blacks are little better than lions, tigers, leopards and other wild beasts which that country produces in great numbers." He went on to argue that blacks had no arts, sciences and systems of commerce and, as such, it was acceptable "to buy a great many of them to sell again to advantage in the West Indies" (Dabydeen 1985 p. 29).

In other words Conrad is peddling myths about blacks which have been manipulated in the past by those who sought to exploit them for material gain. An interesting stereotype which some critics have positively commented upon at the expense of the rather lifeless presence of Kurtz's Intended is centered on the savage African woman. She is a personification of the whole continent and is described as follows:

"She walked with measured steps, draped in striped and fringed clothes, treading the earth proudly with a slight jingle and flash of barbarous ornaments. She had brass leggings to the knees, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step. She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its tenebrous and passionate soul." (Heart of Darkness 101)

Here the African woman symbolizes a barbaric magnificence: she is majestically alluring yet with a gaudiness which is gratuitously repellent; she is the ivory which beckons fortune seekers, but only to destroy the morally unwary. Her vitality is as seductive as it is sinfully corrosive: it is part of that sexuality hinted at by the words "passion," "mysterious," and

“fecundity,” but a sexuality which is demonic and therefore morally dangerous. Later in the narrative Kurtz is said to have been part of unspeakable sexual deeds of a lurid and debauched nature. As Karl claims, her “demanding display of sex” is provocatively tempting but fatal to the likes of Kurtz, who lacks restraint. She is the darkness which awakens the primeval instincts in Kurtz and as such, part of the black peril which casts a dark menacing shadow across the width and breadth of the whole land. In a way she becomes an African version of the legendary femme fatale, the proverbial temptress of the African wilderness. According to the metaphysical language of the narrative, the fall of Kurtz is a moral crime caused by his singular lack of restraint. Unlike Captain Good who rejects the gentle but equally tempting black beauty, Foulata of King Solomon’s Mines, Kurtz goes native the moment he embraces the savage African woman and indulges in sexual orgies of an inexpressible and abominable kind. In falling from grace he dramatizes the extent to which imagination, vitality, resolute will-power, and restraint all qualities identified with the construction of a European civilization and with Kurtz can easily be destroyed by those primeval instincts which have always hounded man. These instincts can express themselves through an unbridled lust for sex, an unrestrained greed for wealth, and a passion for a godlike power over other fellow creatures. Given a chance to choose between the rather pale and lifeless Intended and the savage African mistress, the reasoning part in Kurtz would opt for the former: but of course the anarchic beast in him opts for the seductive but vengeful African mistress and in doing so he loses his soul in the Faustian manner. Incidentally, even the language of the story becomes very scriptural at this point. In other words, in spite of the assiduously cultivated sense of mystery and vagueness which Leavis describes correctly as being achieved through an “adjectival insistence,” one senses the crude outline of a morality play of the medieval period embedded in the novella, but of course rendered in the cynical idiom of a theologically more uncertain nineteenth and twentieth-century environment. The African mistress embodies those regressive primeval instincts which, in the story, overwhelm the idealism of the ambitious Kurtz. Evil, this time, triumphs over good. It can be argued that as an artist Conrad is entirely free to offer us a mythical version of Africa, as long as this version suits his artistic purposes. Unfortunately for Africans, the cliché-ridden description of the savage mistress with her dark and tempting sexuality is part of a long-standing stereotype in which blacks are perceived as possessing a lustfulness and bestiality associated with the animal Kingdom. According to Ruth Cowhig, the belief in the excessive sexuality of blacks “was

encouraged by the wide- spread belief in the legend that blacks were descendants of Ham in the Genesis story punished for their sexual excess by their blackness” (Dabydeen 1985, 1).

Black as a color becomes a symbolic badge proclaiming the moral condition of a whole people. Consequently, the unspeakable sexual excesses of which Kurtz is accused become credible once they are identified within an African context as Conrad does here successfully. On the other hand very few people would deny the fact that such sexual stereotyping has been very harmful to black-white relations on a global scale. One can cite the abysmal black-white relations and the lynching which went on during as well as immediately after the slavery period in the Deep South of the United States. Fear of miscegenation and other numerous sexual horrors of an abominable and unspeakable type haunted the white settlers in Southern Africa so much that statute books were filled with laws forbidding sex relations between blacks and whites. The fate of Mary Turner in Doris Lessing’s *The Grass is Singing* comes to mind here. So the sexual stereotyping that is related to the savage mistress is far from being a harmless exercise of the imagination. Together with other historical factors, such a sexual image has been very successful in needlessly widening the racial and cultural gulf separating whites from blacks and much damage has been done to both races, but more so to the blacks who are noted historically for their powerlessness and vulnerability. (Gene M.M. 2004, 233)

Conrad also returns to a fuller investigation of important ideas that he had considered in his previous works. Early in the story, the frame narrator comments on the famous adventurers and conquerors who had set forth from the Thames. The narrator’s laudatory description of these past adventurers causes Marlow to contrast contemporary England with the England that the Romans encountered when they came to conquer it some two thousand years earlier. Thus begins Marlow’s inquiry into the basic assumptions about Western civilization of the frame narrator and the other men on board, as well as those of Conrad’s reading public. At the time of the story’s writing, England was the most wealthy and powerful nation on earth. It was also the epicenter of Western civilization and represented the height of civilized progress, and London, where the *Nellie* is anchored, was the pinnacle of English society as well as the literal and symbolic source from which civilized progress issued forth to the rest of the world. Marlow, however, points out that to the conquering Romans the British would have been mere savages and Britain a mere wilderness. In fact, Marlow’s description of the England that the Romans would have encountered seems strikingly similar to the description of the Congo that Marlow gives later in

the story. Marlow does suggest a distinction between the Roman conquerors and the European colonizers, arguing that the Romans' rule "was merely a squeeze . . . They grabbed what they could get for the sake of what was to be got," while of the Europeans he says, "What saves us is efficiency – the devotion to efficiency" (50). Marlow concludes:

"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. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea – something you can set up, and bow down before, and offer a sacrifice to." (Heart of Darkness 50–51)

This seemingly contradictory statement forms one of the critical cruxes of the story. If the "conquest of the earth . . . is not a pretty thing when you look into it too much," then can it really be redeemed? Does Marlow accept colonialism, reject colonialism, or reject continental colonialism but accept British colonialism because of its "devotion to efficiency" and "unselfish belief in the idea"? An answer to this question becomes crucial in determining how one interprets "Heart of Darkness." Before answering this question, though, one must first determine what this "unselfish belief in the idea" is. Based upon what occurs later in the story, it seems that this "idea" is the idealistic goal of improving the non-Western world through the dissemination of Western culture, society, education, technology, and religion. Given Marlow's treatment of the colonial endeavor, as he experiences it in Africa, we can only conclude that he is highly critical of it. The more subtle nuances of this conclusion, though, are less clear. Despite Marlow's withering critique of colonialism, it remains unclear whether colonialism in general is under attack or only continental colonialism particularly Belgian colonialism. In other words, by insisting that colonialism can be redeemed, Marlow leaves open the possibility that he exempts the British from his otherwise unrelenting indictment.

Leaving this question aside, however, what remains is a clear criticism of Western civilization as Marlow encounters it in Africa. The whole colonial endeavor, at least as it was represented at the time, consisted of an uneasy marriage between commercial colonial trade and an altruistic attempt to improve African life, as Kurtz is quoted as saying: "Each station should be like a beacon on the road towards better things, a centre for trade

of course, but also for humanizing, improving, instructing” (91). Even if one grants the Eurocentric assumption that the non-Western world needed improving, the difficulty of marrying such incompatible motivations as economics and education seems to have proven to be beyond the abilities of even the most sincere colonizers. Invariably, the colonial endeavor ultimately became one of exploitation, and this exploitation becomes prominent in “Heart of Darkness.” The public perception of colonial activities was one of paternalism, as Marlow’s aunt demonstrates when she talks of Marlow’s “weaning those ignorant millions from their horrid ways” (59). Marlow discovers, though, that the reality of the colonial experience in Africa is anything but “humanizing, improving, instructing.” Marlow’s fireman best exemplifies this problem:

"He was an improved specimen; he could fire up a vertical boiler . . . A few months of training had done for that really fine chap. He squinted at the steam-gauge and at the water-gauge with an evident effort of intrepidity – and he had filed teeth, too, the poor devil, and the wool of his pate shaved into queer patterns, and three ornamental scars on each of his cheeks . . . He was useful because he had been instructed; and what he knew was this – that should the water in that transparent thing disappear, the evil spirit inside the boiler would get angry through the greatness of his thirst, and take a terrible vengeance. So he sweated and fired up and watched the glass fearfully." (Heart of Darkness 97–98)

Clearly, the fireman’s education is merely an expedient one for the colonial officials. They make no real attempt to “improve” him. They simply play upon his own beliefs and replace them with similar ones, and so Marlow refers to “the philanthropic pretence of the whole concern” (78). The company is only interested in cheap labor, not in educating the Africans about Western values and beliefs and replace them with similar ones, and so Marlow refers to “the philanthropic pretence of the whole concern” (78). The company is only interested in cheap labor, not in educating the Africans about Western values and beliefs. (John J. Peters 2006, 56-58)

Hegel remains one of the most exciting minds to contribute to the development of Western philosophy, yet one wonders if his greatness can be reconciled with the nauseating opinions he displays in the instance above. So much for the prejudices and ignorance which have been dutifully handed

down to numerous Western generations as acquired wisdom! By the same token, Heart of Darkness can be called great, but one wonders at what price! The novel has been accorded the status of a classic in the Western world but such a status is based on its capacity to peddle racist myths in the guise of good fiction.

Conrad's novel presents, regrettably, a powerful convergence of most of those stereotypes which have been bandied about in regard to the nature and status of black people in the world. These stereotypes concern their supposed ignorance and barbarism, their assumed simple mindedness, their being childish and childlike, their irrationality and excessive lustfulness and their animal-like status to name only a few. African writers and thinkers have been laboring under the burden of such false images for a long time, and it would be surprising if anyone familiar with the suffering and history of black people can label Heart of Darkness a masterpiece when it distorts a whole continent and its people. There is a terrible parallel here between the economic rape which Africa suffered and the artistic loot that Conrad gets away with!

In conclusion, it is interesting to note that Heart of Darkness betrays the fallibility of some of the so-called great writers and critics. As for African scholars and general readers, it is important to know that texts which are canonized as classics need not be regarded as such by all peoples at all times. These texts are rooted in specific societies at specific points in history and can sometimes, in a most unexpected way, nourish the very prejudices which any society in its right mind should struggle against. More significantly, writers such as Joseph Conrad can help to start a debate about the fate of the oppressed, but, ultimately, they cannot be a substitute for the voices of the oppressed themselves. The discourse of liberation belongs to them. Finally, it is of vital importance that future generations of Africans are sensitized to how peoples of other nations perceive Africa. Only then can they be well placed to relate to other races in a meaningful way. (Gene M. More 2004, p.241- 242)

فلسفة وثقافة ما بعد الاستعمارية في رواية قلب الظلمات للكاتب جوسيف

كونراد

الخلاصة

تناقش ورقة البحث المذهب الفكري والاجتماعي لنهج ما بعد الاستعمارية في الأدب الانكليزية . يتعامل نهج ما بعد الاستعمارية مع الأدب والتخاطب الذي

مرتبط بالموروث الثقافي والفلسفي للمستعمر. عرفت القوى الاستعمارية الأوربية كبريطانيا وفرنسا وإسبانيا كمسيطرين على الآخرين. تهدف الدراسة على تسليط الضوء على فلسفة وثقافة كثير من الناس الذين احتلوا أو هاجروا الى بلدان أخرى. الروائي البولندي والإنكليزي جوسيف كونراد كاتب وناقد اجتماعي وروايته قلب الظلمات بمهابة انتشرت في انحاء العالم. يدور موضوع الرواية الرئيسي حول الهجرة والتشتيت من بلد الام الى بلدان أخرى وايضا تعتبر الرواية بمثابة تحليل لشخصيات وطبيعة الافراد الذين تأثروا وعانوا من الاحتلال. لذلك أعطت الرواية صورة أفريقيا كما هي في بقية العالم من خلال الادب الانكليزي. أستهجن الكاتب الأساليب الامبريالية والاستغلال البشع والطرق الغير حضارية. الاهتمام الرئيسي لورقة البحث هو كشف مضمون الفلسفة ودور الثقافة لنهج ما بعد الاستعمارية.

References

- Achebe, Chinua. (1988). Hopes and Impediments. London: Heinemann.
- Conrad, Joseph.(1902). Heart of Darkness. 1902. London: Penguin, 1989.
- Dabydeen, David, ed.(1985). The Black Presence in English Literature, Manchester: Manchester University Press.
- Fanon, Frantz. (1963) The Wretched of the Earth. Trans. Constance Farrington. New York: Grove Weidenfeld.
- Gene M. More (Ed.) (2004). Joseph Conrad's Heart of Darkness: A Casebook. United States of America: Oxford University Press.
- Gregory Castle (2007).The Blackwell Guide to Literary Theory.UK: Blackwell.
- John J. Peters (2006). The Cambridge Introduction to Joseph Conrad. New York: The Cambridge University Press.
- Said, E. (1978). Orientalism. London Routledge and Kegan Paul.
- Spivak, Gayatri Chakravorty. (1988) "Can the Subaltern Speak?" Marxism and the Interpretation of Culture. Ed. Cary Nelson and Lawrence Grossberg. Urbana: University of Illinois Press.
- Young, R. J. C.(2001). Postcolonialism: An Historical Introduction, London: Blackwell.