

الجغرافية والهوية اللغوية في المدينة الخيالية كوستاغونا لجوزيف كونراد

Geography and Language Identity in Joseph Conrad's Fictional City Costaguna

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الملخص

اختار كونراد كوستاغونا لتكون مدينة قصته في رواية نوسترومو. كوستاغونا هي جمهورية خيالية في أمريكا الجنوبية. لكن كونراد يصف العديد من الأماكن والتفاصيل بشكل ملموس ودقة، بحيث يشعر القارئ أن كاستاغونا مبنية على حالة معينة. تقدم هذه الورقة قراءة جديدة للجوانب المكانية الخيالية للرواية التي تشكل هوية اللغة في جغرافيا يتقاسمها بشر غير معروفين بقومية معينة. اتخذ كونراد مكانًا حقيقيًا ووصف بطريقة دقيقة العديد من الأماكن والأشياء في روايته مثل نهر بيراو والموانئ وغيرها الكثير. تتكون كوستاغونا ومقاطعة سولاكو المنفصلة من وصف جغرافي في مناطق جميع أنحاء أمريكا الجنوبية. لكن جغرافيته الخيالية تعني العالم المستعمر بأسره حيث تسبب القوة السياسية البناء الثقافي للهويات.

تسلط الورقة الضوء أيضًا على الجانب الثقافي للرواية الذي يهتم فيه كونراد بتجاربه الشخصية، محاولاً العثور على مصادر الشر في قلبه. تُظهر الجغرافيا المتخيلة رؤية الكاتب للبشر خارج حدود الهويات الوطنية. نجد بعض أوجه التشابه بين شخصية كونراد وشخصيته الخيالية ديكود. قصة ديكود تحمل بعض ملامح السيرة الذاتية لكونراد نفسه وبالتالي تصبح كوستاغونا الخيالية المكان الغربي المعاصر للكاتب.

الكلمات المفتاحية: نوسترومو، إمبراطورية، الرواية السياسية، جغرافيا متخيلة

.Abstract:

Conrad chose Costaguna to be the city of his tale in *Nostromo*. Costaguna is an imaginary South American republic. But Conrad describes many places and details in concreteness and precision, that the reader feels that Castaguna is based on a particular state. This paper offers a new reading of the fictional spatial aspects of the novel that shapes the language identity in a geography shared by unidentified human according to specific nationalities. Conrad took an actual setting and described in an accurate manner many places and things in his novel such as Berau river, the ports and many others. Costaguna and the separate province Sulaco are made up of hints from areas all over South America. But his fictional geography comes to imply the whole colonized world where political power construct identities.

The paper also highlights the cultural aspect of the novel in which Conrad is concerned about his own personal experiences, trying to find the sources of evil in his own heart. The imagined geography shows the writer's vision of humans beyond the borders of national identities. We find certain similarities between Conrad's own character and his fictional character Decoud. The story of Decoud bears certain biographical remarks of Conrad himself. Consequently the imaginative Costaguna becomes the writer's Western contemporary setting.

Key words: *Nostromo, Empire, Political fiction, Imagined geography*

1. Introduction

Joseph Conrad chooses South America to situate a fictional city and frame its socio-political reality in his novel *Nostromo* published in 1904. Throughout the nineteenth century, South America gained its independence

and broke into many separate countries. The whole continent remained politically independent in the nineteenth century as a result of Monroe Doctrine, which prevented European expansion. But at the same time it received fifteen million immigrants from Europe, and was continuously receptive to both cultural and ideological influences from the United States of America and Europe. Economic investment was considerable, particularly by Britain, in primary production such as minerals and beef leading to a dependence on such trade. (Roberts & Westad, 2013).

This made the continent a precious target for all the political forces of the world at the very beginning of the Twentieth century. In the Nineteenth and the early Twentieth centuries, the continent was predominantly Roman Catholic. The church occupied a central political and social as conservative force. Many priests established the liberation ideology movement which sought to involve the church activity in the politics to fight poverty and deprivation. The continent witnessed a kind of rapid urbanization supplying houses and employment and changing the simple life that its citizens used to have. It is a continent of trade, production and a powerful economy. Yet almost all the countries of this continent suffered from debts and their economies were heavily dependent on the world commodity market. Joseph Conrad's novel *Nostromo* tells the story of a country during such an era, facing different kinds of evil forces outside and inside its own society. His fictional city comes to reflect the political reality of a global image of political corruption situated geographically in Latin America.

2. Geography and Language Identity

Joseph Conrad treats evil as an exterior force, a corrupting means that works upon men affecting their social and individual life within a political frame. Language identity becomes a factor to identify politically the citizens of Costaguna. *Nostromo* is an incarnation of the political imagination depicted in a fictional situation to present certain real forces in the world like materialism, capitalism, imperialism as well as aristocrats and conquerors.

Costaguna is an imaginary South American republic. But Conrad describes many places and details in concreteness and precision, that the reader feels that Castaguna is based on a particular state. Critics believe that Conrad took an actual setting and described in an accurate manner many places and things in his novel such as Berau river, the ports and many others. Costaguna and the separate province Sulaco are made up of hints from areas all over South America. The name of imaginary state Costaguna, is derived from Costa Rica and Guano. Normand Sherry points out that the Peruvian-Chilean War referred to by Holroyd in the novel and Conrad's use of many names from the long Western Coastline of South America, support the speculation that Conrad based his novel on an actual state. (Sherry, 2005). For instance, Zapiga, mentioned by *Nostromo* as "the settlement of thieves and mutrevos" as he talks to Decoud before leaving him on Great Isabel, is to be found in Chile in the region of Tarapaca, east of the coastal town of Pisagua. Cayta, the principal port of Costaguna is derived from the coastal port of Payta in the northern part of Perue. Esmeralda, where Sotillo commands the garrison, is in Ecuador. The name Sta Marta comes from the Colombian port of the same name and in *Nostromo* it is the capital of Costaguna. These facts make clear that Joseph Conrad was not writing a political fantasy. On writing *Nostromo*,

he presented his political vision of a real country undergoing a change from a pre-capitalist system to a capitalist system.

In the “Author’s Note” Conrad says that his principle authority for the history of Costaguna is Don Jose Avellanos’s fictions *History of Fifty Years of Misrule* and the whole of South American background to the novel came out of Conrad’s imagination and his own adventures and experiences. Yet, as Jocely Baines has, pointed out, Conrad turned to books to supplement his memories.(Middleton, 2013). Conrad studied George Federick Masterman’s *Seven Eventful Years in Puraguay* and Edward B. Eastwick’s *Venezuela* and probable one of Sir Clements Markham’s books on South America. From these sources, Conrad took most of names of his characters and based his account of Dr. Monygham’s torture and confession on Masterman’s book. Also the character of the tyrannical dictator, Francisco Solano Lopez supplied Conrad with the material on which he characterizes the Montero brothers and Guzman Bento. The novel opens with “a solid background” describes historical facts about Costaguna and presents the main subjects of the novel “government” that stands for the world of politics and “trade” that stands for material interests.

In the time of Spanish rule, and for many years afterwards, the town of Sulaco-the luxuriant beauty of the orange gardens bears witness to its intliquity-had never been commercially anything more important than a coasting port with a fairly large local trade in ox-hides and indigo.

As Arnold Kettle remarks, the solid background refers to a solid novel, that is a novel about the real world at a particular epoch in history. (Kettle, 2016). Therefore, Conrad is concerned with social nature of man. The private world of each character in the novel is connected with public life to convey a

political and social movement. Albert Guerard states that the novel's view of history is sceptical and disillusioned. (Bloom & Hobby, 2009). Conrad describes the shortcomings of the society which emerges from the victory of material interests and identifies them with the political crisis in Latin America and other undeveloped areas.

The history of Costaguana is the sum of its inhabitants' follies: their self-bemusing idealisms and self-intoxicating manifestoes, their vanities, greeds, cowardices, deceptions and self-deceptions. And it is a little more than this sum. Certain institutions or political instruments (notably capitalism, imperialism, revolution, political discourse itself) are regarded as inherently destructive or futile.

But the sense of history in the novel is cynical and repetitive and is sent in contrast to the sense of history as a steady evolution. (Cox, 1981). This is presented with the case of Ribera, the dictator who has his downfall, then he is put into power and finally he has his downfall. The cycle of history is the revolution and counterrevolution with same rhythm of exploitation and misrule. Costaguana is a prototype of a political inexperienced nation. Perhaps, Conrad has in mind his native land, Poland when he talks about the "political immaturity of the people . . . the indolence of the upper classes and the mental darkness of the lower" or when Gould, the British character who owns the San Tome mine, complains: "The words one knows so well have a nightmarish meaning in this country. Liberty, democracy, patriotism, government, all of them have a flavour of folly and murder" (Conrad, 2015, p.408).

Conrad has in mind the Russian-dominated Poland as he talks about the cruel futility of lives and of deaths thrown away to attain a solution to the problem. It is the problem of liberty when 'words' has no use. Conrad shows how material interests rather than words determine the movement of history. But these 'material interests' still use 'words' and ideas to obtain power. The ideological existence is important to establish the patterns on which the characters base their actions. Ideas are important to support the material interests. Therefore men like Gould and Holroyd, the American capitalist who are the tools of material interests are themselves the most idealistic of men. They are mistaken about their motives and consequently they become tools of forces which they do not comprehend: "But then there was the other sentimentalist, who attached a strangely idealistic meaning to concrete facts. This stream of silver must be kept flowing north to return in the form of financial backing from the great house of Holroyd" (Conrad, 2015, p.219).

The whole book reveals what happens in history when men can't see their own misjudgement. Conrad says in "The Author's Note" to the novel, the book displays "the passions of men short-sightedness in good and evil."

The book tells us about Nostromo as a man with his awakening becomes another creature in a vision of a savage stirring with "a leisurely growling yawn of white teeth." Man is part of the animal kingdom yet differs from it by the burden of consciousness. Nostromo's awakening is a transition from pleasure to the pain of realization and knowledge of his own predicament. Man's rational consciousness is grounded in the sensory and emotional levels of his experience. Conrad's viewed the world as changing and makes one grant the reality of becoming as the only reality of the world. History is the struggle of these interpretations and this makes what Neitzche called the

genealogy of morals. For him everything is in flux, incomprehensible, elusive and human interpretations are only introductions to meanings but not explanations.

The study of the history of mankind is a source of the knowledge of man. In this sense *Nostromo* is a study of identity as a source of value. Political manoeuvres and ideals are masks consciously or unconsciously used to disguise and reveal the source of the true knowledge. The use of political drama is only to show many compared self-conceptions. Throughout the novel the characters try to achieve self-knowledge and new identity through a confusion of love and politics. This means that politics is an aesthetic means to an end. *Nostromo* is the story of political crisis happened in the Occidental Province of the Republic of Costaguna that is dominated by the Gould concession, financed by the American capitalist, Holroyd. Charles Gould idealizes his San Tome silver mine as a civilizing force which will bring progress to the backward city of Sulaco. But silver the “incorruptible” metal has a corrupting influence both politically and morally. The San Tome mine attracts politicians and provokes a revolution. Martin Decoud who falls in love with the patriotic Antonia Avellanos, suggests the idea of a separate accidental Republic. At a crucial hour of the revolution, Nostromo, the leader and the man of people tries to save bars of San Tome silver. He takes them to an island in the Placid Gulf accompanied by the political refugee Decoud. Their lighter faces a collision with a troopship and it is supposed to have been sunk. Nostromo buries the silver and leaves Decoud on the safe island. Decoud commits a suicide. Nostromo returns occasionally to the island and becomes rich. But by coincidence a lighthouse is erected on the island-to be kept by Giorgio Viola and his daughters Linda and Giselle Nostromo’s lover.

Nestromo attempting to take the silver at night is shot by Viola who doesn't see him because of darkness, thinking him a despised suitor of Giselle.

The political crisis starts after a year of civil war in Costaguana. The war is between the legal government of Ribera and the populist party of his military chief, Mantero. In Sulaco, the separate province of Costaguana, the crisis begins with the dispatch of the legal regiment in support of the Ribierist forces holding the southern part of Cayta. Ribiera is defected on the landward side of Cordilleras and this provokes a spontaneous riot of the populace. The civilian members of the Blanco party assisted by railway workmen under the leadership of Nostromo suppress the riots and secure the escape of Ribera. On the same evening news of a fresh double threat is received. Montero's brother Pedrito in close pursuit of Ribera, has managed to cross with a small force, and Sotillo, the commanding officer of the small southern part of Esmeralda has changed sides and we are left with Pedrito's triumphant entrance into Sulaco and Sotillo's occupation of the harbour area. At the end Sotillo is overwhelmed, the mine employees break out from the mountain to rescue Gould who is supposed to be executed and Pedrito is driven out of Sulaco. It is the story of revolution and counterrevolution.

There is no moral action without ideals, yet idealism is deceptive when intuitions of evil lies at the heart of the self. For the fictional characters, Gould's idealization of the mine is proved to be an inherent corruption of false idealism. He is corrupted further into a determination to destroy the mine rather than surrender it. Full preparations are made to blow it up in an emergency. With his English upbringing, he has the morality which counts for personal risk in the ethical bases of his action. He is struck by the "truth of comparison" when the emissary of the bandit Hernandez asks him whether the

“master of the mine” has a message for the “master of the Compo”. With all his pretensions, Gould is an adventurer in Costaguana. He is concerned with power rather than principle. His morality has degenerated. He is very much like the men of Pedrito Montero, who ride triumphantly into Sulaco, who are described as being “artless in their recognition of success as the only standard of morality”. Economic activity dominates his behaviour and silver becomes the symbol of the distortion of his ethics. He is ready to support any government that will allow his capitalist system. He tries to ensure the security of his mine through wide-spread bribery, then he finds himself compelled to direct inference in the politics of Costaguana. Giving his support to the armed struggle that brings the Ribierist party to power, Gould helps to perpetuate corruption and political instability instead of bringing law and order to the country. Bringing Don Vicente Ribera into his five-year dictatorship with a mandate of reform is only one evil replaced by another.

It is possible that Conrad here is emphasizing the fact that as long as materialism exists, evil becomes an everlasting quality of human life that cannot be redeemed or irradiated. At the end of the story of the history of Costaguana we are left with Dr. Monygham vision of a time of barbarism.

What happened in Costaguana is implied symbolically in Emilia Gould’s sketch of a paradise full of snakes. The colour of the mine is green. This is the colour of nature and the colour of hope as people say. But the scared gorge of the mine is changed into a place of snakes. Gould’s instrument of hope is destroyed. What is left in the mine is the darkness of the evil forces. “Paradise of snakes” is a paradoxical phrase symbolizes the fall of Man. There is no paradise once the consciousness of man is introduced. There are many

serpents working for the fall of man. Each man will discover his own serpent, his inherent evil, in a different way.

Nostromo's name is "our man" but his career represents the exploitation of the proletariat class on behalf of various political forces. Avrom Fleishman believes that Nostromo represents a social class in a historical era and the novel shows the enlistment and exploitation of the proletariat in the process of industrialization. (Yamamoto, 2017) This class take a fundamental role in the separatist revolution, fighting for class interests. Nostromo experiences the growth of self-consciousness and discovery of an independent political role but he is tempted by the materialistic derives of a capitalism. He is an egoist who becomes integrated in the community but lacking political sensibility, he fails. His social action ends in a total estrangement and is set in a tragic pattern, in spite of the fact that it establishes his highest honour and reputation. He is destroyed through class struggle. Social integration is achieved but in a state of anarchy. Robert Penn Warren in his introduction to the novel remarks that in spite of all its human losses, the new state of Contaguona is preferable to the chaotic and unjust old order with its bloody caps and corrupt government. He draws attention to the novel's epigraph, "So foul a sky clear not without a storm," taking the storm as the separatist revolution in the novel. The separatist revolution is necessary but it causes capitalist evils which generate a proletarian revolution. The history of Costaguance could be judged according to Conrad's attitude toward imperialism. The ascendancy of foreign material interests is a form of conquest. The main theme of the novel is the impact of foreign commercial interests on the political life of Costaguana. The separatist revolution that is caused and supported by these interests marks the triumph of imperialism and marks the beginning of national revolution that will liberate

other portions of Costaguana and drawing the country into a chaotic situation. Sulaco, the new independent accidental republic in its war with the mother country Costaguna, witnesses a show of force by ships of the imperialist powers. Conrad saw the American society as the most capitalist society dominated by the quest for the dollar. There is a very direct connection between the theme of imperialist exploitation in *Nostramo* and the history of imperialism in Latin America; Conrad was hostile to the growth of the north. American domination of politics in Latin America and the American role in building a mid-hemisphere canal that led to the separation of the Province of Panama from Colombia. The separatist tendencies in Latin America were supported by the United States whose intervention in Panama culminated in 1904 during the writing of the novel.

Joseph Conrad realized that the United States dominance was growing not over Latin America but all over the world on different economic and cultural aspects. This is very much reflected in his satire on the American financier, Holroyd in *Nosrtomo*. Holroyd wants to spread Protestantism in Catholic countries as well as foreign culture and politics with the aid of economic expansion. Halroyd is described as the imperialist man who is dominated by money hunger. He moralizes his actions on the bases of the white man's burden of the missionary zeal to bring about a purer form of Christianity and "civilization" through the game of power. Conrade's views on the evils of imperialism are also reflected in the novel when Decoud theorizes on imperialism:

Now the whole land is like a treasure house, and all these people are breaking into it, whilst we are cutting each other's throats. The only thing keeps them out, is mutual jealousy. But they'll come to an agreement some day-and by the time we've settled our quarrels and become decent and hourable, there'll be nothing left for us. It was

always been the same. We are wonderful people, but it has always been our fate to be'—he didn't say robbed; but added after a pause—exploited. (Conrad, 2015. p.174).

Costaguana is the country of suffering, its people are waiting for the future in a pathetic patience. They are hungry for peace and justice after along era of administration without law and security. They face the evils of industrialization and dehumanization. They are troubled by labour problems which emerged after the revolution and as we are told in the novel, they are led by the European-born Cargadors to strike every day. Their master, Nostromo, the master of labour does not help them.

Nostromo convinces himself that silver is the just reward for the value of the work ethics and this is much better than using it in the hand of his employers as a means for political purposes. But he remains bedevilled by the contradictions of his own character. He tries to identify himself with the people only to gain reputation. Nostromo's egoism is manifested in his attitude to play a social role as the man of the people. He says of his attempt to rescue the silver "Since it was the good pleasure of the Caballeros to send me off on such an errand" "they shall learn I am just the man they take for me". What concerns him is not a dedication to a principle but a dedication to his role in social reality to preserve the consistency of his public image. He tells Viola's wife "It concerns me" "to keep on being what I am: every day alike". Both Gould's political power and Nostromo's reputation are based on the force of silver, the symbol of material interests. Nestromo is like Gould, he is always associated with silver throughout the novel. Nostromo rides "a silver-grey mere" , he wears a sombrero "with a silver cord as tassels . . . enormous silver buttons . . . silver plates on headstall and saddle". He seems "to disdain the use of any metal less precious than silver". Nestromo is interested in silver as a

means to establish his reputation in Sulaco in the same way that Gould uses it to establish his ideals of political stability and justice. Yet they approach their tasks differently. Gould is aware of the destructive effects of the mine on his father. He realizes the power of silver. But Nostromo is apparently unaware of the destructive force of silver on him. His entire reputation on his success in rescuing the silver. As he tells Decoud, he is going to make the most famous and desperate affair of his life. But he undersatand the nature of this affair. He understands clearly that he has been asked to risk what is the foundation of his existence. He tells Decoud “Those gentlefolk” “do not seem to have a sense enough to understand what they are giving one to do” (Conrad, 2015, p.280). Perhaps because of his sense that he has not been understood, Nostromo feels that his identity has been violated and has the feeling of being betrayed by others.

His imagination had seized upon the clear and simple notion of betrayal to account for the dazed feeling of enlightenment as to being done for, of having inadvertently gone out of his existence on an issue in which personality had not been taken into account. A man betrayed is a man destroyed (Conrad, 2015, pp.419-20).

Nostromo realizes that he is only an object to be used. He is aware that his life exists on the surface of the world. He experiences a kind of integration with the social responsibilities and self-transcendence but ends with feeling of alienation and self-destruction. He becomes preoccupied by the idea of being extremely rich. He gains the treasure but suffers its imprisonment.

Nostromo confesses his crime and he attempts to free himself from its “captivity.” He becomes the tragic figure torn apart by the contradictions

involved in his efforts to transcend his historical situation and his own ego. Nostromo's tragedy rises from the fact that he tries to achieve a full integration with his society. He is brave enough to do what is required for his heroic mission. Yet, he cannot fulfil the public image in which he is seen as a man of people because he lacks social ideals. Therefore, he undergoes serious crisis that faces him with his own hidden corruption. Conrad reveals Nostromo as one of many victims of the evil influence of silver upon human virtue and idealism in modern life. Such evil can be found at the heart of modern urban cities as urban areas are littered by industrial, commercial and military institutions. (Wheeler, 2007).

The scene of the gulf when Nostromo and Decoud are sailing the lighter with its load of silver is central to the theme of spiritual disintegration caused by evil forces apart from materialism. This time these forces are psychological reflecting spiritual emptiness. This venture costs him life but he dies because of solitude and despair. The whole letter shows the recent event in Sulaco, the arrival and flight of the disposed Ribera, the plan to set up an independent Republic of Sulaco, and the desperate trip he is about to undertake with the silver load. The letter shows action and the character of Decoud as being the intellectual man in an energetic pursuit of the liberal cause. But latter on with the scene of the gulf, Conrad shows another fact about Decoud. He is the sceptic whose cynicism has a suicidal nature. Decoud's death shows the loss of will.

As Nosreomo and Decoud move out into the gulf, it is so dark that they are "unable to see each other" and even the "lighter's sail is invisible". Although they cannot see where they are heading, but they realize that they are going a hundred miles away from the coast with silver in their possession as "a

deadly disease.” This scene becomes an incarnation of what Antonia Avellanos calls “the moral darkness of the land” . Darkness is an indication of the moral vices and evil deeds in Costaguna that are the only result of the everlasting struggle for power and wealth. The outer darkness is enhanced by the inner spiritual emptiness and the appearing image is an image of visionary despair. The letter that shows Decoud as a man of specifically public and political status who has the intention to change rather than accept his fate, ends in a description of the “blackness of the night and isolation. Decoud now is an exhausted man who suffers hunger and strain. He experience the death in life when he faces the soundless darkness of the gulf, he feels deprived of life. The description of the scene gives the sense of a dream in which human action is imperfect, man’s motive is unreliable and ambition is folly.

He finds himself “solitary on the beach like a man in a dream”, and “he becomes oppressed by a bizarre sense of unreality affecting the very ground upon which he [walks]” (Conrad, 2015,p.301). The sense of unreality and the feeling of hostile forces in nature make a prey to death.

Solitude from mere outward condition of existence becomes very swiftly a state in which affections of irony and scepticism have no place. It takes possession of the mind, and drives forth the thought into exile of utter unbelief. After three days of waiting for the sight of some human face, Decoud caught himself entertaining a doubt of his own individuality.

Another aspect of the novel is Conrad’s concern with his own personal experiences, trying to find the sources of evil in his own heart. The story of Decoud bears certain biographical remarks of Conrad himself. We find certain similarities between Conrad’s own character and his fictious character Decoud.

Conrad in his early youth was the intellectual well character with a sarcastic smile of his face. He had doubts about his own individuality and the helpless human condition in the universe. This is stated in the novel "In our activity alone do we find the sustaining illusion of things of which we form a helpless part". In 1878 Conrad's uncle, Tadeuz wrote to a polish friend, that he received a telegram about Conrad being wounded and in need of money. At that time Conrad had many troubles. Being heavily in debt, he borrowed 800 francs from a friend and lost them. Being driven by feeling of alienation and failure, he attempted a suicide.

In *Nostromo*, Conrad uses the word progress as a synonym for material interests: "The space row of telegram poles strode obliquely clear of the town, bearing a single, almost invisible wire far into the great campo-like a slender, vibrating feeler of that progress waiting outside for a moment of peace to enter and twine itself about the weary heart of the land". (Conrad, 2015, p.166).

This image of material progress is represented in the final view of Sulaco and progress is described as "the train of material interests" that for the city but we are also told that the hidden treasures of the earth are hovered over by the anxious spirits of good and evil and that the new life to which the country has progressed is full of "unrest and toil". This state of "unrest" because governments and states, like individual men, are in "moral infancy." They react aggressively because they are afraid of destruction. In the same essay, "Autocracy and War," Conrad writes: "The idea of ceasing to grow in territory, in strength, in wealth, in influence-in anything but wisdom and self-knowledge-in odious to them as the omen of an end. . . .Let us act lest we perish-is easy cry." Conrad tells us that it is only with our sympathetic imagination that we can gain the "ultimate triumph of concord and justice."

This conclusion is found in *Nostromo*, when we are left with Mrs. Gould reflections on life to be large and full, it must contain the care of the past and of the future. Before his death, *Nostromo* tries to tell Mrs. Gould where the treasure is hidden, but she will not let him “No, Captaz” she says “No one misses it now. Let it be lost for ever”. It is through imagination, tenderness and sympathy, Mrs. Gould establishes herself as the first lady of Sulaco. Life goes on in the Occidental Republic but evil is still hidden somewhere. The citizens may gamble to gain the whole world but lose their own souls if they fail to face the evil that is inherent in themselves. The state of confusion and chaos throughout the novel is very much reflected in the disturbed chronology of the structure of the novel. This enables the reader to feel the emotional chaos. The time-shifts is considered a technical innovation.

Captin Mitchell speaks of the statue of Charles Gould as “an anachronism” and he accepts the order of events as the progression of the historical process. The movement of history in the novel is not linear but cyclical. History repeats the pattern of Costaguana politics in which revolution is transformed into an evil source of autocracy, that in turn gives rise to revolution. The world cycle is found at the end of Mitchell’s monologue the narrator says: “the coxswain’s voice at the door, announcing that the gig was ready, closed the cycle”. The whole movement of history is implied in the narrator’s vision of the landscape. Civilization is destined to be reabsorbed into the landscape which the narrator describes as he talks about the efforts of the Spanish conquerors of Costaguana “heavy stonework” or “some ruinous pile” (Conrad, 2015, p.89). However, the distant background witnesses the human drama set in history with a note of passion and sorrow. The reality of revolution and autocracy, and of wealth and poverty.

3. Conclusion

History of the world in the early Twentieth century that is the time of writing Conrad's novel, *Nostramo* , is a history of capitalist enterprises and political struggles for the economic exploitation of the uncivilized areas of the world. Conrad's vision of identity lies in its awareness of freedom and fate in the face of the process of transition that is the formation of a capitalist-oriented system in the undeveloped countries and the growth of class materialist regional interest. The words freedom, liberation, national commitments, and many others, have new different contradicting meanings. Conrad draws a dramatically political vision in which materialism is the key word in constructing the history of nations in the modern world. He draws a geography where effects of political corruption ruin one's chances for happiness.

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