

30390

T.C
CUMHURİYET ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI
ANABİLİM DALI

CONRAD'S TRAGIC VISION
IN
HEART OF DARKNESS

YÜKSEK LİSANS TEZİ


NESRİN KASAPOĞLU

SİVAS

1993

ACKNOWLEDGEMENT

I would like to express my sincere gratitude to Assoc. Prof.Dr. Lerzan Gültekin for her continual encouragement and support. She has supervised and helped me in the writing of this thesis, answered all my questions patiently and kindly and read my drafts in every stage of the development of this thesis and without her this study would not have been possible.



CONTENTS

	PAGE
PART I - THE BIRTH AND DEVELOPMENT OF TRAGEDY AS A GENRE	1
PART II- THE SECULARIZATION OF TRAGEDY AND THE TRAGIC NOVELS IN THE 19th CENTURY	8
PART III- THE BEGINNING OF THE MODERN AGE AND THE PLACE OF CONRAD AMONG THE MODERNISTS	23
PART IV- HEART OF DARKNESS	34
PART V- CONCLUSION	54
ÖZET	59
BIBLIOGRAPHY	61

INTRODUCTION:

The Birth and Development Of Tragedy as a genre

As is known, "Tragedy" is an extremely large and complex subject with a very long history and that complexity even becomes so discouraging that one tends willingly or unwillingly to concentrate on only one or two tragedians as well as on the concept itself.

We have evidence enough that tragedy began, in the 5th century B C, from a choral song in honor of Dionysus, who symbolized the fields and the harvest and the red wine, who had the special power of entering into the soul of man or woman. It first became an alternation between a single actor's speech and the chorus, and then a use of either monologue or dialogue in alternation with the chorus ¹.

In Greek drama, a religious significance is evident. Exercise of the artist's creativeness was in the service of the gods; dramatic ritual dancing, games and processions arose from spiritual and devotional sources in the hearts of the people ².

The great Greek dramatists, Aeschylus, Sophocles, and Euripides wrote religious dramas, related to the moral relation between gods and men and usually had an instructive moral purpose³. The actors in the chorus, through their

1. Clifford Leech, Tragedy, (London & New York: Routledge, 1989), p. 13.

2. Sheldon Cheney, The Theatre, (New York: David McKay Company, Inc, 1958), p.31

3. Antony Burgess, English Literature, (England: Longman Group Ltd, 1983), p. 48

masked speech, were telling of man's subjection to the gods, of ineluctable results of the evil act and of the fact that through suffering man had the opportunity of growing and becoming mature⁴. The story, in general, was not original but usually taken from a myth. The one generalization which one can make about these stories, is that they were all well known to the audience⁵. A Tragedy deals with a tragic fall of a man from power because of a flaw in his character or by some specific sin. Sophocles' King Oedipus, for instance, is one of such striking character, whose tragic fall is brought about by a specific sin. The theme of the play is Oedipus' discovery of his identity and his realization that he has killed his father and married his mother. Although he has committed these sins without intention and knowledge, he was the sinner. God had punished the people of his country because of his sin⁶. That's why he had to pay for his sin, and did punish himself in order to be forgiven by the Gods at the end of the story. His extreme suffering and bloody-self punishment made him seem greater and nobler as a hero. The more he suffered, the greater and nobler he seemed to be. For, he was no longer the proud and conceited king. On the contrary, he became a humble and lonely man who learned his limitations as a human being.

4. Leech, p. 13.

5. George Boas, "Evolution of The Tragic Hero", in Tragedy: Vision and Form, ed by Robert W. Corrigan, (New York: Chandler Publishing Company, 1964), p. 113.

6. Burgess, p. 12.

While in Greek and Roman culture, tragedy was considered as an exclusively dramatic genre, in the European Mediaval period, it means a tragic narrative or a poem, which ends unhappily, describing the life of a prominent personage whose fortune declined from power towards a disastrous end⁷, offering a warning that whoever does not control his emotions and not to be careful, a final unhappiness will be inevitable for him⁸.

Tragic drama emerged again in the Renaissance, but touched England lightly and fleetingly during the time of Chaucer. As far as England was concerned, however, this early contact was negligible, largely because external wars and international strife ravaged the country for almost a century and a half⁹.

The word, "tragedy" entered the English language in the later years of the 14th century. When English men began writing tragedies, they needed a model of some kind, but the Greek model was not attractive. Renaissance men wanted to imitate the dreadful Seneca, a Roman playwright, and to emphasize the horror of the world and the desirability of leaving it¹⁰. Since the aim of tragedy was to expose the

7. George Steiner, The Death of Tragedy, (London: by Faber & Faber Ltd., 1963), p.110

8. Graham Martin, "Secularization of Tragedy", in Tragedy: Theory and Practice, (Ankara: the offset printing workshop of the faculty of Architecture, METU, 1985), p. 102.

9. Helen Mc Donnell and et al., England in Literature, (U.S.A.: Scott, foresman and company, 1979), p. 112.

10. Leech, p. 16.

powerlessness of man not only in his own setting but also in the universe, tragedies were expected to be sensational and bloody. That's why the authors preferred to write "tragedy" for climbing to the height of Seneca's style ¹¹. And therefore Renaissance scholarship was attributed to the philosopher Seneca, whose plays were literary exercises following the models of Greek tragedy, especially of Euripides. In these plays, supernatural visitants, furies, gods and especially ghosts were also preferred in addition to mortals, and the burden of each story consisted the most sensational and bloody details, crime and its retribution; that's to say, such style was in more conformity with Renaissance scholars' concept of tragedy, who are in search of a new horizon¹². While they encouraged the selection of such stories by Seneca, they preferred secular stories, real persons, and dramatic plots instead of allegories and abstractions¹³.

Such changes came in England rather earlier with Marlowe and Shakespeare. Elizabethan period was the golden age of English drama, and one of the most important characteristics of Elizabethan drama not only appealed to the mass of distinguishable audience but also to whole English nation ¹⁴.

11. Ashley H. Thorndike, Tragedy, (New York: Cooper Square publishers, Inc,1969), p.33

12. Thorndike, p. 34.

13. Thorndike, p. 35.

14. Mc Donell, p.114.

To emphasize only Shakespeare makes one understand the whole characteristics of this period, since Shakespeare's plays were popular not only with aristocrats intellectuals and monarchs but also with ordinary people¹⁵.

Tragedy in the whole plays of Shakespeare, stems from specific deficiencies of characters¹⁶. When Aristotle, in the Poetics, describes the tragic hero as a man of noble rank and nature whose misfortune is not brought about by villainy but by some "error of judgement", he introduces the term "hamartia" casually. This interpretation later came to be interpreted as a "moral flaw", such as Othello's jealousy or Hamlet's irresolution.

According to Burgess, Shakespearian hero has the power of choice, he has free will, but he either can not control the flaw in his character or not learn the ways of controlling his deficiencies¹⁷. If Hamlet, for example, took action as soon as he had decided, he could easily get his father's revenge without any disaster, but he can not make up his mind. If King Lear became intelligent enough to understand his daughter's hypocrisy, he would not suffer. If Othello became sagacious enough not to believe in Iago's lies, he would neither kill his wife nor kill himself. Macbeth is

15. Roger Gower, Past into Present, (England: Longman Group UK Limited, 1989), p. 48.

16. Mina Urgan, İngiliz Edebiyatı Tarihi, (İstanbul: Altın Kitaplar Basımevi, 1986), p. 280.

17. Burgess, p. 49.

ambitious, but weak. If he became strong enough not to be influenced by his wife and the witches, he would not kill anybody¹⁸.

In Greek tragedy the nature of the hero's flaw is even more elusive. The hero is not so free as Shakespearian hero to change the influx of the actions. Often the tragic deeds are committed unwittingly. The gods control a man's destiny and they can not fight against them¹⁹. Oedipus, for instance, unknowingly kills his father and marries his own mother. An apparent weakness is often only an excess of virtue, such as an extreme probity for perfection. In such cases, since the tragic hero is never passive but struggles to resolve his tragic difficulty with an obsessive dedication, it has been suggested that the hero is guilty of hubris. The hero, shortly, becomes the captive of a pride, overstepping his human limitations as in the case of king Oedipus.

When we come back to England in the late seventeenth century, we find tragedy trying to cope with the idea of "poetical justice", first presented by Rymer, echoed by Dryden and rebutted by Addison, that's to say the bad will suffer as a consequence of error, and the good will prosper as consequence of virtue²⁰.

18. Urgan,, p. 280.

19. D.D.Raphael, "Why Does Tragedy please?", in Tragedy, ed by Robert W. Carrigon, (New York: Chandler Publishing Company, 1965), p. 192.

20. Raymond Williams, Modern Tragedy, (london: Chatto and Windus Ltd. 1966), p.31.

After 17th century, Greek and Elizabethan drama, that's to say, the traditional plots taken from mythology, history and legends, which reflected the understanding of unchanging world and which gave shape and order to reality, were no longer possible. The rise of the novel turned everything upside down and led on great changes in the manner of presentation. The early novelsits, made an extremely significant break with tradition and used non-traditional plots, either wholly invented or based in part on a contemporary incident. The rise of the novel in the 18th century coincided with the rise of middle classes and the centre of social gravity shifted toward the middle classes²¹. In this century, scientific discoveries also encouraged the writers to understand the man and the universe better. They started to choose their stories from ordinary events and ordinary life proper for the middle class, not familiar with the concepts based on classical mythology, history and christianity. They, in short handled ordinary man as an important material for their works.

21. Ian Watt, The Rise of the Novel, (London: University of California Press, 1971) pp.10-34.

PART II

THE SECULARIZATION OF TRAGEDY AND THE TRAGIC NOVELS IN THE 19th CENTURY

What do we mean by the term of "secularization?" First, the rise of middle class and the novel with its insistence on the ordinary individual. Second, the disappearance of any theological structure of ideas or of any religious significance. While in Greek tragedy, a religious significance was present and all the examples are in the service of Gods, this emphasis weakens in the Romantic tragedy, and largely disappears in the tragic drama of 20th century through the help of naturalists.

While in Greek and Roman culture, tragedy meant a particular kind of play, a dramatic performance, in the European Mediaeval period, it became a tragic narrative or poem, which representing less a specific tragic genre than a theological position which the story or poem illustrates. In the Renaissance; tragedy or art is basically classical. That's to say, art should teach man a moral lesson through delight. So it was didactic. But in the Romantic and post-Romantic period tragic drama was partly under the influence of German philosophers, Schopenhauer and Nietzsche. We can, in a sense, say that they are the initiators of the secularization of tragedy, which is, in fact, the secu-

larization of fate²². In this respect, the idea of tragedy became an action and a suffering rooted in the nature of man. The desires of human being is endless. As he finds the good one, he longs for the better one, the nicer one. He always finds himself in struggle. That's to say, his goal he reached dragges him to a new one. He feels happy only if he satisfies his desires. And meanwhile he is likely to be the victim of his endless desires and ambition. That's why human being is always in struggle and consequently he suffers. In other words, human existence, for Schopenhauer, is nothing, but the pain itself, existing in the essence of life. Schopenhauer advises to those who think just opposite of his views to go to hospitals, Quarantine places, torture rooms, prisons, and suggests that they should see suffering people in the battlefields, in the places of execution, in the dark and dirty areas in which poverty is at large and then ask themselves what the life itself is. Tragedy, for him, in short, is the life itself, the triumph of evil, the unspeakable pain and the loneliness and helplessness of man in the universe²³. It was not the violation of the divine laws and disobedience to God any longer.

The tragic sense of life in Nietzsche is also more than the idea of didacticism (Renaissance view). Until the period in which Nietzsche lived, man was merely an existence

22. Martin, p .103

23. Suut Kemal Yetkin, Büyük Tedirginler, (Ankara; Pars Matbaası, 1976), pp.23-4.

of thought. All thoughts about the men were based on the fact that man came to the world together with innumerable faculties and principles of knowledge. He was a thing between God and the universe. Man was created by God and is only a being of responsibilities. The limits of his existence and the dimensions of his faculties and even all the things he had to do were determined by God. What had only to be done was to explain and to interpret these faculties existing in the depth of his essence, his existence. All philosophical movements from Socrates to Hegel considered man so. Man was not considered as a whole entity together with his environment and his living conditions. There was religion behind such views. They only interpreted man from a religious point of view but not wanted to understand him as a whole. Europe, also in this period, as it was in antique age, looked upon man not as human-being in his own rights but what he ought to be in accordance with existing religious views and ideas²⁴. The philosophy of Nietzsche began as a radical revolt against such views. Main reasons of such radical changes were, of course, new scientific discoveries and investigations based on experiment and observations, that took place in the late 19th century²⁵. The main theme in the writings of Nietzsche is the man; who knows to say, "I", who recognizes his own

24. İsmet Zeki Eyüpoğlu, Nietzsche. Eylem Ödevi, (İstanbul: Broy Yayınları, 1991) pp. 23-7.

25. Eyüpoğlu, p.32.

power, who directs the future with his great success and goes beyond his age. Broadly speaking, he is a superman. The man, for Nietzsche, becomes a superman only through art, since art; for a man, is a creative action. The essence of the art is to create something out of nothing. The only means of unity with the nature is art. According to Nietzsche, there are two great sources of art. One Dionysos, symbolizing the fields and the harvest and the red wine, god of exuberance, the other is Apollo, god of balance. Tragedy, known as the mother of all arts, arose from the unity of these two opposite creative-powers. Tragedy is a kind of art which appears when these two opposite instincts in the man assimilate each other. This unity existed in human thought and thus the art - products appeared. Success is due to the mixture of this contrast. The thing hidden in the essence of these two opposite-powers is exuberance and balance. For Nietzsche, these two powers appear as a consequence of their own agreement accord in the nature without the artist's help. Each artist is merely a pseudo artist in front of the art-qualities, directly present in the essence of the nature. That's to say, he is either an artist of dream like Apollo or an artist of exuberance like Dionysos. And therefore, the source of the art-product becomes the nature itself. If we thought the opposite of it; man would not then try to discover the creative power hidden in the essence of the nature.²⁶ Even though Nietzsche was

26. Eyüpoğlu, pp.71-8.

influenced by Schopenhauer, his concept of tragedy was different from him. For both, the life, itself was tragic. But their concept of man who led this tragic life was different. Nietzsche's man was not weak, but particularly strong and even a man who could assimilate the two opposite powers, present in essence of the nature, in his mind. Broadly speaking, he was in favor of the logical and strong man. He was intolerant to the weak. For him, the weak should not have been given any chance to live.

19th century is the age of conflicting movements. The conflict in this age arose from sudden scientific development and a rapid change of the old, accepted values. This change started with economic developments, extending from the late 18th to the mid-nineteenth century, including Industrial Revolution. That process involved a decline in the traditional agricultural activity and naturally a rapid change in economy and the growth of output of goods and services²⁷. By the advent of the machine, the old settled agricultural order broke up and populations began to drag from the soil to the cities. Meanwhile, the big farm owners made a good amount of money by using agricultural machines while the farm workers moved into the expanding cities for work. That's why the working class urgently needed a working class revolution. So Reform Bills of 1832 and 1867 provided the workers with the right to vote and hold

27. Laurence Lerner. The Victorians, (London: Methven and Co Ltd. 1978) p.51.

effective office. Thus upper class could no longer exploit the laboring classes after this revolution, which was an important step that started the renunciation of the hierarchic order of English society.²⁸ By giving the chance of rising their living standards and improving social position, the Reform Bill and the developing industry and commerce helped to a new type of society, "middle class", and naturally a new type of literature which was colored by the theological, scientific and political questions disturbing England²⁹.

In the field of natural sciences, we see the influence of Charles Darwin's Theory of Evolution, the challenge of the new science to the old christian faith. Darwin's famous work, The Origin of Species showed that the universe was the result of evolutionary processes and man had evolved from lower forms of life, but not had been created by God. Species, in accordance with Darwin's observations, showed slight but quite definite differences to suit their special conditions of life and the ones which were best adapted to their environment survived but others had died out³⁰.

During the eighties and nineties, Social Darwinism,

28. Michael Balcon, et all., English Language & Literature, (London: Odhams Press Ltd.) p.149.

29. M. Reşit Küçükboyacı, "Characteristics of Victorian Novels and Serial Stories" in Aegean Journal of Language and Literature, (Izmir: Ege Üniversitesi Basımevi, 1990) V. 6, p.2.

30. Merry Williams, Perface Books: A Preface to Hardy, (Essex: Longman Group Limited , 1982), p.61.

"the survival of the fittest", which reminded Nietzsche's concept of superman, was a law of nature, and led to human progress, and Darwin's followers drew some political and psychological deductions about man and his characteristics. In the late 19th century, many apologists supported their arguments with illegal inferences from Darwinian principles. It was illegal, because Darwin was completely dealing with competition between species, or between species and environment, but not between nations or races³¹.

This kind of thinking, "the survival of the fittest", for example, provided an ideology for colonial expansion and the European nations had demonstrated that they were the fittest to survive; and the accelerating exportation of their various economic, political and religious institutions was therefore a necessary evolutionary step towards a higher form of human organization in the rest of the world. Herbert Spencer, for instance, widely thought that the racial doctrine, the dominance of the white which was itself the result of biological superiority, became particularly useful in enlisting popular political support for the imperialist adventures of the end of the nineteenth century³². According to John Fowles, Darwin's theories made the Victorians fall "infinitely isolated". That's to say, according to Charles

31. Cedric Watts, A Preface to Conrad. (New York: Longman Group Ltd. 1982), p. 89.

32. Watts, p.80.

Kingsley, the men and women of the mid-Victorian age, began to wander either towards sheer materialism, or towards unchristian and unphilosophic spiritualism³³. Conrad, in his work, Heart of Darkness, displays such a sheer materialism as quite well as it must be.

Karl Marx was also influential in the Victorian Society, since he was affected by illegal imperialistic attitudes. He was in favour of working class. His concepts helped to make the working class powerful. As Darwin discovered the law of the development of the world, Marx discovered the law of the development of human history. It was the economical struggle. In other words, the rise of philosophical systems, some new kinds of arts and the changing religious beliefs were the result of the changes in economical structure and of the society classified into two groups: the exploiting and the exploited. He was against classification, because the ideology of the society was in the tendency of defending the interest of dominant class. As a result, he believed that the struggle between the exploiting and exploited classes would not come to end so long as the proletariat had to create an unclassified society to save itself from bourgeoisie. Thus, Marxism placed emphasis on two points: the struggle between the exploiting and the exploited classes and the importance of money. It was a philosophy against

33. M.H. Abrams and et all, The Norton Anthology of English Literature
(New York, London: W.W. Norton & Company, 1962) p.925.

the imperialistic attitudes. However, it stressed one thing: production and money.

Hippolyte Taine and Auguste Comte are also profound thinkers of the 19th century, who are effective on Victorian thinkers and authors.

According to Taine, French philosopher, who is adherent of Determinism and first argued the naturalistic theory in literature, all occurrences in nature, or social or psychological phenomena are determined by antecedent causes. He discussed and formulated the determining forces in society as "heredity", "environment", and "immediate circumstances"³⁴. The universe was a great mechanism and it (including man, together with his moral life and all his works) could be understood in terms of cause and effect. In short, everything is determined by causes.

For Taine, who studied the History of English Literature in respect of sociological view, works of art arise from definite causes just as it is in physical phenomena. In other words, there is a determinism in literature as well as it is in Biology, Physics and Geology. According to Taine, different societies have different literatures, since the works of art do not appear by chance, and the creators are affected by climate,

34. Hippolyte A. Taine, "History of English Literature" in What was Naturalism? ed by Edward Stone, (New York: Appleton - Century - Crofts, inc., 1959), p.46.

physical, political and social conditions of their countries³⁵.

Likewise August Comte, the French philosopher, affected Victorian thinkers and authors as well. He is the adherent of pozitivism based on observable phenomena and positive facts rather than speculation. The fundamental character of the positive philosophy is to consider all phenomena as subject to invariable natural laws. Instead of researching into first and final causes of phenomena, the real business is to analyse accurately the circumstances of phenomena, and to connect them by means of the natural relations of succesion and resemblance. For Comte, scientific knowledge based on positive philosophy must be united with communal activites to recognize the society. Because the branches of science, astronomy, physics, chemistry, physiology could finally complete themselves by foundation of sociology that studies causes and effects in social relations and includes the study of customs, structures, institutions and the effects on individuals³⁶. To Comte, where scientific knowledge and events are united, society makes progress³⁷.

Comte, in addition to his conception of a scientifically ordered society, also put forward his view of "religion of

35. Berna Moran, Edebiyat Kuramları ve Elestiri, (istanbul: Cem Yayınevi, 1972), p.70.

36. Auguste Comte, Introduction To Positive Philosophy, Translated by Friderick Ferre, (Indianapolis and New York: The Bobbs-Merril, Inc., 1970), p.13.

37. Patrick L. Gardiner, 19th Century Philosophy, (New York: The Free Press, 1966), p138.

humanity" instead of "religion of God". That's to say; since there is no self any longer, people must be trained in such a way that they could take into consideration the benefits of the others as much as themselves. Because through this training, a man will be shown that there is a strict relation between society and himself and that he should get rid of egoism. This view is called Altruism³⁸.

19th century is of great importance because of such changes mentioned above, caused by the scientific spirit and its implementations spread out quickly in a short time and the main subject of all investigations and experiment, thus, turned on man and his world where he lives, and his achievements. While the writers, in the first half of the 19th century, after 1850, were writing of their joys and sorrows and complaining about the life conditions, a new reaction to this movement began. This new aesthetic view, that describes the world as it is and abstracts the work from the author's personality, based on the "observation of reality". After 1870, this view, called realism was converted to naturalistic movement³⁹. But these views; political, social and scientific changes based on "observation of reality" became important factors in the form of Naturalistic Aesthetic. Thomas Hardy is one of the writers who remained under the influence of these factors and applied the

38. Bedia Akarsu, *Çağdas Felsefe* (İstanbul: İnkılap Kitabevi, 1987) p.104.

39. Türk Dili, *Yazın Akımları, Özel Sayısı*, (Ankara: Ankara Üniversitesi Basımevi, 1981) Vol.349, p.139.

naturalistic doctrine to English literature. The most remarkable name that affected Hardy in the application of this movement to literature was of course Zola, the founder of international literary movement known as Naturalism. In his Manifesto, The Experimental Novel, in which he collected his essays, he declares that individual characters are seen as the products of heredity and environment, motivated by strong instinctual drives from within, and harassed by social and economic pressures from without and in addition they have little will or responsibility for their fates⁴⁰. According to Zola's theory, the sources of which were Darwin's theory, positivistic critic Taine and Claude Bernard's Introduction to the study of Experimental Medicine⁴¹, the novelist should observe the nature through scientific experimental methods. Naturalists, whose methods based on patient observation, experiment and analysis, not only made use of the findings of science but also recognized the immense influence of heredity and environment⁴².

What naturalists do in general is to select different human types with known heredities, to place them in a chosen environment, then to record impersonally what must occur just like a laboratory worker who measures and

40. Damien Grant, Realism (London and New York: Methuen Co Ltd, 1970) p.40.

41. Malcolm Cowley and Howard E. Hugo, The Lesson of the Masters: An Anthology of The Novel from Cervantes to Hemingway (New York: Charles Scribner's Sons, 1971) p.135.

42. Herbert J. Muller, Modern Fiction: A Study of Values, (New York - Toronto - London: Mc Graw Hill Book Company, 1937) p.159

combines his ingredients, then steps back to observe and record ⁴³.

As it can be seen, all these new movements destroyed the concept of religion and God as a controlling force in man's life. Man was no longer being of responsibilities that were determined by God and religion. Now man was regarded as an entity together with his biological drives and living conditions which turned traditional views upside down and influenced the structure and values of society, especially the thoughts and emotions of many thinkers and writers, like Hardy, Zola, Flaubert, Conrad.

During the nineteenth-century, if we look for "tragedy", we are more likely to find it expressed in novels and poems than in plays: the writers handled man together with his world he lived in, in a different way and expressed "a tragic philosophy of life". By the form of "the secularization of tragedy", we meant this expansion and generalisation of "tragedy" to apply to life itself, not to a particular artistic genre. And the other point concerns what we might also call "the democratization of tragedy". Broadly speaking, until the end of eighteenth-century, "tragedy" was something that happened only to the members of the ruling classes, to kings, princes and nobles⁴⁴. But in 19th century, the heroes the writers chose in their novels were ordinary men who were appreciated as a whole together with their past

43. Cowley and Hugo, p.316

44. Martin, p.103.

and present; heredity and environment. Because they were considerably effective on their personal lives These changes, of course, caused many differences in the manner of presentation of tragedy and novel heroes. The Middle class culture, which began to emphasize the fate and the tragedy of an ordinary citizen instead of a prince, changed the general character of tragedy, just as R. Williams, in *Modern Tragedy*, emphasized the fact that the tragedy of a citizen could be as real as the tragedy of a prince ⁴⁵. The tragic sense of life and the tragedy of common man, which began with the development of middle class, was especially established by the 19th century novelist such as Thomas Hardy or Henry James emphasized the tragic and pessimistic side of life in their novels. While the central place in tragedy until the end of 18th century, was normally given to heroes and kings, in the 20th century-American playwright, Arthur Miller implies, in his play Death of a Salesman, that tragic experience can indeed be undergone by an ordinary car salesman, a man of no particular social prestige of authority. The tragic heroine of Thomas Hardy, in Tess of The D'urbervilles, a farm labourer, is no longer just like Antigone, or Oedipus, or Lady Macbeth, or King Lear, who represent the noble classes.

Broadly speaking, what is emphasized as a whole in this chapter, which has given only a series of glimpses of what tragedy has meant in Europe through the ages, is that despite the variability of tragic form and the change

45. Williams, p.49.

of the concept of tragedy, the concept of will and suffering has never changed. In other words, tragedy differed only in the manner of presentation, not in the kind of material they dealt with. The absolute thing that has never changed is the feeling, a certain feeling for the human condition.



PART III

THE BEGINNING OF THE MODERN AGE AND THE PLACE OF CONRAD AMONG THE MODERNISTS

As C. Leech, in his works *Tragedy*, emphasized, tragedy has really never been more fully studied as a genre as a way of presenting the world before 19th century. When we glance at the concept of modern tragedy and think of the details of the novels written by the 19th century novelist, Leech's claim is thoroughly verified.

In the 20th century discussions of tragedy are numberless, but recent comprehensive definitions are a few ⁴⁶. Thus, it is worth remembering a few twentieth century insights about what a modern tragic work is when we meet one.

Oscar Mandel gives various definitions of modern tragedy by some well-known writers: for example, according to Thorndike, a typical tragedy is concerned with a great personality engaged in a struggle that ends disastrously; for Lucas, it is a representations of human unhappines; Exeberg claims that tragedy is a significant, meaningful and true interpretation of life; and Dixon also expresses tragedy as a preoccupation with the more serious, mysterious circumstances of life; as for Muller, it is always a conflict

46. Oscar Mandel, A. Definnition of Tragedy, (New York: New York Unv. Press, 1964), p.4

of two powers; outside, a great, rigid, arbitrary law of fate and inside, the undefeated individual will; again, tragedy is said by Myers to be a constant and inevitable relation between good and evil, a dramatic representation of a law of values ⁴⁷.

Under the light of such few modern definitions, we can easily say that though tragedy was previously considered as an exclusively dramatic genre, it is taken by many critics in the 19th and 20th century as a vision of life. Writers began to think of literature as a mirror reflecting the truth lying at the bottom of life more than the expression of our moral and philosophical ideals. In short, the study of novels as examples of tragedy, which gives the realitis of the cosmos, has started in the 19th century and continued in the 20th century.

After all these, now it is time to deal with what happened in the modern age and how modernists handled man as a material and what kind of characteristic of human being they investigated and how they saw man and his own world, and finally in what ways, Conrad affected and was affected by the developments in the early 20th century.

Hugh Walpole in his open Letter to a Modern Novelist published in 1932, names Marcel proust, James Joyce, and D. H Lawrence as part of "Modern School", later critics

47. Mandel, p.5.

have added the names of Virginia Woolf, Ford Madox Ford, and Dorothy Richardson: and sometimes for some, when we speak of the modern novelist, we must start with Conrad, who began writing in the eighteen - nineties ⁴⁸.

Modernist prefers to render the "psychology of the free human individual" rather than the "psychology of the social being", or rather objective reality⁴⁹. Modern psychology does not conceive the soul as not a simple entity offered to us in most works of fiction but as a vast fluid, or even as vaporous, wide-spreading far beyond our conventional reading of character, deep sounding into our nervous and animal organization, into childhood, heredity. It runs out and down far beyond thought, beyond memory and consciousness. There are all sorts of debris and drift-wood floating on the surface, and huge water-soaked logs hiding far below. Thus diving from the surface into the depths, is to reach and catch the things far below. Because at the bottom is mud, and in the depths are octopuses and starfish and all kinds of undreamed- monsters ⁵⁰.

The new writers are as much concerned as the old ones with the psyche as the focus of experience. But the old traditional psychological novelists had ignored all

48. Randall Stevenson, The British Novel (Since The Thirties), (London: B.T. Batsford Ltd, 4. Fitzhardinge Street, 1986), p.11.

49. Stevenson, p.15.

50. Joseph Warren Beach, The Twentieth Century Novel: Studies Technique, (New York: Appleton - Century Crofts, Inc, 1932) p.33.

sorts of things that go to make up human personality. That's why the new novelist felt the need to break up the conventional patterns. They have wanted new technical devices, new procedures to render the psyche. So they tended to diversity and complexity instead of uniformity and simplicity. In this respect, they show a superficial resemblance to the earlier Victorian novelists, with their abundance and colorful variety of material. And yet the spirit and technique and dominant preoccupations of new men are different from those of the Victorians because; they show an eccentric tendency to fly off in many different directions instead of concentration around a limited issue. They show a tendency to discontinuity instead of continuity of action. Because a sudden abrupt from one series of events, one group of characters, one center of consciousness, to another could only best render the psyche. In other words, they do not particularly care about neatly the finishing of a given action, since they know the imagination has the faculty of filling up the gap in an action presented in fragments, of getting the impression of an entire life from a more hinting indication of the certain movements. The new novelists also rely more on impressions of the senses and succession of sensations for rendering the psyche. Their aim is perhaps to make the effect more real and less sharply defined at the same time. The new men do not represent a sharp and complete break with tradition. In

general their motive has been to give new life to a form which had become so poor in the hands of traditionalists⁵¹.

Such technical developments begin with Conrad and James and reaches a final stage in the novels of Joyce and Woolf in the twenties. Meanwhile, significant innovations also appeared in the work of Dorothy Richardson, Ford Madox Ford, and D.H. Lawrence⁵².

As for the most famous account of Conrad's intentions as a modern novelist and his difference from Victorians, life seemed to him much too complex, much too vast and elusive to be caught from first to last; he adhered rigorously to the purpose stated in the famous preface to "The Nigger of the Narcissus"

My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel, it is before all, to make you see. That and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm- all you demand and, perhaps, also that glimpse of truth for which you have forgotten to ask.

This preface, this very detachment emphasizing his devotion to a purely esthetic ideal, helps to explain Conrad's rather curious status in modern fiction⁵³. In time he takes

51. Beach, p.335.

52. Randall, p16.

53. J. Muller, p. 244.

place among the Edwardian novelists, Mr Bennett, Mr Wells, Mr Galsworthy, who according to W. Woolf, have looked very powerfully, searchingly, and sympathically but never at life, never at human nature whereas the novelist should look within.⁵⁴

In the first place, Conrad is obviously not the conventional realist like Bennet, a close observer of everyday life. If there must be label, "impressionist" is the most suitable label for Conrad. Conrad neither expresses his joys and sorrows, and writes everything as it is like realist writers nor gets into the details of the events in accordance with the chronological order like Victorians. Conrad is the first of the modern novelist who entered into the inner world of a man with a new spirit and technique, tending to diversity and complexity instead of uniformity and simplicity. His main task, according to his confession, is to make the reader hear, feel and see through his or her senses. For Exaple, it is not easy to understand at one's first and second reading what Kurtz's main purpose was to go to Congo was. But the more we read, and the more we reviewed the details in accordance with the interpretations of the critics, the better we understood the essence of the book. Otherwise, it is difficult to understand the fact at first look that he set out both to bring civilization to the uncivilized places of the earth and to provide a nice future for his lover. The appeal

54. Stevenson, p.15.

of his novel is an impression conveyed through the senses. He never conveys this impression through the most complete inventory of details; it is an intuitive whole and must be rendered so, instantaneously. As his spokesman Marlow declared, the meaning of an episode is not inside like a kernel but outside enveloping it; and all Conrad's agonized effort was to evoke this enveloping atmosphere, to render the shadowiness, the unknown that were to him the essence of reality ⁵⁵.

According to James, similarly critical of other contemporary novelists, Wells, Walpole, Bennet seemed to him to place in their novels a "slice of life" simply transcribed from reality without being "Wrought" and "shaped" by a technique or by giving significant form to their material. And thus James admires Joseph Conrad's method of telling his story not directly but through the interpolation between author and subject matter of a narrator through whose consciousness the events of the novel are perceived ⁵⁶. According to W. Allen, the presence of Marlow helps to dramatize the action and compels us to see it through his eyes and does enable Conrad to avoid the direct, extended denotation of objective reality and to make over comments of a kind he otherwise could not. ⁵⁷ He concentrates upon its reflection in the individual mind instead partly upon the means by

55. Muller, p.245

56. Stevenson, p.14.

57. W. Allen, The English Novel, Great Britain : The White friars press Ltd, 1958), p. 303.

which reality is perceived. And thus he avoids the perspective of the omniscient narrator, objectively reporting on the world of the fiction in the manner of Bennet, Galsworthy, Wells and their Victorian predecessors in favour of a more subjective point of view; focused on the "psychology of the free human individual", rather than the "psychology of the social being, or "objective reality" 58.

In Heart of Darkness, Conrad takes his deepest look into the human condition; and comes to perhaps his most pessimistic conclusion on the various and incompatible pressures that can be imposed on the human spirit. He appreciates human-being within the realities of cosmos. He investigates human life from different points of view and tries to explain how human-being, their good intentions and their succeeding attempts are thwarted by inexplicable forces: the forces within and without.

Conrad is really an important and different novelist in English literature. Though he was born in Russian Poland in 1857 and passed his childhood in the shadow of revolution, at the age of fifteen, he began a long period of adventure at sea and became a British subject in 1866 59.

As to the general qualities of Conrad's art: Although he is a novelist of the sea and exotic places, he is much

58. Stevenson, p.15.

59. J.I.M. Stewart, Joseph Conrad. (London: Longmans, Green and Co Ltd, 1968), p.17.

more than he is thought. He is the novelist of extreme situations. The environment he chose, whether sea or exotic place, provided him with a series of experiences that might almost be called the laboratory conditions into the nature of man and the springs of action. Conrad, as a novelist, isolates the character from society, the larger world of man, and makes him act as the agent of his self - confrontation. Nature itself then plays an important role by bringing out the evil in man; or rather nature and the human being appear to exist almost as manifestations of each other ⁶⁰.

What has generally become a major theme in modern literature is perhaps treated in his story, Heart of Darkness: What lies in depths of life, the irreconcilable antagonism between egoism, the moving force of the world, and altruism, its essential morality. ⁶¹

Conrad, in his works, is much preoccupied with evil and suffering. His furthest exploration of evil is his story, Heart of Darkness (1902). Conrad does not unveil the true nature of the darkness prevailing all through the story. It can be said that darkness includes more than one meaning which is primarily a journey into the heart of the dark continent, in fact into the heart of evil, and perhaps the heart of man, Kurtz, which had a profound effect upon his imagination and indeed upon his personality and the most

60. Allen, p. 304

61. Lawrence Graver, Conrad's Short Fiction, (London: W.F Press Ltd., 1969), p.45

important one is the violence in the depth of human spirit. In other words, this is a mysterious darkness that is not completely known. Heart of Darkness is also a story through which Marlow begins to discover the darkest sides of human spirit. Marlow is not an impartial observer; All the experiences he had in Africa also made him learn something about himself. Yet, there is incomprehensible and complex side of this experience, and this hinders Marlow to go towards explicit result.

As to what happened in the story as a whole, on the one side we have Kurtz, the absolute idealist, barbarian, the romantic egoist, the self-styled lord of the jungle. The monstrous product of Europe, a voice of speaking from beyond the threshold of an eternal darkness and a ruthless power who lives and dies in the active knowledge of evil: "The Horror! The Horror!" on the other side we have the members of the Eldorado, Exploring Expedition and Europe, the dust-bin of progress. As for Marlow, he becomes the mediator between the two worlds. ⁶²

All the events, in the story, are condensed on Kurtz and his weaknesses. Kurtz, first of all, goes out to make money, to acquire power and also to distinguish himself by bringing the light of modern educational, political, moral and religious progress to the dark places of the earth but,

62. Graver, p. 447.

later becomes the symbol of the evil, the monstrous product of Europe. In other words, the lamb becomes the wolf.

How does the lamb become the wolf?

There are, of course, many factors leading him into such a tragic end. Nobody can deny the existence of evil within as well as the existence of evil without, since we consider the fact we should review the progressive growth of the human mind as a whole and take the determining forces in a society into consideration just as the philosophers of 19th century, Comte, Taine and the Naturalists suggested. For example, Kurtz, who came face to face with an enemy, is not alone in achieving his goal. He had to struggle both with the evil within and with the evil without. Anyone, who reads this story consciously, despite the ambiguity in the course of events, thinks willingly whether the thing which makes Kurtz so ruthless is his personal weaknesses of the environment in which he lives. Even if Conrad does not emphasize such a point directly, it is certain that he introduces a dark section of a human life in a different place. That's why it is worth starting firstly from the place in which Kurtz was discovered in order to understand who caused what? Did Kurtz cause such a terrible life conditions, or the environment in which civilization goes around created Kurtz?

PART IV
HEART OF DARKNESS

The story is narrated by Marlow within a pessimistic view to a company gathered on a yawl near Gravesend, waiting for the tide, so we are told: "The sea-reach of the Thames stretched before us like the beginning of an interminable waterway⁶³" -as in fact it is-and then Marlow's voice breaks the silence and this also, he says, has been one of the dark places of the earth, and he sketches its effect upon some young Roman legionary:

.... think of decent young citizen in a toga-perhaps too mich dice, you know coming out here in the train of some perfect or tax gatherer, or trader even, to mend his fortunes. Land in a swamp, march through the woods, and in some inland post feel the savagery, the utter savagery had closed round him, -all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. There is no initiation either into such mysteries. He has to live in the midst of the incomprehensible, which is also detestable. And it has a fascination, too that goes to work upon him. The fascination of the abomination-you know, imagine the growing regrets, the longing to escape, the powerless disgust, the surrender, the hate (HD, 31).

Marlow goes on to tell the story of Kurtz. We learn

63. Joseph Conrad, Heart of Darkness, (Great Britain: Richard Clay, Bungay, Suffolk Filmset, 1983) p.1. Hereafter all the references will be made to this addition, and only the initials HD and page numbers are given.

animal. I came upon more pieces of decaying machinery, a stack of rusty rails... (HD, 42).

As for the conditions of the black men, they are not better than decaying machinery;

I saw the black people run ... I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose links swung between them... but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an absolute mystery from the sea. All their misbegotten breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill... I have seen the devil of greed, and the devil of hot desire (HD, 42.3)

I think, Conrad here, at this point, gradually begins to emphasize the real face of so-called civilization. Nothing prevented Conrad from seeing the real face of western civilization. Conrad, who widely examines colonialism and evaluates the relationship between man and man, man and society, was conscious of contemporary, social and economic factors. He evaluated such contemporary facts and his unique aim was to investigate the validity and rightness of all such institutions of western civilization in their

contemporary stages⁶⁴.

He renders the feelings of the man coming face to face with the strict realities of the nature, and with the pressure of the colonial system with all its brutality. As Marlow observes:

To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe (HD, 61).

While approaching the Congo, just in the middle of darkness, there was only one thing as natural and true as the surf along their coast: The existence of the black people, Marlow says:

They wanted no excuse for being there. They were a great comfort to look at for a time. I would feel I belonged still to a world of straight-foward facts; but the feeling would not last long... (HD, 40).

Here in this story, Conrad answers back by turning Darwinism against political Darwinians. As The Origin of Species had suggested, if the purpose of the evolutionary theory is a balance between the creature and its environment, then that goal has already been reached in Africa by the natives, who "wanted no excuse for being there" rather

64. Oya Batum, 'Karalığın Yüreği ve Conrad'da Kötülük Sorunu', in Batı Edebiyatları Araştırma Dergisi, (Ankara: Şafak Matbaası, Hacettepe Üniversitesi, Beytepe Kampüsü, Sosyal ve İdari Bilimler Fakültesi, 1987), p. 87.

than by the Europeans, who appear unreasonably and destroy rapidly there or survive as ludicrous or cruel creatures. Conrad particularly shows that the civilized people may simply be more ruthless or cunning in a struggle for survival like the manager of the company in Heart of Darkness, rather than primitives who are higher in any moral sense. Similarly, Conrad is skilled at describing civilized men who have become cannibals and at reducing the pride of these who think that civilized Europeans offer a complete contrast to savage Africans ⁶⁵.

Conrad sometimes sees civilization as a hypocritical sophistication of savagery and sometimes as a precious achievement to be guarded. That is to say; as long as civilization is represented by a humane fellow like Marlow, Conrad can see it as indeed a worthy achievement, otherwise, as a hypocritical fraud if it is represented by egoistic statesmen and the commercial exploitation of Africa⁶⁶. Conrad occasionally held the view that Imperialism in itself was always suspect and that the world would be a better place if there was no imperialism at all ⁶⁷. The environment Conrad introduced in Heart of Darkness would really be nice and even be more enjoyable if there weren't a large number of people like Kurtz, who can hardly go on his living together with his own truth, his

65. Watts, p.90.

66. Watts, p.91.

67. Watts, p.63.

inner values and beliefs, and who becomes the victim of this materialistic world and in compensation of this, he loses his life. It is true that Kurtz is a personal embodiment, a dramatization of all brutality, degeneration, and horror in what the Europeans in the Congo called "progress" which meant the exploitation of the natives by every variety of cruelty and treachery⁶⁸. The hollowness of the pretensions of the company, his lust is supported by the company he serves. That's to say; Kurtz, who becomes corrupt in the African wilderness, is the product of all Europe, including England, aimed at spreading civilization abroad.

While, Conrad looks upon the conflicts between the internal and external realities of such kind of institutions, keeping man under control, he also, as Stewart writes, clearly expresses the conflict between internal and external realities of man, and also in his other work, An Outpost of Progress, emphasizes his views once more that his personality, his ability and insolence stem from his trust to the guarantee of his environment. That courage, that reliance, feelings and principles; all thoughts, important or unimportant, belong to the mass, not to the person, who believes in the principles and rules of the institutions blindly⁶⁹.

68. Robert F. Haugh, "Heart of Darkness: Problems for Critic" in Heart of Darkness, ed by Robert Kimbrough, (New York; w. w. Norton & Company Inc 1963) p.240.

69. Stewart, p.76.

Nobody can deny the role of the mass which guide every person one by one. Yet, what is mass? It is, of course, a large number of people who gather under a flag for certain purposes. They all should have freedom of thought and liberty in order to prove their presence, to make progress, to serve human being, of course, provided that each member should know his own responsibility, and appreciate the others' rights. Couldn't such a mass, who obeys these underlined points, create a wonderful community, and even a perfect world? Why not? It is not difficult. Here, in this story, so far we have tried to recognize the real face of western civilization, but did not take the responsibilities of the major characters into consideration. For example, Kurtz. He certainly had responsibility as a member of that community but what he only did was to contribute to this sophisticated order of exploitation, regardless of his personal responsibility.

In Heart of Darkness, with the appearance of Kurtz, Conrad's observation turns from examining of deterioration of civilization to the evil within man, hero of this deterioration.

Kurtz, who goes out with good intentions as a member of the "gang of virtue", meets monsters within himself, and lets them loose. He gives way to his primitive impulses and instincts to have absolute power and authority.

According to Kerr, as Tessitore writes, tragedy is an investigation of the possibilities of human freedom, but the

limits of this freedom are not known. They can be measured only in doing. Man, everytime has freedom of choosing, but has no knowledge of the consequences of this freedom⁷⁰. Kurtz, for instance, is one of such persons who has freedom of achieving his ideals but he can not balance the limit of his freedom and makes himself literally one of the devils of the land. Marlow explains this case, that is to say, why Kurtz behaved detestably:

It was not good for one either-trying to imagine. He had taken a high seat amongst the devils of the land. I mean literally. You can not understand. How could you? -with solid pavement under your feet, surrounded by kind neighbours ready to cheer you or to fall on you, stepping delicately between the butcher and the policeman, in the holly terror of scandal and gallows and lunatic asylums-how can you imagine what particular region of the first ages... a man's untrammelled feet may take him into by the way of solitude -utter solitude without a policeman- by way of silence- utter silence, where no warning voice of a kind neighbour can be heard whispering of public opinion? These little things make all the great difference. When they are gone you must fall back upon your own innate strength, upon your own capacity for faithfulness (HD, 85).

70. John Tessitore, "Freud, Conrad, and Heart of Darkness", in Modern Critical Interpretations, ed by Harold Bloom (New York: Chelsea House Publishers, 1987), p.88.

What Marlow observes here as a whole is that we are protected from ourselves by society with its laws and its watchful neighbours and we are protected by work. But when the external restriction of society and work are removed, we must meet the challenge and temptation of savage reversion with our own inborn strength. In other words, one has to be responsible from himself in the absence of warning outside⁷¹. But Kurtz has no inner strength which even Marlow observes in the cannibals who are starving, yet do not eat the white men on the boat. He describes them as dignified and admirable men restrained by some code of their own from eating the whites on the steamer. Knowing that neither superstition, disgust, patience, fear, nor any kind of primitive honour can stand up to hunger, Marlow concludes⁷² that "It takes a man all his inborn strength to fight hunger properly" (HD, 76). By observing Kurtz, Marlow proves that there is an evil potential in every man and leads him to get into trouble so long as that person finds himself in the absence of warning outside and if he does not control himself and if he is not in the conscious of what he does, usually because of excessive aspirations.

It is true that Heart of Darkness is a symbolic repre-

71. Albert J. Guerard, "The Journey within", In Heart of Darkness, ed by Robert Kimbrough (New York: W.W. Norton & Company, 1963) p. 243.

72. Nursel İçöz, "Tragic Vision", in Tragedy: Theory and Practice, ed by Prof. Dr. Ayten C.Bear and et all, (Ankara: faculty of Architecture, METU, 1985), p. 76.

sentation of an exploration of the hidden self and of man's capacity for evil⁷³, but Kurtz' surrender to his inner darkness does not take place without struggle. We learn this from the young Russian:

He hated all this, and somehow he could not get away. When I begged him to try and leave while there was time; I offered to go back with him. And he would say yes, and then he would remain (HD. 95).

Because he was alone and face to face with himself without any social mechanism, playing an important role in displaying the hidden self, his passions came to the top. Marlow emphasizes this fact:

I tried to break the spell-the heavy, mute spell of the wilderness-that seemed to draw him to its pitiless breast by the a awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passions. This alone, I was concinced, had driven him out to the edge of the forest, to the bush, towards the gleam of fires, the throb of drums, the drone of weired incantations; this alone had beguiled his unlawful soul beyond the bounds of permitted aspirations (HD, 107).

73. Nursel İçöz, "The Evil Within" in Agean Journal of Language and Literature, ed by Faculty of Literature of Ege University, (İzmir: Ege Univ. Edebiyat Fakültesi Yayınları, 1986) p.138.

Oates' view as John Tessitore writes that the conflict between man's ideals and what he makes of them has always been a great theme in tragedy⁷⁴ holds true for Kurtz. Kurtz's good intention changes from happiness to misery because of his faults. This case is interpreted differently by different critics. According to Steiner, in Ancient Greek Drama, for example, inexplicable workings of Destiny and irresistible passions of man caused the tragic fact⁷⁵, whereas, during the Renaissance, as it was mentioned in the first part, the passions and evil characteristics were held responsible for encouraging the hero to his tragic end just as it is in Kurtz's case. His certain passions and excessive ambition for absolute power and a sense of loneliness play an important role in determining his destiny.

Just as Myer said "a man whose intentions are always good but whose judgement of what is good for himself and for others is clouded by the urgencies of his appetites and passions"⁷⁶, what prevents Kurtz from realizing his ideals is his lust for power, leading him to a betrayal of his obligations and ideals. His boundless ambition and courage make him break his ties with his own good intention and he becomes the leader of the exploiters who betray the civilization, and of course, the victim of materialistic values, the

74. Tessitore, p. 98.

75. Steiner, pp. 3-9.

76. H. Alonzo Myers, Tragedy: A View of Life, (Ithaca, N.Y: Cornell U.P., 1956) p.40.

ivory. Contemporary life leads him to trust not to himself but to the force of ivory, of course, to the hypocrisy of so-called contemporary institutions, which is appreciated by Conrad as degeneration.

According to J.C. Oates, as Carol mentions, the art of tragedy grows out of a break between self and community⁷⁷. Kurtz, in isolation, has actually broken his ties with the society he belongs to and surrendered to his fascination of the wilderness. He chooses selfishness and sees everything in the Congo as his own by gaining power and being distinguished. In short, isolation motivated his passions, and made the evil within him clear. Marlow expresses his confusion;

You should have heard him say, "My ivory". Oh yes, I heard him. "My intended, my ivory, my station, my river, My - "everything belonged to him. It made me hold my breath in expectation of hearing the wilderness burst into a prodigious peal of laughter that would shake the fixed stars in their places. Everything belonged to him-but that was a trifle (HD,85).

Marlow also diagnoses his deficiency as;

But the wilderness had found him out early and had taken on him a terrible vengeance for the fantastic invasion. I think it had for the fantastic invasion. I

77. J.C. Carol, The Edge of Impossibility. (New York: Vanguard, 1972) p. 6.

think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with this great solitude - and the whisper had proved irresistably fascinating. He echoed loudly within him because he was hollow at the core (HD, 97).

What the wilderness wispered to Kurtz was the truth that civilized man had long ago ceased to hear the fact that man's principal ambition is pleasure and, if left unrestrained, he will do anything to obtain it. This means, of course, to call the horror. As Frued says, people strive after happiness, they want to be happy and to remain so. This indeavour aims, on the one hand, at an absence of pain and unpleasure, on the other, at the experiencing of strong feelings of pleasure. Kurtz, for example, denied the benefit of external safeguards provided by western society and armed with the thunder and lightning of his weapons, plungs into the reckless pursuit of pleasure, unconscious of the internal damage he releases upon himself⁷⁸.

It is clear that the reason why Kurtz came to Africa is to see himself as a member of the "gang of virtue", trying to bring civilization into the dark continent. When he finds himself in the darkness of Africa, he forgets his great purpose due to both the primitiveness in his environment

78. Tessitore, p. 98

and his great eagerness to be an authority or keep and finally surrenders to dark forces. The light of this so-called western civilization is so dark that one, and even ordinary people, living there can not easily understand what's happening actually. The presence of Kurtz also makes such an environment become darker. While Marlow is with Kurtz, he feels

an intolerable weight oppressing his breast, the smell of the damp earth, the unseen presence of victorious corruption, the darkness of an impenetrable night..." (HD, 103),

and for a moment, he feels himself buried in a vast grave full of unspeakable secrets, just like Kurtz, who is ready in fact to be buried. When it is watched out of the ship, the place of Kurtz is also within darkness; It is like an image reflecting us how dark his past experience in that jungle is. Marlow looks at him as we peer down at a man lying at the bottom of a cliff where the sun never shines. Like the darkness of the jungles of Africa, the darkness in the depth of Kurtz's heart is unspeakable for Marlow⁷⁹. At the threshold of death, Kurtz's extraordinary attractiveness impresses him and he shares Kurtz's secrets lying in the depth of his soul because he has nothing to do for him. Kurtz is the unique person who penetrated all the hearts

79. Belgin Elbir, "Joseph Conrad'ın Karanlığın Yüreği" adlı romanında İmge ve Anlam" in Gündoğan Edebiyat. (Ankara: Gündoğan Yayınları, 1992), p. 70

that beat in the darkness, indeed, both into jungles of the Congo and into evil within them. While watching Kurtz, Marlow makes a voyage through his own inner world. Is this a kind of redemption or a choice? Kurtz's lifelessness and hollowness within himself has a profound effect on him⁸⁰. Marlow expresses his feelings on this point:

Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn't touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of carven terror of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision—he cried out twice, a cry that was no more than a breath - "The horror! The horror!" (HD, 111).

Well, we are now face to face with the moment that Kurtz acquires self-knowledge just before death and passes judgement on himself and he sums up all the things happened with a single word, "horror". It is enough for Marlow to be face to face with "heart of darkness". All bad experiences he had in this continent before seems to be unimportant in comparison with such darkness. So far, Marlow has protected himself against the evil he discovered within the other

80. Batum, p. 91.

missions and believed that he was different from them. Yet, he feels that there has been a relation between Kurtz and himself and that's why he tells his readers that he remained faithful to Kurtz and he didn't tell the truth about him to anybody else. And another reason why Marlow showed his loyalty to Kurtz was that he was a remarkable man who had something to confess and did it. He saw the darkness within himself and expressed that with his last words and looks.

Marlow had learned many things from Kurtz. He had recognized the man and learned the fact that every man could fall into the depth of the cliff, the dark cliff. The darkness he found in the dark continent is the darkness with which every man may come face to face one day. I think, it is worth hearing Marlow's last considerations to appreciate his feelings at the threshold of his judgement about humanity and life in such a sophisticated world, taking Kurtz's life into consideration:

Destiny. My Destiny! Droll thing life is that mysterious arrangement of merciless logic for a futile purpose. The most you can hope from it is some knowledge of yourself—that comes too late—a crop of unextinguishable regrets. I have wrestled with death. It is the most unexciting contest you can imagine. It takes place in an inpalpable greyness, with nothing around, without spectators, without clamour, without glory, without the great desire of

victory, without the great fear of defeat, in a sickly atmosphere of tepid scepticism, without much belief in your own right, and still less in that of your adversary. If such is the form of ultimate wisdom, then life is a greater riddle than some of us think it to be. I was within a hair's breadth of the last opportunity for pronouncement, and I found with humiliation that probably I would have nothing to say. This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it.... He had summed up-he had judged. "The horror!" He was a remarkable man. After all, this was the expression of some sort of belief; It had candour, it had conviction, it had a vibrating note of revolt in its whisper... But it was a victory! That is why I have remained loyal to Kurtz to the last(HD,112.3).

Kurtz's tragic end was enough for Marlow to see the life as a riddle and appreciate the man in a tragic way Kurtz firstly began as an idealist. He gained power and wealth. He became the most eminent member of the company. He was respected. The more he earned, the more he became ambitious. The more he become ambitious, the wilder he became. But, what happened afterwards? He lost his reputiton, he lost the company members, supporting his popularity, he lost his life. This life was a life paid for innumerable defeats, abominal terrors, and satisfactions. Perhaps the most important thing he lost is the love within him, dragging into a new beneficial beginning in the name

of both himself, his lover and civilization. The only thing he won and left behind himself, except Marlow, was his lover who did not and will never learn the real face of Kurtz.

At the end of the story, we come across with a tragic meeting of Marlow and Kurtz's lover. Marlow gets confused; confused, because on the one side, there is Kurtz, who misused his work and preferred to be a monster, on the other side, his lover's confidence and fidelity to Kurtz. For a moment, Marlow feels unspeakable pain. Because he is conscious of his work, and his responsibility as a human being, and at the same time he is ashamed of being human when he takes into consideration Kurtz's life he left behind. He will either explain the truth, the real face of Kurtz to his lover, or keep this secret forever. Though he struggles with himself for a long time, he prefers not to tell the truth. Because this trustful woman did not deserve such a tragic end. Perhaps her fidelity will protect her from darkness in just as the same way Marlow's commitment to his work protected him from dark forces. The last speech between Marlow and Kurtz's lover is of great importance to display the tragic end of this story and to express Marlow's feelings.

"Forgive me. I-I- have mourned so long in silence - in silence... You were with him- to the last? I think of his loneliness. Nobody near to understand him as I would have understood. Perhaps no one to hear..."

"To the very end, "I said, shakily". I heard his very last words..."

I stopped in a fright.

"Repeat them, "she murmured in a heart.-broken tone." I want - I want- something- something- to- to live with."

"I was on the point of crying at her, "Don't you hear them?" The dusk was repeating them in a persistent whisper... that seemed to swell menacingly like the first whisper of a rising wind." The horror! The horror!"

"The last word - to live with," she insisted.

"I pulled my self together and spoke slowly."

"The last word he pronounced was - your name."

"I heard a light sigh and then my heart stood still, stopped dead short by an exulting and terribly cry, by the cry of inconceivable triumph and of unspeakable pain."

"I know it - I was sure!"... It seemed to me that the house would collapse before I could escape... But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? But I couldn't. I could not tell her. It would have been dark - too dark altogether....." (HD, 120).

Kurtz was the "product" of Western civilization. He was brought up by it. In a sense, he already developed the basis of his ambition before he came to the Congo. His real motive was perhaps to make money to deserve his lover whom he later forgot completely. Because it seems that her lover belonged to upper class as far as it was understood

from Marlow's speech related to her life style and her house she lived as;

I had to wait in a lofty drawing-room with three long windows from floor to ceiling that were like three luminous and bedraped columns. The bent gilt legs and backs of the furniture shone in indistinct curves. The tall marble fireplace had a cold and monumental whiteness. A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a sombre and polished sarcophagus (HD, 117)

Also her family did not approve her engagement with Kurtz. This could be a reason that drove him out there as Marlow told as;

I had heard that her engagement with Kurtz had been disapproved by her people. He wasn't rich enough or something. And indeed I don't know whether he had not been a pauper all his life. He had given me some reason to infer that it was his impatience of comparative poverty that drove him out there (HD,119).

It can be said that the material side of Kurtz was already unconsciously developed in a convenient environment which seemed civilized and controlled. Kurtz, unconsciously, became a man of material values not only in Africa but in England. Despite the emotional side of his going, the material side becomes dominant which is a natural consequence of imperialism and capitalism.

PART V

CONCLUSION

In this study, we tried to learn Conrad's contribution to English literature and understand his concept of man in different dimensions.

Conrad is of great importance because he seems to be a different figure in the early 20th century, because of his place between the Victorians and Modernists. Conrad is neither a Victorian nor a Modernist in full sense. So it will be wiser to say that he is a novelist who built a bridge from Victorians towards Modern age, who felt the need to break up the conventional patterns, which ignore the soul, the psyche, the inner world of man. This is perhaps the most important point which made Conrad eminent, and different from the traditional novelist. But Conrad, like some other writers, does not represent a sharp and complete break with tradition. 19th century is the age of conflict. Conflict; because together with new economic, political and scientific developments, there appeared a social degeneration. And Conrad is perhaps the first keen observer who expressed this reality through a new technique. So far some writers have written their feelings and emotions; their joys and sorrows, some only have written what they saw and the others walked only around the outer world of human-being like Victorians, close observer of everyday life. For Conrad, life was complex and the nature of the man who

leads such a complex life must have been more complex. That's why it was worth rendering the free human individual rather than social being. Because the soul was not a simple entity but a thing far beyond our conventional reading of character, far beyond heredity and environment conceived by the traditional novelists, and a thing far beyond thought, memory and consciousness. Meanwhile, Conrad felt the need of a new technique and a new spirit to best render the psyche. So he tended to diversity and complexity instead of continuity of the action. He avoided neatly finishing of the action, since he knew the imagination has the faculty of filling up the gap in an action. Because he aimed at making his reader hear, feel and see through his own senses.

According to Conrad, the best way of rendering the human personality, in other words, the best way of bringing out the reality, lying within man, in a way, was just like the discovery of the mystery lying in the depths of the sea. Because on the surface is nothing and in the depths are unknown danger, undreamed monsters.

Conrad, in a sense, investigated the tragic dimensions in a human life, building up a bridge between the inner world of a man, who was free, and the environment in which mankind was forgotten and injustice was legalized.

Kurtz, who became the single and the most significant hero of the novel, and who wanted to be strong, to be an

authority, to be respected as everybody naturally desires, had the freedom of achieving his ideals, but could not balance the limits of his freedom. He overstepped his limitations. He misused his responsibilities. Because he found himself in an environment which is rather convenient to bring out the evil, the excessive ambition, within. Because there was the lack of control mechanism and there weren't any rules reminding him his personal responsibilities. So man can easily become a tool of evil within and without, if he finds the requisite circumstances, that is, an environment without any control as well as a civilized society where he first developed very notions of power and money. This is Conrad's tragic vision of man. Man is a tool of his own shortcomings and society's evils.

According to Conrad, Western Imperialism, in fact, had deteriorated. Their passion of ivory played an important role in tempting them. That's to say, this civilization made the darkness within them known and this darkness also accelerated this degeneration. The Vicious Circle; the order is tempting the person, and the some person is also accelerating the degeneration of this order. And Conrad seems to say in a way that this vicious circle, this uncertainty, this slavery will continue until the man tries to understand who he is, where he goes and what he should do for humanity.

Conrad emphasized the fact that such a civilization

does not provide humanity with necessary self-reliance and perhaps he also suggested that we should get rid of this degeneration by coming face to face with our own in-born strength as Marlow manages to do.

In short, even if Conrad did not give the details and make everything clear, he is skilful at examining the nature of a man and showing the real face of a monstrous civilization.

When the history of mankind was studied from the view point of progress, it was seen that this has been done for years to provide humanity with necessary comfort in a modern, civilized world. Humanity and civilization; yet, it was understood that one of these conditions had sometimes dominated over the other instead of going together (as it is today).

Conrad obviously held the view that the world really be nice and even more enjoyable if there were no imperialism and a greater number of people, like Kurtz, at all. If Conrad lived and saw suffering people, even in the 21th century, due to insensitive civilization and its representatives I am sure, he could not help expressing the desires of majority as:

If human beings really thought that they would not live for ever, if they really worked for the benefit of humanity and in the name of civilization, if they really did not kill each other for their selfish passions, there would not be all

these so-called established laws, there would not be any people condemned to struggle in such a chaos, and we, authors would not write such warning tragic novels any longer.

Humanity, today, is looking forward to the existence of something miraculous that will plant the seeds of love and respect for human rights. As a human being. I hope that one day, humanity will hear the sounds of terrible cries of all people whose rights of living are taken away from them.



ÖZET

Conrad, ülkemizde bir Shakespeare veya diğer birkaç ünlü İngiliz yazarı kadar tanınmamış olmasına rağmen, Modern İngiliz Edebiyatının kurucularından biri olarak bilinir. Bireysel ve toplumsal bağlamda, ahlak sorununa büyük bir ilgiyle eğilmiştir.

Conrad yapıtlarında genellikle "sömürgecilik" ile ilgili gerçekleri işlemiştir. "Karanlığın Yüreği", Conrad'ın "sömürgecilik" ve "ahlak" sorunlarıyla hesaplaştığı önemli yapıtlardan biridir.

Bu araştırmanın amacı ise Conrad'ın "Karanlığın Yüreği" adlı yapıtındaki trajik öğeleri incelemektir. Beş bölümden oluşan bu tezin giriş bölümünde, 19. yüzyılın başlangıcına kadar olan trajedi kavramındaki gelişme ve değişmeler hakkında bazı bilgiler verilmektedir. İkinci bölümde modern trajedi kavramı, üçüncü bölümde Conrad'ın modern yazarlar arasındaki yeri, dördüncü bölümde ise eserdeki trajik elementler önem sırasına göre incelenmektedir. Çünkü olayın baş kahramanı olan Kurtz'un keşfedildiği çevre, romanın başlangıcında tüm trajik boyutları ile tanıtılmaktadır. Daha sonra Kurtz'un zayıflıkları ve tutkuları yüzünden tüm kişisel sorumluluklarını bir tarafa atarak bu trajik gerçeğe ne ölçüde katkıda bulunduğu ele alınmaktadır. Kişisel sorumluluklarını ihmal etmiştir; çünkü o ortamda yaşayan ilkel insanlar bile bağlı oldukla-

rı yasalar zincirini kırmamışlardır, ölümüne aç kalsalar bile.

Araştırmanın sonucunda, çevrenin insan üzerinde, aynı şekilde, insanın çevre üzerinde ne kadar etkili olduğu sonucuna varılmıştır. Yani, medeniyetin, hiçbir kontrol mekanizmasının bulunmadığı bir ortamda, insanlık tarafından nasıl suistimal edildiği vurgulanmaktadır. Bu ilişkilerin ve bazı gerçeklerin işleniş tarzı günümüzdeki bazı olayları daha iyi kavramak açısından çok önemlidir.

BIBLIOGRAPHY

- 1- Abrams, M.H. and et all. The Norton Anthology of English-Literature, New York, London: W.W. Norton. & Company, 1962.
- 2- Agean Journal of Language and Literature, Izmir: Ege Unv. Edebiyat Fakültesi Yayınları, 1986.
- 3- Aegean Journal of Language and Literature, Izmir: Ege Üniversitesi Basımevi, 1990.
- 4- Allen, Walter. The English Novel, Great Britain : The White friars press Ltd, 1958.
- 5- Akarsu, Bedia. Çağdaş Felsefe, İstanbul: İnkılap Kitabevi, 1987.
- 6- Balcon, Michael. et all., English Language & Literature, London: Odhams Press Ltd.
- 7- Batı Edebiyatları Araştırma Dergisi. Ankara: Şafak Matbaası, Hacettepe Üniversitesi, Beytepe Kampüsü, Sosyal ve İdari Bilimler Fakültesi, 1987.
- 8- Beach, Joseph Warren. The Twentieth Century Novel: Studies Tecnique, New York: Appleton - Century Crofts, Inc, 1932.
- 9- Burgess, Antony. English Literature, England: Longman Group Ltd, 1983.

- 10- Carol, J.C. The Edge of Impossibility, New York: Vanguard., 1972.
- 11- Cheney, Sheldon. The Theatre, New York: David McKay Company, Inc, 1958.
- 12- Conrad, Joseph. Heart of Darkness, Great Britain: Richard Clay, Bungay, Suffolk Filmset, 1983.
- 13- Comte, Auguste. Introduction To Positive Philosophy, Indianapolis and New York: The Bobbs-Merril, Inc., 1970.
- 14- Cowley, Malcolm and Hugo, Howard E. The Lesson of the Masters: An Anthology of The Novel from Cervantes to Hemingway, New York: Charles Scribner's Sons, 1971.
- 15- Eyüpoğlu, İsmet Zeki. Nietzsche, Eylem Ödevi, İstanbul: Broy Yayınları, 1991.
- 16- Gardiner, P. L. 19th Century Philosophy, New York: The Free Press, 1966.
- 17- Gower, Roger. Past into Present, England: Longman Group UK Limited, 1989.
- 18- Grant, Damien. Realism, London and New York: Methuen Co Ltd, 1970.
- 19- Graver, Lawrence. Conrad's Short Fiction, London: W.F Press Ltd., 1969.
- 20- Gündoğan Edebiyat, Ankara: Gündoğan Yayınları, 1992.

- 21- Heart of Darkness, New York: W.W. Norton & Company, 1963.
- 22- Leech, Clifford. Tragedy, London&New York: Routledge, 1989.
- 23- Lerner, Laurence. The Victorians, London: Methven and Co Ltd. 1978.
- 24- Mandel, Oscar. A. Definnition of Tragedy, New York: New York Unv. Press, 1964.
- 25- Mc Donnel, Helen, and et all. England in Literature, U.S.A.: Scott, foresman and company, 1979.
- 26- Modern Critical Interpretations, New York: Chelsea House Publishers, 1987.
- 27- Moran, Berna. Edebiyat Kuramları ve Eleştiri, Istanbul: Cem Yayınevi, 1972.
- 28- Muller, Herbert J. Modern Fiction: A Study of Values, New York - Tronto - London: Mc Graw Hill Book Company, 1937.
- 29- Myers, H. Alonzo. Tragedy: A View of Life, Ithaca, N.Y: Cornell U.P., 1956.
- 30- Raphael, D.D. Tragedy, New York: Chandler Publishing Company, 1965.
- 31- Steiner, George. The Death of Tragedy, London: by Faber & Faber Ltd., 1963.

- 32- Stevenson, Randall. The British Novel (Since The Thirties. London: B.T. Batsford Ltd, 4. Fitzhardinge Street, 1986.
- 33- Stewart, J.I.M. Joseph Conrad, London: Longmans, Green and Co Ltd, 1968.
- 34- Thorndike, Ashley H. Tragedy, New York: Cooper Square publishers, Inc,1969.
- 35- Tragedy: Vision and Form, New York: Chandler Publishing Company, 1964.
- 36- Tragedy: Theory and Practic, Ankara: Faculty of Architecture, METU, 1985.
- 37- Türk Dili, Yazın Akımları, Özel Sayısı, Ankara: Ankara Üniversitesi Basımevi, 1981.
- 38- Urgan, Mina. İngiliz Edebiyatı Tarihi, İstanbul: Altın Kitaplar Basımevi, 1986.
- 39- Watt, Ian. The Rise of the Novel, London: University of California Press, 1971.
- 40- Watts, Cedric. A Preface to Conrad, New York: Longman Group Ltd. 1982.
- 41- What was Naturalism? New York: Appleton - Century - Crofts, inc., 1959.
- 42-Williams, Merry. Perface Books: A Preface to Hardy, Essex: Longman Group Limited , 1982.

- 43- Williams, Raymond. Modern Tragedy, London: Chatto and Windus Ltd. 1966.
- 44- Yetkin, Suut Kemal. Büyük Tedirginler, Ankara; Pars Matbaası, 1976.

