

Joseph Conrad's Mute Women: Their Souls Speak through Their Silence

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ABSTRACT

Conrad's women have all the graces of intuition and pity which spring from their essential feminine character. His finest women are women of character, having essential feminine temperament. Albeit for Conrad, a woman's vantage of life is entwined in a man's happiness and her existence let alone her end cannot exist devoid of man's volition. Searching 'herself in the midst of revered existence.

George Gissing, after reading *Typhoon and Other Stories*, wrote in 1903 about various things, admired the heroine of Falk, and Amy Foster as 'a wonderful study in elementary womanhood' and of To-morrow:

"Wonderful, I say, your mute or all but mute women. How, in Satan's name, do you make their souls speak through their silence? Nay, it is though the very soul of the world spoke for them – as in that voice of the sea, which makes the entire world like a tolling bell."

As in William Shakespeare's plays women characters in Conrad's fiction may not appear substantial and significant in determining the shape of the plot.¹ Nevertheless they certainly represent man's innate yearning for ideals and thereby complement male protagonist's role. A brief discussion is also needed for Conrad's women characters, they are projected as the embodiment of compassion and pity, she possess "the wisdom of the heart", just as man expresses himself and his ideas in action, so woman expresses herself in tenderness.² She gives and inspires devotion.³ At the very highest, she is the personification of man's innate yearning for the ideal, the symbol of man's dreams.⁴ Because of their dependence upon love, upon human trust, Conrad sees women as the ready victim of life's cruelties, contradictions and disillusionments.⁵ Women are the adventurers in the realm of love who are willing to take all risks and make renunciations in order to find perfection, and are thus often doomed to desertion or betrayal.⁶ Marlow muses about this as he discusses the fate of Jewel, in *Lord Jim*.⁷ He asks listeners:

Where is the man? I mean a man with real sentiments who does not remember vaguely having been deserted in the fullness of possession by someone or something more precious than life.⁸ Our common fate fastens upon the women with a peculiar cruelty.⁹ It does not punish like a master, but inflicts lingering torment, as if to gratify a secret, unappeasable.¹⁰ Spite it seeks to revenge itself upon the beings that come nearest to rising above the trammels of earthly caution; for it is only women who manage to put at times into their love an element just palpable enough to give one a fright- an extra-terrestrial touch.¹¹

Woman is often "the victim of her heart, of her woman's belief that there is nothing in the world but love, the everlasting thing."¹² Conrad's women characters find that there are barriers within man and with all society that can be impenetrable walls.¹³ In their demand for completeness in their love, women tend to ignore all other human values and thus participate in tragedy or create a wall of non-understanding between them and men.¹⁴

And that is the pathos of being a woman.¹⁵ A man can struggle to get a place for himself or perish.¹⁶ But a woman's part is passive, say what you like, and shuffle the facts of the world as you may, hinting at

¹ Available at <https://doi.org/10.1007/s13238-015-0183-z>, accessed on 18th September, 2018

² Available at <https://openlibrary.ubc.ca/collections/831/items/1.0107122>, accessed on 18th September, 2018

³ Ibid

⁴ Ibid

⁵ Ibid

⁶ Ibid

⁷ Ibid

⁸ Available at <http://www.limpidsoft.com/ipad10/lordjim.pdf>, accessed on 18th September, 2018

⁹ Available at <https://open.library.ubc.ca/collections/831/items/1.0107122>, accessed on 18th September, 2018

¹⁰ Available at <http://www.limpidsoft.com/ipad10/lordjim.pdf>, accessed on 18th September, 2018

¹¹ Ibid

¹² Available at <https://open.library.ubc.ca/collections/831/items/1.0107122>, accessed on 18th September, 2018

¹³ Ibid

¹⁴ Ibid

¹⁵ Ibid

¹⁶ Available at <https://thevictoriansage.wordpress.com/2015/02/27/chance-1914-by-josephconrad/>, accessed on 18th September, 2018

the lack of energy, of wisdom and courage.¹⁷ But they are made for attack. Wait they must.¹⁸ I am speaking here of women who are really women.¹⁹

It is the "idea", the inspiration that a woman provides which really interests Conrad, rather than sexual love. At an elemental level, love is part of the basic urge to live, to join one's life with that of another, and thus the stream of mankind and to Conrad, woman instinctively lives by allowing her life to flow into that of another.²⁰ Once this sense of communion in love is felt, loneliness is intolerable.²¹ Jim feels this when Jewel shows herself ready to risk her life for him, he says to Marlow later, "I thought that if I went away from her it would be the end of everything somehow."²² Conrad's chief women figures have a reality, rooted, as it were, in their very fibers-that is why they strike us as so very human, interesting and memorable. Conrad's women have all the graces of intuition and pity which spring from their essential feminine character. His finest women are women of character, having essential feminine temperament.

Conrad, however, does not make any explicit criticism or evaluation. He presents the situation and the character's response, together with the various interpretations and perceptions of the secondary characters and the consequences of the hero's choice of action on the secondary characters. In this way, as in his use of narrator, Conrad delineates character in a manner designed to increase the reader's involvement in the novel, creating in their mind a conflict between sympathy and detachment and leaving room for them to form their own opinion.

The ability to create authentic life like character is the test of the greatness of a novelist and in this respect Conrad stands second to none. The abundance and variety of his characters is amazing. His novels and short stories constitute a picture-gallery crowded with over a hundred immortals of literature. Books and books can be written about his men and women.

Richard Curle says: His characters constitute the richest mine of psychology that our generation has known. With their endless variety, with their exotic atmosphere, with their individuality of high romance and imagination, they have quite altered the face of modern literature. What Dryden says of Chaucer, we may say of Conrad that "Here is God's plenty".

Moreover, it is felt that the shape of the Conrad's stories has borders through which the story teller as well as the listeners and even the readers become character themselves.

Critics note that the characters are largely silent unnamed - in fact the only female identified by name is the ship. By refusing to name the female critics, feminist critics argue, Conrad further marginalizes these figures in the society.

Further the narrator expresses the misogynistic attitudes. He disdains women, believing them to be oblivious to the state of the world. The narrator writes "its queer how out of touch with truth women are."²³ They live in a world of their own and there had been anything like it and never can be.²⁴ Feminist critics have pointed out that the narrator, in fact, excludes women from knowledge about the world. In the novel's final scene, when the narrator visits Kurtz's betrothed, he lies to her about the man's final words before his death. Kurtz died saying 'the horror' but Marlow tells the woman that he spoke her name. Here he seems to think that women are not capable of knowing the truth that men do about the cruel nature of humanity.

A feminist reading of Heart of Darkness shows that the peripheral status of women in the novella is another example of European male power. Women further the male's agenda, as when Marlow uses her wealth and social connections to land Marlow a job with the Belgian Trading Company that sends him to the Congo.

Otherwise the women are silent, seen but not heard, like the brim faced black clad women in Brussels, a city that Marlow describes as 'white sepulchre ' or tomb. The women usher Marlow to meet the company director before he leaves for Africa and then quietly resume their knitting. There is a sort of living death, a non-existence except to the extent that they can be useful to advance the colonial enterprise and above all its endless pursuit of money.

Women in Conrad's novella are a mystery. Nowhere is this more evident than in figures of Kurtz's African Mistress. She is magnificent: beautiful, powerful, dripping in gold and finery. The Congolese fall at her feet, obviously a leader among her people. But to Marlow and Conrad's readers, she is an enigma. She speaks a language which Marlow can't understand, nor we, the readers. We don't know what she says.²⁵ We don't know who she is.²⁶ She is an object of fascination but she is ultimately unknowable. All we know about her, as readers, is that Kurtz's alliance with her is probably a big reason why he becomes so powerful at the Station Outpost in the first place. When colonizers conquer, one of their first acts is often to take a native woman as a mistress. Rarely are such relationships consensual. Usually, this is yet another exertion of power. Colonizers demonstrate dominance by showing how completely they can take control of Colonized Women. Kurtz's alliance, whether voluntary or by force with a native woman who is obviously a leader among her people solidifies his power. Like the women at company headquarters and like Marlow's aunt, Kurtz's Mistress is a means to an end. She is a beautiful instrument, speaking a language those in power can't or won't understand. She might as well have no voice at all.

¹⁷ Ibid

¹⁸ Ibid

¹⁹ Ibid

²⁰ Available at <https://open.library.ubc.ca/collections/831/items/1.0107122> , accessed on 18th September, 2018

²¹ Ibid

²² Ibid

²³ Available at <https://www.apex-magazine.com/an-exploration-of-racism-in-heart-of-> , accessed on 18th September, 2018

²⁴ Available at http://samlib.ru/k/kaminjar_d_g/eng210-2.shtml , accessed on 18th September, 2018

²⁵ Available at <http://www.limpidsoft.com/ipad/10/lordjim.pdf>, accessed on 18th September, 2018

²⁶ Available at http://www.online-literature.com/conrad/heart_of_darkness/3/, accessed on 18th September, 2018

Marlow tells how he needed help from his aunt to secure his appointment. He says, "Then would you believe it?"²⁷ I tried the women.²⁸ I, Charlie Marlow, set the women to work to get a job.²⁹ Heavens! "This information seems insignificant. It isn't. Conrad foreshadows Marlow's lie to Kurtz's Intended at the end of the novel. He will sacrifice the truth for a woman.

Heart of Darkness (a book in which Conrad seems never to have decided whether evil comes from within man's corrupt soul or is the result of corruption by a dark continent) has its woman who fails to understand evil or man's necessity to live with it, to "swallow a gnat" (though in Kurtz' case the evil which he agrees to live with turns out to be of rather greater proportions than this): Kurtz's fiancé remains an idealist and a faithful believer in the cosmic achievement and glorious martyrdom of her Kurtz. But this image of woman is countered by the old woman who knit wool in the anteroom of the Belgian firm for colonization and corrupt exploitation; she seems to have been detached but bored knowledge of evil which the Fates possess. And, judging by the description of the dark and foreboding parlour where Marlow meets Kurtz's "Intended", the fiancée seems also in some relation with evil, even if unwittingly and innocently. Woman's "realism" in the sense of her easier adaptation to the "real" world, seems in these four stories an automatic, instinctive and unthinking adaptation. It may be that her realism for this reason is robbed of the usual meaning of the term, but just as the cosmos itself is in these and many others of Conrad's works never clearly conscious or unconscious, so woman is often not freed without reservation from conscious complicity in the morally equivocal universe.

Portrayal of women characters in Heart of Darkness Unimportant Roles of the women in this novel

Conrad's women usually do not talk a lot, but they generally talk like real women. He rarely puts high³⁰ flown male language into a woman's mouth.³¹ They are outnumbered by male – characters.³² But it does not mean that women play a small part in the Conradian world.³³ His general attitude towards women for sex is common in the continent than among the British and North Americans. It is not precisely that attributed to the Malays by Conrad himself, but there is in his chivalry towards women a very definite instinct belonging to the dark patriarchal age in which woman's dominion was the nuptial couch, the nursery and the social graces.

In the Heart of Darkness, women characters do not play any significant role, nor do they have any independent existence.³⁴ The only woman character of some importance is Kurtz's intended, whereas all other women in the novel act as if to enhance the experience of Marlow. Before arriving at any

conclusion it is worthwhile to discuss some of his women characters in his famous novel Heart of Darkness.

Marlow's Aunt

The first woman we meet in this novel is Marlow's aunt. Marlow's aunt is an enthusiastic soul.³⁵ He had approached her with the request to use her influence in Brussels to get him the captaincy of a steamboat. His aunt knew the wife of a very high personage in the administration.³⁶ So through the efforts and influence of his aunt, Marlow gets a job.³⁷ She introduced Marlow to the wife of the high dignitary, and to many more people besides, as an exceptional and gifted creature³⁸, a piece of good fortune for the Company.³⁹ She had further told the official that Marlow would prove himself to be "a messenger of light" among the natives and that he would successfully perform the functions which were generally expected from an apostle or missionary of the average kind. She was a good compassionate woman.⁴⁰ Marlow is advised by her to wear "those ignorant millions from their horrid ways."⁴¹ This shows that she was out of touch with truth, with what was happening in the African Continent.⁴² Here Marlow says that women live in the world of their own, which is beautiful altogether, but the real face of the world is an ugly one. Marlow is well aware that the Company, which has given him the job, is mainly interested in making profits from its trade with Congo and is not at all interested in ameliorating the conditions of life for the ignorant natives of that country. Before wishing goodbye to Marlow, the aunt advised him to wear flannel and to write often. The conversation which Marlow had had with his aunt now makes him feel that he is an imposter. After all, he is not going to Congo on any civilizational mission, though his aunt thinks so. For a second or two, he even feels as if, instead of going to the centre of a continent, he were about to set out for the centre of the earth.⁴³ The role that his aunt plays clearly highlights the idealistic view of world and the people. What should be done is in the beliefs of Conrad's women rather than what is actually happening. They cannot even imagine. Marlow has found his aunt to be a woman living in an imaginary world. In other words, he had formed a low opinion about his aunt's intelligence and his talks with his aunt confirmed his view that most women are lacking in that degree of intelligence which is needed to acquire a satisfactory knowledge of the world of actuality. Marlow's aunt's low intelligence bolstered his belief that a woman's world is an unrealistic, too beautiful far from the reality of the world, and if it were to set, it would shatter to pieces before the sunset.⁴⁴ But this is not true. The world of

³⁵ Ibid

³⁶ Ibid

³⁷ Ibid

³⁸ Available at

<https://www.ijhcs.com/index.php/ijhcs/article/download/363/368>, accessed on 18th September, 2018

³⁹ Ibid

⁴⁰ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁴¹ Ibid

⁴² Ibid

⁴³ Available at <https://www.shmoop.com/heart-of-darkness/fear-quotes.html>, accessed on 18th September, 2018

⁴⁴ Available at <https://www.apex-magazine.com/an-exploration-of-racism-in-heart-of>, accessed on 18th September, 2018

²⁷ Available at <http://www.limpidsoft.com/ipad10/lordjim.pdf>, accessed on 18th September, 2018

²⁸ Available at <https://pages.uoregon.edu/kimball/Conrad.Heart.htm>, accessed on 18th September, 2018

²⁹ Available at <https://www.shmoop.com/heart-of-darkness/chapter-1-quotes-5.html>, accessed on 18th September, 2018

³⁰ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

³¹ Ibid

³² Ibid

³³ Ibid

³⁴ Ibid

Kurtz's is beautiful altogether, and it does not shatter into pieces even after Kurtz is dead.⁴⁵

The Two Women Knitting Black Wool

Reaching the Company's office in Brussels, Marlow met two women, sitting on the straw-bottomed chairs, knitting black-wool; one of the two was fat and the other slim.⁴⁶ The slim one was wearing as plain a dress as an umbrella-cover. She got up and walked up to Marlow – still knitting with down-cast eyes and proceeded into a waiting room. When Marlow came out after meeting the big boss, he once again found the two women in the posture he left them; the younger one was walking back and forth introducing people, the old one sat on her chair "scrutinizing the cheery and foolish faces with unconcerned old eyes."⁴⁷ The cloth slippers of the old one propped up on a foot warmer, and a cat reposed on her lap.⁴⁸ She wore a starched white, affair on her head, had a wart on one cheek, and silver rimmed spectacles hung on the tip of her nose.⁴⁹ She peeked at Marlow from above her glasses.⁵⁰ She seemed to know all about the people coming there, including Marlow. Marlow says she seemed uncanny and fateful: "often far away there I thought of these two, guarding the door of darkness, knitting black-wool as for a warm pall."⁵¹ Ave! Old knitter of black wool. Not many of those she looked at ever saw her again not half, by a long way.⁵²

Both these women knitting black wool were like two black hens which claimed the life of worms. They represented European civilization, the imperialism; they reflected the death images of imperialism.⁵³ Not many of those, whom they looked at, ever saw them again.⁵⁴ Symbolically, these women represented the fates of ancient classical mythology. Those fates were responsible for deciding the destiny of the human beings to this world, and these two women seemed to be warning the visitors about the fate which they would meet. In this portrayal of the two women, we perceive Conrad's comic faculty, and yet we also notice here the vein of sombreness in which the two women have been described. We have a strange mingling in this description of the comic and tragic tones of voice.

The Native Woman

We meet the native woman at the Inner Station. She loves Kurtz. Marlow introduces her as a woman that walked with measured steps, "draped in striped and fringed cloths, treading the earth proudly, with a slight jungle and flash of barbarous

ornaments.⁵⁵ She carried her head high; her hair was done in the shape of a helmet; she had brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch men that hung about her, glittered and trembled at every step.⁵⁶ She must have had the value of several elephant tusks about her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress."⁵⁷ Marlow further says that she came abreast of the steamer, stood still, and faced them.⁵⁸ She did not want Kurtz to go from there. The moment she came to know that a steamer had arrived to remove Kurtz from there; she rushed to see the steamer. She was a tall woman, and her shadow fell to the water's edge. "Her face had a tragic and fierce aspect of wild sorrow and of dumb pain mingled with the fear of some struggling, half shaped resolve."⁵⁹ She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose.⁶⁰ A whole minute passed; and then she made a step forward.⁶¹ There was a low jungle and she stopped as if her heart had failed her."⁶² All this shows her anxiety about Kurtz. She seemed to be angry and annoyed. "Suddenly she opened her bare arms and threw them rigid above her head, as though in an uncontrollable desire to touch the sky." The Russian was ill-disposed towards her. He told Marlow that "if she had offered to come aboard I would have shot her."⁶³ I had been risking my life every day for the last fortnight to keep her out of the house.⁶⁴ She got in one day and kicked up a row about those miserable rags I picked up in the storeroom to mend my cloths with.⁶⁵ I wasn't decent. At least it must have been that, for she talked like a fury to Kurtz for an hour, pointing at me now and then.⁶⁶ I don't understand the dialect of this tribe.⁶⁷ Luckily for me, I fancy Kurtz felt too ill that day to care, or there would have been mischief."⁶⁸

According to Reid, "From this incident and from the fact that Kurtz had more than once during his illness threatened to kill the Russian, it seems plausible that the conversation between the woman and the seriously ill Kurtz concerns the Russian as a successor."⁶⁹ The woman is urging Kurtz to

⁵⁵ Available at http://www.sparknotes.com/nofear/lit/heart-of-darkness/part-3/page_5/, accessed on 18th September, 2018

⁵⁶ Available at http://www.sparknotes.com/nofear/lit/heart-of-darkness/part-3/page_5/, accessed on 18th September, 2018

⁵⁷ Available at <https://www.bartleby.com/essay/The-Significant-Role-of-Women-in-JosephF3CKX34ZTC>, accessed on 18th September, 2018

⁵⁸ Available at http://www.sparknotes.com/nofear/lit/heart-of-darkness/part-3/page_5/, accessed on 18th September, 2018

⁵⁹ Available at <https://www.bartleby.com/essay/Contrasts-and-Paradoxes-Heart-of-Darknessby-P3GPSJPAQUDS5>, accessed on 18th September, 2018

⁶⁰ Available at http://www.sparknotes.com/nofear/lit/heart-of-darkness/part-3/page_5/, accessed on 18th September, 2018

⁶¹ Ibid

⁶² Ibid

⁶³ Ibid

⁶⁴ Available at <https://www.thesaurus.com/browse/risking>, accessed on 18th September, 2018

⁶⁵ Available at <https://www.shmoop.com/heart-of-darkness/chapter-3-quotes-5.html>, accessed on 18th September, 2018

⁶⁶ Ibid

⁶⁷ Ibid

⁶⁸ Available at http://samlib.ru/k/kaminjar_d_g/eng210-2.shtml, accessed on 18th September, 2018

⁶⁹ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁴⁵ Available at <https://www.bartleby.com/essay/The-Significant-Role-of-Women-in-JosephF3CKX34ZTC>, accessed on 18th September, 2018

⁴⁶ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁴⁷ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁴⁸ Available at <https://pages.uoregon.edu/kimball/Conrad.Heart.html>, accessed on 18th September, 2018

⁴⁹ Available at <https://www.shmoop.com/heart-of-darkness/fear-quotes.html>, accessed on 18th September, 2018

⁵⁰ Ibid

⁵¹ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁵² Ibid

⁵³ Ibid

⁵⁴ Ibid

sacrifice himself for the good of the tribe.⁷⁰ Kurtz would prefer to murder the Russian lest the natives take things into their own hands.⁷¹

This shows that besides having a soft corner for Kurtz, she is seriously concerned about her tribe too. She feels that if Kurtz goes away, her tribe would meet destruction, that is why she wanted the Russian to succeed Kurtz. Conrad imparts powerful position to this woman, a dominating and commanding figure amongst the exploited blacks.

Kurtz's Intended

When Marlow meets Kurtz's Intended, he finds her dressed all in black; she was in mourning, though Kurtz was dead for more than a year.⁷² Marlow says, "she took both my hands in hers and murmured, "I had heard you were coming".⁷³ I noticed she was not very young – I mean not girlish. She had a mature capacity for fidelity, for belief, for suffering."⁷⁴ Her visage was pale, her hair was fair, and her eyes were dark. The glance of her eyes was guileless, profound, confident and trustful. She carried her sorrowful head as though she were proud of that sorrow.⁷⁵ It appeared she was one of those creatures that were not the playthings of time.⁷⁶ For her Kurtz had died only yesterday- "nay, this very moment."⁷⁷ I saw her and him at the same instant of time, his death and her sorrow. I saw her sorrow in the very moment of his death. She shook hands with Marlow and offered him a chair. She asked him if he had known Kurtz well.⁷⁸ Marlow informed her that "intimacy grows quickly out there. I knew him as well as it is possible for one man to know another." She again asked him if he admired him. Marlow replied that it was impossible to know him and to admire him.⁷⁹ She confidently remarked that Kurtz was a remarkable man, that she knew him best, and that she had all his noble confidence. Considering Marlow to be Kurtz's friend, she talked to him in confidence: "I had heard that her engagement with Kurtz had been disapproved by her people."⁸⁰ He wasn't rich enough or something."⁸¹ Marlow bowed his head before the faith that was in her.⁸² When Kurtz was alive, she was too happy for a while, and now that Kurtz is dead, she is unhappy for life.⁸³

She believed in Kurtz more than any one on earth- more than his own mother.⁸⁴ She did not believe that she will never see him again. She felt that he needed her at the time of his death; she would have "treasured every sigh, every word, every sign, and every glance."⁸⁵ Then she wanted to know Kurtz's last words- she wanted something to live with. Marlow informed her that the last words Kurtz spoke were her name. This brought tears into her eyes.⁸⁶ After that Marlow got up and left her room. Marlow told her lie about Kurtz's last words so that her faith in her lover should remain unshaken. This was a benevolent act on the part of Marlow.

There is no denying the fact that Conrad's fact that Conrad's women are sentimental.⁸⁷ This is true in the case of Marlow's aunt, the Negress and Kurtz's fiancée. All these three women are highly sentimental. Marlow's aunt lived in a world of her own, beautiful altogether. She advised him to be compassionate and sympathetic towards the natives. It is now clear that Conrad's women are either mute or talk very little but their souls speak through their silence.⁸⁸ The two women knitting black wool do not talk at all.⁸⁹ But their postures, their look and their actions speak out their characters and the reader is left with no doubt as to what types of women they are. Similar is the case with the Negress and the Intended, they too speak through their silence.

Conrad's women character project Conrad' belief on fidelity very well.

"Those who read me know my conviction that the world, the temporal world rests on a few very simple idea; so simple that they must be as old as the hills.⁹⁰ It rests notably, among others, on the idea of Fidelity."⁹¹

⁷⁰ Ibid

⁷¹ Ibid

⁷² Ibid

⁷³ Ibid

⁷⁴ Available at http://samlib.ru/k/kaminjar_d_g/eng210-2.shtml, accessed on 18th September, 2018

⁷⁵ Available at https://www.sparknotes.com/nofear/lit/heart-of-darkness/part-3/page_15/, accessed on 18th September, 2018

⁷⁶ Ibid

⁷⁷ Available at http://www.online-literature.com/conrad/heart_of_darkness/3/, accessed on 18th September, 2018

⁷⁸ Available at https://www.sparknotes.com/nofear/lit/heart-of-darkness/part-3/page_15/, accessed on 18th September, 2018

⁷⁹ Available at <https://pages.uoregon.edu/kimball/Conrad.Heart.htm>, accessed on 18th September, 2018

⁸⁰ Available at <https://www.enotes.com/homework-help/what-had-been-mr-kurtzs-originalmotive-going-333249>, accessed on 18th September, 2018

⁸¹ Available at <https://pages.uoregon.edu/kimball/Conrad.Heart.html>, accessed on 18th September, 2018

⁸² Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁸³ Ibid

⁸⁴ Available at http://www.online-literature.com/conrad/heart_of_darkness/3/, accessed on 18th September, 2018

⁸⁵ Ibid

⁸⁶ Available at <https://www.slideshare.net/befriends/women-characters-in-heart-of-darkness>, accessed on 18th September, 2018

⁸⁷ Ibid

⁸⁸ Ibid

⁸⁹ Ibid

⁹⁰ Available at <https://ebooks.adelaide.edu.au/c/conrad/joseph/c75p/preface.html>, accessed on 18th September, 2018

⁹¹ Available at <https://ebooks.adelaide.edu.au/c/conrad/joseph/c75p/preface.html>, accessed on 18th September, 2018

