

**JOSEPH CONRAD'S WORLDVIEW ON IMPERIALISM IN  
*HEART OF DARKNESS***

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2020**

**JOSEPH CONRAD’S WORLDVIEW ON IMPERIALISM IN  
*HEART OF DARKNESS***

**THESIS**

Presented to

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2020**

### STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Joseph Conrad's Worldview on Imperialism in Heart of Darkness* is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 6 January 2020

The researcher



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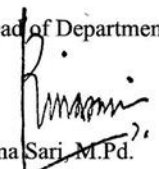
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## **MOTTO**

“If such (death) is the form of ultimate wisdom, then life is a greater riddle than  
some of us think it to be.”

“After all, if you were small, the grimy beetle crawled on—which was just what  
you wanted it to do”

(Joseph Conrad)

## **DEDICATION**

This thesis is dedicated to my home; my Father Muntasna, my Mother Siti Rujayani, and my Siblings Anita Rahma Fauziah and Muhammad Nauval Hafizh. They trust me more than I trust myself; they love me endlessly, their countless support, their warmest hug, their glamorous smile, everything. Thank you for always being there, be my home, my safest place to go back.

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This thesis could not be done without help from the people around me. Thus, I would like to give my sincere gratitude

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6. To you who passed by and unconsciously give me strength.



7. To eight of them who always inspire me and Stay.
8. To myself for going this far, you are worth.

Eventually, I realize that this thesis is far from perfect; thus, it could be found analysis holes, errors, and grammatical errors. Therefore, I appreciate any critics and suggestions from the reader, with the result that this thesis becomes better. Furthermore, I hope this thesis could assist anyone who needs information that is related to *Heart of Darkness*, Imperialism, or Genetic Structuralism.

Malang, 6 January 2021

Vivi Alfiatur Rahmaniyah

## ABSTRACT

Rahmaniyah, Vivi Alfiatur. 2020. **Joseph Conrad's Worldview on Imperialism in *Heart of Darkness***. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

**Keywords** : Worldview, Imperialism.

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Imperialism is an ideology of extending power to take over or dominate the poorer country by extorting their resources. Imperialism in Africa started around the 1880s by Europeans. In Congo, Imperialism was held by the King of Belgian named King Leopold II and European investors. In order to get the desired result, the European used their power to force the native to do the work and treated the native like slaves. The native is tortured without apparent reason, not given enough wages, given improper food, and so on. The atrocities of Imperialism in Africa, especially Congo, are portrayed in the *Heart of Darkness*. This novella was written by a Polish-British writer named Joseph Conrad after his journey to the Congo River as a sailor.

The research aims to explain the literary elements of Joseph Conrad's *Heart of Darkness*, to explain the form of Imperialism portrayed in Joseph Conrad's *Heart of Darkness*, and to find Conrad's worldview on Imperialism in the *Heart of Darkness*. To find Conrad's worldview, this research applies Genetic Structuralism. This research is classified as literary criticism because this analyzes literary works. The data source from this research is taken from a novella entitled *Heart of Darkness* by Joseph Conrad published by Penguin Random House LLC New York, 2017. The data are collected by Reading and rereading *Heart of Darkness*, Highlighting the data that are related to Imperialism and Conrad's worldview.

The results of the analysis are the literary elements of the *Heart of Darkness*, it include facts, theme, and literary devices. This research also shows the portrayal of economic Imperialism in the *Heart of Darkness*, and Conrad's worldview on Imperialism. *Heart of Darkness* tells about Marlow's journey in a steamer to the Congo River. Marlow's journey to the Congo River aims to come after one of the company's chiefs named Mr Kurtz in one of the deepest stations in Congo. Conrad's worldview on Imperialism is depicted from Marlow's view about Imperialism that is expressed in Mr Kurtz and strengthened by the chosen setting of the novella, and the writer's background. Thus, could be found that Conrad's worldview on imperialism is equivocal.

## ABSTRAK

Rahmaniyah, Vivi Alfiatur. 2020. **Joseph Conrad's Worldview on Imperialism in *Heart of Darkness***. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.  
**Kata Kunci** : Pandangan Dunia Pengarang, Imperialisme.

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Imperialisme adalah ideologi memperluas kekuasaan untuk mengambil alih atau mendominasi Negara yang lebih miskin dengan cara memeras sumber daya mereka. Imperialisme di Afrika di mulai di awal tahun 1880an oleh orang Eropa. Di Congo, Imperialisme diadakan oleh Raja Belgia yang bernama Raja Leopold II dan investor Eropa. Untuk mendapatkan hasil yang diinginkan, orang Eropa menggunakan kekuatan mereka untuk memaksa penduduk asli melakukan pekerjaan dan memperlakukan mereka seperti budak. Penduduk Congo disiksa tanpa alasan yang jelas, tidak diberi gaji yang cukup, diberi makan yang tidak layak, dan sebagainya. Kekejaman Imperialisme di Congo tergambar dalam *Heart of Darkness*. Novella ini ditulis oleh penulis Polandia-Inggris bernama Joseph Conrad setelah perjalanannya di Sungai Congo sebagai seorang pelaut.

Tujuan dari penelitian ini adalah untuk menjelaskan elemen sastra yang ada di dalam Novella, menjelaskan bentuk imperialisme yang tergambar di dalam *Heart of Darkness*, dan mengetahui pandangan dunia pengarang tentang Imperialisme di *Heart of Darkness*. Untuk mengetahui sudut pandang pengarang, peneliti menggunakan strukturalisme genetik. Penelitian ini termasuk sebagai kritik sastra karena penelitian ini menganalisis karya sastra. Sumber data penelitian ini diambil dari novella *Heart of Darkness* karya Joseph Conrad yang diterbitkan oleh Penguin Random House LLC New York pada tahun 2017. Pengumpulan data dilakukan dengan membaca dan membaca ulang *Heart of Darkness*, kemudian menyortir data yang berkaitan dengan Imperialisme dan pandangan dunia penulis.

Hasil analisis menunjukkan elemen sastra *Heart of Darkness* yang mencakup fakta, tema dan *literary devices*. Selain itu, hasil analisis juga menunjukkan gambaran Imperialisme ekonomi dalam *Heart of Darkness*, dan pandangan dunia pengarang tentang Imperialisme. *Heart of Darkness* menceritakan tentang perjalanan Marlow dengan kapal uap di Sungai Congo. Perjalanan ini bertujuan untuk menjemput pimpinan perusahaan yang bernama Tuan Kurtz di stasiun terdalam di Congo. Pandangan dunia Conrad tentang Imperialisme tergambar dari reaksi Marlow saat menghadapi Tuan Kurtz, dan diperkuat dengan pemilihan latar tempat, dan latar belakang penulis. Kemudian, dapat ditemukan bahwa pandangan dunia Conrad tentang Imperialisme adalah ambigu.

## مستخلص البحث

الرحمانية، فيفي الفية. 2020. النظرة العالمية عند جوسف كونراد حول امبراطورية في *Heart of Darkness*. البحث الجامعي. قسم الإنجليزية وأدبها، كلية الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانق. المشرف: محمد إيدي طيب، الماجستير.

الكلمات الإشارية: النظرة العالمية، امبراطورية.

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امبراطورية هي نظرية توسيع السلطة لسيطر الدول الفقراء ويحتلها بتهديد مودها. تبدأ امبراطورية في أفريقيا أول سنة 1880 تقريبا عند الأوربيين. بكونغو، أقام ملك بلجيكا ملك ليوفولد 2 نظرية امبراطورية بها والمستثمرون من أوروبا. لحصول على ما يراد، استخدم أوروبيون قوتهم في إجبار الوطنيين يعملون العمل واستعبادهم. سكان كونغو يستعذبون دون علة واضحة، لا يحصل على الراتب الكافي والطعام اللائق وما أشبه ذلك. ظلم امبراطورية تصور بكونغو في *Heart of Darkness*. هذه القصة كتبها قصاص بولندية-إنجليزية Joseph Conrad بعد سفره بنهر كونغو كبشار.

هدف هذا البحث لشرح مكون الأدب في القصص ولكشف القصص حول امبراطورية في *Heart of Darkness* ولمعرفة النظرة العالمية من القصص حول امبراطورية في *Heart of Darkness*. واستخدمت الباحثة جيني البنيوية لمعرفة وجه نظر القصص. هذا البحث يدخل نقد الأدب لأن هذا البحث يحلل الأثر الأدبي. مصدر البيانات لهذا البحث مأخوذ من قصة *Heart of Darkness* التي كتبها Joseph Conrad وأصدرها Penguin Random House LLC نيويورك سنة 2017. جمع الباحث البيانات بقراءة قصة *Heart of Darkness* تكرارا، وتركيز البيانات المتعلقة بامبراطورية والنظرة العالمية عند القصص.

نتائج التحليل بنية *Heart of Darkness* هو الحقائق والموضوع وأدوات الأدب. بجانب ذلك عرض نتائج التحليل بتصوير حول امبراطورية في *Heart of Darkness* و النظرة العالمية من القصص حولها. *Heart of Darkness* قصت السفر من Marlow بباخرة في نهر كونغو. هذا السفر يهدف لحمل مدير الشركة في المحطة أدقها بكونغو. النظرة العالمية من القصص أن امبراطورية صورتها من رد الشخصية الرئيسية حينما يتوجه سيد Kurtz. النظرة العالمية من القصص تقويها اختيار الطبيعة عند القصص.

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## **CHAPTER I**

### **INTRODUCTION**

This chapter aims to describe the background of the study, problems of study, objectives of the study, significance of the study, scope and limitation, definition of key terms, previous study, and the research method that conclude the research design, data source, data collection, and data analysis.

#### **A. Background of the Study**

According to Lenin in Hawkins (1979), European economies developed and established the new stage. It is developed from competitive to monopoly capitalism. It can be concluded that Imperialism emerges as the development and continuation of capitalism (p. 289). Brewer (1990) argues that Imperialism has to be seen in the context of the whole history of capitalism on a world scale (p. 104). While Young (2015) notes that while Imperialism operates from the centre, it is a state policy and developed for ideological and financial reasons, colonialism is the development for settlement or commercial intentions (p. 281-282). Furthermore, Lenin emerges Imperialism as the continuation and progress of capitalism. The development of capitalism would reach Imperialism at the certain and highest stage when certain fundamental features change to its opposite (Lenin, 1999, p. 66).

In the 19<sup>th</sup> century, a powerful country such as Britain, Germany, Belgium, Portugal, France, and Italy was colonizing Africa in order to get raw materials, cheap labour, and new markets. These countries are divided into Africa's



continent by themselves. As Lenin in Booth (2010) points out, the process of division was occurred because of capitalism. Lenin is then commenting that the capitalists divide the world, not out of any particular hatred. However, the reason to use this strategy is to gain profits (para. 4).

Talking about Imperialism in Africa, one of the Polish-British writers depicted Imperialism in Africa. Józef Teodor Konrad Korzeniowski or well known as Joseph Conrad, is a writer of *Heart of Darkness*. He was born on December 3, 1857 – August 3, 1924. He is a Polish-Britain writer. Conrad spent his childhood in the shadow of Russian oppression, where his father was exiled for leading a rebellion against Russian rule. He became an orphan at eleven. Conrad was travelling to Marseille and became a sailor at sixteen to escape from the Russian Empire as far as he could. In his twenties, Conrad started learning English as his third language after Polish and France. Conrad lives in a peaceful country that unusually opens to immigrants and free from political oppression that haunted his childhood.

*Heart of Darkness* is a novella that was first published in 1899. This novella tells about Marlow's story when his ships stop at Thames River, England. In this novella, Marlow is the narrator who tells everything that he sees and feels about his journey. Marlow's story is about his journey as a captain for a steamer in the Congo River. Marlow tells his experience while being a part of a steamboat in Africa, or well known as Congo. Marlow's job is to pick up Mr Kurtz, who is currently in one of the stations in Congo. To reach the Inner Station where Mr Kurtz lives, Marlow goes through two other stations; Outer Station and Inner

Station. During his journey to the Inner Station, Marlow witnesses the brutality of Imperialism. *Heart of Darkness* portrays Imperialism in Congo, Africa. This novel shows how Africans are suffering when Imperialism occurs. Africans are treated like slaves, brute force, and murdered.

This novella has been studied by some researchers in various topics such as racial discrimination on Joseph Conrad's Novella (Priscilla, 2016), biographical and historical notes on Joseph Conrad's *Heart of Darkness* (Yunhenly, 2011), Imperialism (Magfirah, Sumarwati K, & Arafah. 2015; Putri, 2010). However, the previous studies that discussed Joseph Conrad's worldview on Imperialism on the novella have never been done. To find the author's worldview, the author is using genetic structuralism theory by Lucien Goldman. Genetic Structuralism is a branch of literary research that not only focuses on intrinsic but also the extrinsic elements of the literary works to increase comprehension in reading a literary work.

According to Goldmann (1980), Genetic structuralism analysis in the History of Literature is merely the application to the particular general method that believes in the only valid one in human science. Genetic Structuralism is related to all the sectors of human behaviour, analyzing fundamental principles applied in human science in general and to literary criticism in particular (p. 14). To support his theory, Goldmann (1980) establishes categories that connect each other, which are fact, collective subject, and worldview. Goldmann believes that there are relations between literary structures and the social structure because both are happened due to the same activities in the structure (p. 17-21). According to

Goldmann in Damono (1977), Worldview is the collective consciousness of a group that unites individuals into a group that has a collective identity (p. 27).

## **B. Problems of the Study**

Based on the background of the study, the researcher formulates three problems of the study:

1. What are the literary elements of Joseph Conrad's *Heart of Darkness*?
2. What are the forms of Imperialism in Joseph Conrad's *Heart of Darkness*?
3. How is Joseph Conrad's worldview on Imperialism in *Heart of Darkness*?

## **C. Objective of the Study**

According to the research question, the objectives of the study are:

1. To explain the literary elements of Joseph Conrad's *Heart of Darkness*.
2. To explain the form of Imperialism portrays in Joseph Conrad's *Heart of Darkness*.
3. To elucidate the Conrad's worldview on Imperialism in Joseph Conrad's *Heart of Darkness*.

## **D. Scope and Limitation**

The scope of this research is on analyzing Conrad's worldview on imperialism in *Heart of Darkness*, and limitation of this research includes the literary elements of Conrad's *Heart of Darkness* and the Conrad's worldview on imperialism in *Heart of Darkness*.

### **E. Significance of the Study**

This research is expected to give contributions in the development of literary theory to both theoretical and practical. Theoretically, this study aims to analyze Conrad's *Heart of Darkness* using Genetic Structuralism by Lucien Goldmann. The researcher also hopes that this research will be useful to anyone who needs it. Practically, this study aims to give knowledge to readers who are interested in genetic Structuralism. Also, this research aims to provide references or information in analyzing genetic Structuralism, especially the author's worldview in the novel.

### **F. Definition of Key Terms**

Imperialism: the development of capitalism or the monopoly stage of capitalism (Lenin, 2005).

Worldview: Individual's perspective representing his collective group's consciousness (Goldmann, 1973).

### **G. Previous Study**

*Heart of Darkness* has been studied by some researchers in various topics such as racial discrimination on Joseph Conrad's Novella (Priscilla, 2016), biographical and historical notes on Joseph Conrad's *Heart of Darkness* (Yunhenly, 2011), Imperialism (Magfirah, Sumarwati K, & Arafah. 2015; Putri, 2010). Furthermore, Genetic Structuralism and Worldview is the theory that used in this research also has been studied by Kurniawan (2014)

The first relevant study is *Diskriminasi Ras dalam Novella Heart of Darkness Karya Joseph Conrad* by Pricilla (2016). The purpose of the study is to

analyze the racial discrimination by the white people that appears in the novella and to analyze the social effect of racial discrimination on black people in Africa. This study is applied to intrinsic and extrinsic approaches and using descriptive methods. The finding of this study shows that racial discrimination affects black people who suffer violence. The discrimination is reflected through Marlow's point of view. This research also discusses the effects of discrimination such as hunger, slavery, and so on. It occurs due to racial discrimination.

The next research is Yunhenly's *Some Biographical and Historical Notes on Joseph Conrad's Heart of Darkness* (2011). This study aims to examine the sources related to Conrad's personal life from his diary, the views from his relatives and friends. In contrast, the historical notes will be taken from the historical reports written about Congo and from Congo when the Belgian colonialism dominates Congo. This research is based on Ratna's classification of biographical and historical accounts to several levels. According to his biographical, Conrad described himself as Marlow in some respects. Marlow distributed his disapproval, anger, annoyance, and rage through the narration in the story. Meanwhile, from the historical aspect, the researcher pointed out that *Heart of Darkness* is the revelation of the Congo Free State in 1908.

The third study is *Imperialism in Central Africa as Revealed in Joseph Conrad's Heart of Darkness (A Sociological Approach)* by Magfirah, Sumarwati K, & Arafah (2015). This study aims to observe the idea of racism that delivered by the characters in the novella and the impact of Imperialism in Congo. The finding shows that some ideas of racism and Imperialism which caused by the

Belgian colonial in Congo is found in the novella. Also, the Imperialism in the novella is causing different treatment to black people. Maghfirah argues that Marlow represents the positive side of Imperialism, and Mr Kurtz represents Imperialist in Inner Station.

The fourth study is *The Imperialism Depicted in Joseph Conrad's novel Heart of Darkness* done by Putri (2010). This research aims to find the brutality of the imperialists or the conquerors toward Africans. This research found that the white's cruelty toward the natives as depicted in Congo. It is occurred due to the white's desire to squeeze African's wealth, especially in Congo. The researcher concludes that Imperialism is a greedy affair that guided by man's beastly desire. Then, Imperialism caused brutality, inefficiency, and moral degradation. The researcher also states that the brutality in Congo is primarily attributed to the great white to gain wealth in Congo.

The last study is written by Kurniawan (2014). The title of this study is *The Collision of Ideology and Worldview in Slipknot's Selected Lyrics: Analysis on the Genetic Structuralism*. This study examines the worldview constructed in *Vermilion*, *Vermilion (pt. 2)*, *duality*, *eyeless*, and *Before I Forget* by Slipknot. In order to find the worldview that constructs in the song lyrics, the researcher uses genetic structuralism to comprehend the ideology embedded in Corey Taylor's social conditions. The researcher uses genetic structuralism to categorize the data into human facts, collective subjects, and worldview. Then, the data are examined according to Taylor's social life as he is a member of a specific community. The next step is to examine the social and historical background of the literary works

by regarding the conflicting ideologies. In this study, the researcher concludes that in understanding the lyrics, to comprehend the meaning of the implied meaning of the lyrics is needed. Thus, in order to understand the implied meaning, the researcher uses genetic structuralism to find the song writer's worldview.

## **H. Research Method**

### **1. Research Design**

This research is designed as literary criticism. Peck and Coyle (1993) argue that literary criticism has been described as reviewing, interpreting, and evaluating literary works. This doesn't mean 'finding fault with.' Literary criticism is the play of mind on the literary work and in asking and in answering the question (p. 149). The researcher analyzes the novella by using genetic structuralism theory by Lucien Goldmann. Genetic Structuralism is a branch of literary research that not only focuses on intrinsic but also the extrinsic elements of the novella to increase comprehension in reading a literary work.

Furthermore, Muniroch (2011), explains that in understanding literary works, Goldmann applies the dialectic method (p. 91). According to Wiyatmi (2015), the Dialectic method uses whole-part and understanding-explanation in understanding literary works. Dialectical method is used to analyze the text and structure of literary works (p. 131). This research aims to find the author's worldview about Imperialism in the novella. According to Goldmann (1970) worldview is a combination of ideas, aspirations, and feelings, which connects members of a particular social group (Sitepu, 2009, p. 43).

## **2. Data Source**

The data sources are divided into two; those are primary data and secondary data. The primary data is Joseph Conrad's *Heart of Darkness* first published in Great Britain by William Blackwood and Sons in 1902. The data source in this research is using the edition with an afterword by Maya Jasanoff published in New York by Penguin Books in 2017. The data is represented in the form of words, phrases, sentences, or paragraphs. Therefore, the secondary data is Conrad's background from articles and Zdzislaw Najder's *Joseph Conrad: A Life* published in New York by Camden House in 2007.

## **3. Data Collection**

In order to get the data, the researcher does several methods to collect the data. The first is reading the novella to understand the main topic that is discussed. Then, reread the novella to gain a deeper understanding of the main topic. The third is highlighting data that are related to Imperialism and Joseph Conrad's worldview. Thus, the last method to collect the data is finding the data about Conrad's background from articles and biographical books.

## **4. Data Analysis**

The collected data are then analyzed by the following steps. The first step is organizing the collected data to simplify the analysis. Then the second is ensuring that the collected data contains Imperialism and Conrad's worldview on Imperialism. The next step is elaborating the collected data. Then, the fourth step is analyzing the novella and other sources related to Conrad's worldview. The fifth step is considering Conrad's social background relates to the novella. After



considering Conrad's social background, the next step is connecting Conrad's social background and Conrad's worldview to perceive how Conrad's background influences his worldview. Finally, the last step is drawing the conclusion.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter discusses the theory of literature that is related to the research. This chapter aims to underlie the process of analysis in the next chapter. The literature that reviewed is the sociology of literature, elements of prose, genetic Structuralism, Imperialism, and Joseph Conrad's biography.

#### **A. Sociology of Literature**

Sociology is derived from the Latin word *socius*, which means companion or associate, and the Greek word *logos* or *ology*, which means study or science. Johnson (2006) defines sociology as the science of social groups, their internal forms or organizational types, the mechanism that seeks to retain or alter these organizational forms, and the relationship between groups (p. 2). Whereas, Swingewood (1972) explains that sociology is a scientific and objective study of humans in society, the study of social institutions, and its processes. Sociology seeks to answer questions about how society is possible, how it works, and why the community survives (Wiyatmi, 2013, p. 6).

As Swingewood in Wahyudi (2013) says, literary works are seen as an attempt to reconstruct human relationships with families, cultures, politics, religion, and others because it can be an alternative to adapting and changing in society (p. 55). Therefore, Damono (1977) says that each literary work is the result of a complex interplay of social and cultural factors and the literary work itself is a complex cultural object. As one of the literary works, the novel deals

with social, economic, and political textures, which are also matters of sociology (p. 6). Therefore, Wiyatmi (2013) argues that understanding the literary works cannot be separated from the following: the author as a part of society, the socio-cultural, economic, and political conditions behind the literary works, and also the reader as connoisseurs of literary works (p. 9).

Swingewood in Wahyudi (2013) argues that sociology and literature have the same ideas at the essential stages. Sociology studies humans and society, institutions, and social processes to determine the existence and patterns of work. As well as sociology, literary works also talk about human life, how to adapt, and its desire to change. Thus, literary works can show the experiences of individuals expressed in a group (p. 57). Moreover, Damono (1977) says literature and sociology are both related in the effort to adjust and change society. Sociology of literature believes in the totality of humans and society. It is used to understand both literary works and society (p. 7). In addition, Swingewood in Wiyatmi (2013) divides two different kinds of research in analyzing sociology using the data from the literature. The first is the sociology of literature; this research aims to determine the social factors that produce literary works at a certain time and in society. The second is literary sociology; this research connects the structure of literary works to certain genres and societies (p. 7-8).

Furthermore, Ian Watt in Damono (1977) makes a classification of the sociology of literature: First, the social context of the author has a relationship with their social position and its relation to the reader. In this case, social factors can influence his literary work. Second, literature is considered a reflection of

society. Social views must be taken into involve if we value literary works as a reflection of society. The third is the social function of literature. Three things must be considered: (1) the extreme views of the Romans who have the conviction that literary works should have functioned as a reformer and rebel, (2) literary works serve as a mere entertainer, and (3) literary works should teach something in an exciting way (Damono, 1977, p. 3-4).

## **B. Literary Elements**

According to Wicaksono (2017), prose is a kind of literary work that is described using free and long language, not bound by rules as in poetry (p. 7). Sumaryanto (2019) says that in writing prose, the author tried to describe all his feelings and thoughts in detail. The detailed explanations are intended for readers to understand the whole story easily (p. 3). The novella is one of the fictional proses that are used in this research. Therefore, the elements of prose need to be understood and found. The prose is composed of the building elements called intrinsic and extrinsic elements.

### **1. Plot**

According to Sumaryanto (2019), the plot is the storyline that is intertwined in sequence by paying attention to the cause and effect until the storyline becomes cohesive, rounded, and unified (p. 6). In Kennedy and Gioia (1997), the plot is an artistic arrangement of events where various formats of material are possible (p. 10). Kennedy and Gioia (1997) argue that plots are made up of three elements; exposition, climax, and conclusion (p. 10). However,

generally, plots are made up of five elements; those are exposition, rising action, climax, falling action, and resolution. It is well known as a traditional pattern.

a) Exposition

According to Kennedy and Gioia (1997), exposition is the opening of the story that sets the scene. The exposition is introducing the characters, setting, and tells what is happened before opening the story. Also, the exposition provides any further background information that needed to be understood (p. 9). Ramadhanti (2018) says that in the exposition, the author tries to make the reader feel curious about the story (p. 35).

b) Rising Action

After exposure to the beginning of the story, the story begins to run, the characters add up and begins to emerge the causes of conflict that causes suspense. Kennedy and Gioia (1997) explain that suspense is the pleasurable anxiety that the readers feel and raise the readers' attention to the story, which inheres the readers' curiosity about how the story will proceed (p. 10). Ramadhanti (2018) explains that rising action is used to control and enhance the story, and to prepare the reader before entering the climax (p. 38).

c) Climax

According to Kennedy and Gioia (1997), the climax is when the story reaches the point where the tension heightens at which to decide the outcome of the story (p. 10). Furthermore, Stanton in Ramadhanti (2018) says that the climax of the story is like a meeting point to determine how the story will be resolved. The climax occurred when the main character faced the conflicts (p. 37). Sayuti

(2000) says that conflict is divided into three types, namely psychological conflict, social conflict, and physical or elemental conflict. Psychological conflict occurs when the main character has an inner struggle with himself. In comparison, social conflict occurs between a person and the community. This type of conflict often occurs because of social problems. The last is physical or elemental conflict. This conflict occurs when the character cannot civilize the natural environment as it should (Ramadhanti, 2018, p. 37).

#### d) Falling Action (Dénouement)

According to Stanton (1965), falling action is usually concise; it shows less suspense than climax (p. 46). The falling action happens when the conflict begins to resolve. The falling action presents the action taken by the main character to solve the problem.

#### e) Stable Situation (Resolution)

Resolution is “the untying of the knot” (Kennedy and Gioia, 1997, p. 10). Sumaryanto (2019) explains that resolution is when the author provides the solution or the way out of all events that have occurred to end the story (p. 6).

## 2. Character

According to Kennedy and Gioia (1997), a character is an imagined person who dwells in the story (p. 67). Whereas, Griffith (2006) notes that the character in fantasy fiction can appear as a robot, animal, outer space creature but have human abilities and psychological features (p. 54). Stanton (1965) added that characterization could be understood through the actions, dialogues, and feelings of the character (p. 18). Ortega (1925) identifies that character is the

representative of the author's voice. Meanwhile, Lewis (1979) argues that the character is not only the representation of the author, but also the reflection of language, and a social act that reflect some specific ideology (Garcia, 2015, p. 189).

There are two types of character; major character and minor character. The major character is the appearance of this character is dominant, or the most prominent character in the story. Then, a minor character is a character that helps the main character in perfecting the storyline.

### 3. Setting

Kennedy and Gioia (1997) say that the set includes the physical environment of the story. Example: the house, the street, the landscape, the region, and the city (p. 110). Sudjiman (1992) states that setting is information, instructions, and references related to the time, place, and atmosphere of the event in the literary work (Ramadhanti, 2018, p. 69). Furthermore, Suyuti (2000) considers that the function of the setting in the story is as a metaphor, atmosphere, and foregrounding (Ramadhanti, 2018, p. 75).

### 4. Theme

According to Griffith (2006), the themes are ideas about the condition of humans that can conclude from literary works (p. 32). Ramadhanti (2018) argues that the author tends to choose the theme of the story under his control or according to his experience and knowledge that he has in writing literary works (P. 97-98). Furthermore, Stanton (1965) says that the theme is like the meaning taken from human experience. The theme can clarify or criticize various aspects

of life (P. 19). Sumaryanto (2019) notes that according to the type, the theme can be divided into two types, there are major themes and minor themes. The major theme is the theme that dominated the literary work, while the minor theme is the theme or problem that arose due to the major theme (p. 5).

### **C. Literary Devices**

Stanton (1965) notes that literary devices are the method used by the author to select and arrange the detail of the literary work, thus, deliver the meaningful patterns of the literary work. The devices that are always found in the literary work are conflict, climax, style and tone, and point of view. Therefore, symbolism is rarely found in literary work (p. 23-25).

#### **1. Title**

According to Stanton (1965), the title in the literary work is not only relevant to the whole work but also sometimes refers to insignificant detail in literary work (P. 25).

#### **2. Point of view**

Griffith (2006) states that the point of view is the relationship between the narrator and the universe of the work (P. 37). Then, Sumaryanto (2019) says, the point of view is the way taken by the author to see and tell the story (p. 12). Besides, Sudjiman (1992) notes that every story has narrators. Narrators can be present as the main character, additional players, or others (Ramadhanti, 2018, p. 85). Griffith (2006) makes lists of the types of point of view (p. 37):



a) Third-person omniscient point of view.

The narrator's position at this point of view is on the outside of the story. Third-person omniscient point of view because it uses a third-person pronoun to describe the character, such as he or she. Also, this point of view knows everything about the character; it can explain what the character feels, where the character is located, what action that take by the character, and so on. Sometimes, this narrator can communicate directly with the reader.

b) Third-person limited point of view.

The narrator's position in the limited third-person point of view can be the main character or one of the characters that appeared in the story. It also uses a third-person pronoun to describe the character. However, the narrator can't explore the character's mind.

c) Third-person objective (dramatic) point of view.

The third-person objective point of view uses third-person pronoun and describe the setting of the story. However, this point of view can't explore the character's mind. This point of view sees the character as the reader sees and observes a character in real life.

d) The first-person point of view.

The narrator of this point of view can appear as one of the characters that tell the story and uses the first-person pronoun "I." According to Stanton (1965), there are two kinds of the first-person point of view, namely first-person central and first-person peripheral (p. 28). First-person central narrate the story from the

central character's point of view, and it will allow the reader to live the story. However, it will be hard to tell whether it is the character, reader, or author because it might merge. While the narrator in the first-person peripheral will depict the central character immediately and state his opinion.

### 3. Style and Tone

According to Stanton (1965), style is the author's way of using language. Although two different authors write the same plot, characters, and setting, their works will be different. It occurs because two different people have their way of expressing complexity, humor, rhythm, and so on (p. 30). Furthermore, Ramadhanti (2018) says that the use of language must be relevant to the problems in the story and must be in harmony with the techniques used (p. 111-112).

According to Muhardi and Hasanuddin (1992), the style of the literary work has a function to assist the reader in identifying the character and clarifying the background description of the story. The differences in using language styles between characters allow the reader to distinguish the author's characterization (Ramadhanti, 2018, p. 114). The tone is related to style. Stanton (1965) argues that tone is the emotional attitude of the author that appears in literary work. The tone is identical to the atmosphere of the story (p.31). According to Griffith (2006), the tone is the predominant attitude of the narrator towards the subject, whether the subject is a place, an event, a character, or an idea. The narrator expresses through the word choices (p. 39).

#### 4. Symbolism

Griffith (2006) says that symbolism is an object that has meaning (P. 70). Furthermore, Griffith divided symbolism into two types: those are; public symbols and private symbols. The public symbols are general; most of the people in the specific culture would understand the meaning. Whereas, private symbols are unique to personal work. The private symbol can be understood from clues that appear in the literary work or the symbolic value contained in the object.

#### 5. Irony

According to Stanton (1965), the irony is the opposite of what the reader's expectations can be discovered in the story. Irony is divided into two different types; those are dramatic irony and ironic tone. The dramatic irony can be found inside the plot of the story. It occurs when there is a difference between the appearance that shows to society and reality, or between the character's expectation and what happens. These differences are connected and frequently as to cause and effect in the story. While ironic tone or can be called verbal irony occurs when the character expresses the opposite meaning by what it means (p. 34-35).

### **D. Genetic Structuralism**

Genetic Structuralism was pioneered by a French critic named Lucien Goldmann. It happened at the end of the 19th century due to the attention of critics who focused on extrinsic factors that determine the creation of literary works and simplify in understanding literary works. Extrinsic factors that became the primary concern of critics at that time were historical and social backgrounds

(Damono, 1977, p. 37). Genetic Structuralism focuses not only on intrinsic but also on the extrinsic elements of the literary works to increase comprehension in reading literary work. As stated by Wiyatmi (2013), Genetic Structuralism is one of the sociology of literature that understands literary works from their origins (genetic). Genetic Structuralism is developed as a response toward classic structuralism that only analyzes the intrinsic elements of literary work (P. 124). Muniroch (2011) says that genetic Structuralism appeared to correlate the gap between Structuralism and sociology of literature (p. 86).

Genetic Structuralism departs from the structure of literary works, which are understood to be related to the structure of society and the author's worldview. Genetic Structuralism, according to Wiyatmi (2013), understands literary works based on genetic aspects of its origins, which are the relationship with the author and the worldview of the social groups, as well as the historical, social conditions behind that literary works are created (p. 124-125). To understand genetic Structuralism, Wiyatmi (2013) states that several concepts need to be understood, namely human facts, the author as a trans individual or collective subject, worldview (*vision du monde*), the structure of literary works, and dialectics (p. 125):

1. Human Fact

As Muniroch (2011) says, the basic concept of genetic Structuralism is the human fact. Faruk (1988) argues that human fact is human's activities and behaviors, both verbal and physical, which tried to be understood by science (Muniroh, 2011 p. 89). Furthermore, she explains that human facts can appear as

certain social or individual activities that include cultural works—for example, literary works, paintings, or musical composition.

## 2. Author

Goldmann (1981) considers that the authors of genetic Structuralism are not seen as individuals who create their physical works. However, the author is considered a trans-individual or collective subject. Besides, the author's collective subject is unity, not just a collection of individuals who stand alone. In this case, the author is seen as a member of a particular social group in society (Wiyatmi, 2013, p. 125-126). Goldmann (1973) states that the author's function is as critical opposition. It is a kind of form of resistance to bourgeois society (Damono, 1977, p. 45).

## 3. Worldview

According to, Wiyatmi (2013), to understand the origins of literary works, genetic Structuralism views literary works as expressions of worldviews of the author's social groups. Furthermore, Goldmann (1973) mentions that a worldview is a form of collective group consciousness that unites individuals into a group that has a collective identity (Damono, 1977, p. 27). Faruk (1994) explains that the worldview is suitable for the whole complex term of ideas, aspirations, and feelings that correlate members of one social group to another social group. As a collective consciousness, the worldview is developing as the result of the certain economic and social situation faced by the collective subject who has it (Razak, 2017, p. 21).

According to Goldmann (1973), a worldview can determine the structure of literature. Literary works that are meant by Goldmann are literary works that have internal cohesive characteristics that can express universal and essential human conditions. In order to find the worldview, the main attention is devoted to the text itself as a whole and in history when the literary text is produced as a process. It will conclude an abstraction, a worldview from the social group, and from the literary works that are analyzed. Furthermore, the worldview was used as a practical model. Then, returns to the text to explain its totality by using the model as a reference (Damono, 1977, p. 43-44).

#### 4. Structure

According to Wiyatmi (2013), literary work is a social fact (P. 128). This argument is based on what Faruk (1994) says about social facts. A social fact is a fact that has a role in history (Wiyatmi, 2013, p. 128). Literary works are recognized as social facts because literary works are the result of activities whose objects are groups of people and the universe. Great literary works usually create conflicts between the universe and its laws. This argument refers to Goldmann's view of literary work. Goldmann (1981) thinks that great literary works can be created by authors as a member of collective subjects of certain social groups. Collective subjects can create structuration products from great literary works (Wiyatmi, 2013, p. 128).

Furthermore, Wiyatmi (2013) states that the structure of literary works is thematic because it pays attention to the relations between characters with other characters and characters with the surrounding objects. Literary works can not be

separated from their relationship with the community where the author and social groups are located (p. 129). It can be concluded that literary works are related to society.

## 5. Dialectics

Dialectics in Goldmann (1981) is a method used to understand the structure of literary works and their relationship to the structure of society. In the dialectical method, the worldview is a conceptual hypothesis and a model for understanding the coherence of the structure of literary works (Wiyatmi, 2013, p. 131). The concept of dialectical thought, according to Goldmann (1971) is the category of totality. Totality is the idea that a phenomenon can be understood by inserting it into the larger structure. The dialectic has often been identified with the social transformation problem (p. 108). It can be concluded that worldview is one of the important points in genetic Structuralism. This research uses genetic Structuralism to find and understand Joseph Conrad's worldview on Imperialism in the *Heart of Darkness*.

## E. Imperialism

The term imperialism means the control of the weak by the rich and powerful, not necessarily through the exercise of direct authority (Stone, 1987, p. 57). According to Britannica (1998), Imperialism can be categorized into four forms. The first is economic Imperialism. This kind of Imperialism contains economic arguments. The theorists that convinced this theory are Vladimir Lenin and N. I. Bukharin (para. 6). The second is political Imperialism. This kind of Imperialism is related to the nature of human beings and human groups like the

state. The theorists that come up with this idea are Sir Francis Bacon, Machiavelli, Adolf Hitler, Benito Mussolini, and Ludwig Gumplowicz. Although they have different reasons, the conclusion of their idea is similar. They believe that Imperialism is part of the normal survival struggle. Those with superior attributes are expected to rule over everyone else (Britannica, 1998, para. 7).

The third is Military Imperialism. This kind of Imperialism is related to security and strategy. This Imperialism is used to expand the strategic areas by urging the native. It is not necessary to control the whole country because taking over the strategic areas meant controlling the whole country (Britannica, 1998, para. 8). The last is Cultural Imperialism—this kind of Imperialism is based on moral grounds, such as strong missionary implications. Cultural Imperialism is taking over the soul (*de geest, the mind*) of a country or national identity and changing it (Britannica, 1998, para. 9). However, the kind of Imperialism that is used in this research is economic Imperialism by Vladimir Ilyich Lenin.

According to Lenin (2005), Imperialism appears as the development and continuation of the characteristics of capitalism in general. Capitalism will become Imperialism if it reaches a certain stage and the highest of its development. On the economic front, the main point of this process is the shifting of free competition capitalism by monopoly capitalism. Free competition is the primary tool of capitalism and commodity production in general, whereas monopolies create industries on a large scale and shift small industries. A monopoly is a transition from capitalism to a higher system. From this



explanation can be concluded that Imperialism is the monopoly stage of capitalism (p. 66).

Lenin (1999) sums up five points of the characteristics of Imperialism. The first characteristic is the rising of production's concentration to its highest level that has generated monopolies that decided the economic life. The second is the merger of industrial capital with bank capital and the formation of a financial oligarch on the basis of finance capital. The third is distinguishing the capital exports, and commodity exports gain tremendous advantages. Then, the fourth is the creation of international capitalist monopoly associations that distribute the world among themselves. The last is the world's territorial division between the greatest capitalist powers is done (p. 66-67)

Furthermore, Lenin (1929) in Smith (1955) designs aspects of Imperialism.

*"The most significant aspects of this new patterns of capitalism are (1) the exploitation of the whole of existing society by a closed circle of financial-industrial oligarchs dominating all operations, both financial and industrial, of the entire capitalist economy; and (2) the invasion and capturing of all important strongholds of political power and influence by the new condottiere of capitalism: "The 'personal union' between the banks and industry is completed by the 'personal union' between both and the state." (Smith, 1955, p. 548).*

From the data above, it can be concluded that Imperialism controls all of the trading industries owned by the native. It could mean that the Imperialists are taking over the trading industries.

According to McDonough (1995), Lenin's concepts of Imperialism contribute as a result of the crisis in Marxist theory. This crisis was caused by the capitalist recovery from the Great Depression in Bernstein's revisionist response (p. 340). Unlike Lenin, Kautsky argues that Imperialism is a product of highly

developed capitalism. Imperialism is the desire of every industrial capitalist country to colonize vast agrarian regions and does not care about the country that inhabits the country. However, Kautsky's opinion was refuted by Lenin because it was incomplete. Although Imperialism can be interpreted as a tendency towards violence and reaction, the main character of Imperialism is not industrial capital, but financial capital (Lenin, 2005, p. 67).

#### **F. Joseph Conrad's Biography**

Joseph Conrad was born named Józef Teodor Konrad Korzeniowski. He was born on December 3, 1857, and died on August 3, 1924. He is a Polish-Britain writer who writes *Heart of Darkness*. He was the only child of his mother, Evelina Bobrowska, and his father, Apollo Korzeniowski is a writer, patriot, and translator of English and French literature. He became an orphan at twelve because of his parent's death of tuberculosis. Then, he moved to Cracow, Poland, and lives with his uncle, Tadeusz Bobrowski. Conrad started learning English, Latin, Greek as his next language after Polish and France in his twenties.

In 1874, Conrad travelled to Marseille in southern France and became a sailor at sixteen to escape from the Russian Empire as far as he could. He is an important hub of the Merchant Marine; thus, Conrad could find employment with several French vessels for the next years. Conrad's journey as a seaman is also his journey to find a home. As he later wrote, "we are all camped like bewildered travelers in a garish, an un-restful hotel" (Najder, 1930, p. 4). Then, in 1886 he passed his third mate's exam and earned a Master's certificate in the British Merchant Service. He also became a British Citizen.

According to Hochschild (2012), although Conrad never shows nor uses the word political struggle, Conrad was facing political struggle inside Conrad's soul. Conrad's ability to see the toll of conquest that is shown in the *Heart of Darkness* is occurred because of his past life. He was born to Polish at a time when Poland was snuffed out of existence as an independent nation. At that time, Poland was divided up by Russia, Austria, and Prussia. Conrad spent his childhood in Russia, where his father was exiled for leading a rebellion against Russian rule because of his father's political activities. Conrad's father was exiled along with his wife and Conrad to the province of Vologda in Northern Russia.

However, at the same time, Conrad was a loyal man to his adoptive country and a conservative man. His adoptive country, Britain, was the most extraordinary colonial power at that time. In the beginning, the novella, when Marlow, the narrator in the novella, sees a map of Africa, Marlow seems proud because the British Empire dominates Africa. Furthermore, Conrad wrote in a letter, "liberty ... can only be found under the English flag all over the world" (Conrad, 2017, p. xvii-xix).

## CHAPTER III

### FINDING AND DISCUSSION

This chapter aims to answer the problems of the study. In order to answer the problems of the study, this chapter will be divided into three, (1) explain the literary elements of Joseph Conrad's *Heart of Darkness*, (2) explain Imperialism in Joseph Conrad's *Heart of Darkness*, and (3) find Joseph Conrad's worldview on Imperialism in *the Heart of Darkness*.

#### A. The Literary Elements of Joseph Conrad's *Heart of Darkness*

##### 1. Plot

The plot is the sequence of events in the story. Joseph Conrad uses a subplot called frame narrative to explain the story. According to Stanton (1965), the subplot is the sequence of events that are different from the main plot. The subplot is used to complete the story by appearing to give closing comments. The frame narrative is one of the subplots where the main plot is framed or surrounded (p. 14). Thus the story becomes a story within a story. *Heart of Darkness* begins with a narrator who doesn't have an identity describing that he is currently in the cruising yawl called Nellie. The narrator, who doesn't have an identity, sometimes appears in the middle of Marlow's story and the ending of the story. He also describes some of the characters, the setting when he starts to listen to Marlow's story. This novella tells about Marlow's journey to Congo. Marlow's story is the main plot of this novella. The plot of this novella is made up of five elements; those are exposition, rising action, climax, falling action, and resolution.

### a) Exposition

The exposition opens the set of the scene in the story. It introduces characters, the setting, and the nature of the conflict. *Heart of Darkness* begins with “I,” that is currently with a group of men in the cruising yawl. The “I” or the narrator who doesn’t have an identity, explains the setting and characters in the same ship. Five of them are sitting together in the yacht, they are always telling each other stories, and Marlow is the greatest storyteller among them.

*His remark did not seem at all surprising. It was just like Marlow. It was accepted in silence. No one took the trouble to grunt even... (Conrad, 2017, p. 6).*

This novella is categorized into a frame narrative story. Thus, before Marlow recounts his journey to the Congo, Marlow explains the Imperialism that occurred in England, especially Thames River. The exposition of this novella stops when Marlow begins his story about Thames River with a dark tone the novella.

*“And this also,” said Marlow suddenly. “has been one of the dark places of the earth (Conrad, 2017, p. 5).*

Conrad’s worldview on Imperialism is depicted through Marlow’s view about Imperialism. Marlow explains that Imperialism is unethical behavior. It is proven from the data below.

*“... But these chaps were not much account, really. They were no colonists; their administration was merely a squeeze, and nothing more, I suspect. They were conquerors, and for that you want only brute force –nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get and for the sake of what was to be got. It was just a robbery with violence, aggravated murder on a great scale, and men going at it blind –as is very proper for those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter nose than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea –something you can set up, and bow down before, and offer a sacrifice to...” (Conrad, 2017, p. 7)*

According to the data, Marlow describes the cruelty of Imperialism in the story and justifies that those behavior is not right. Thus, through the data, Conrad

implied that he is against Imperialism. Furthermore, Conrad also mentions the form of Imperialism in the novella that is in line with Lenin's Imperialism. Lenin argues that although Imperialism can be interpreted as a tendency towards violence and reaction, the main point of Imperialism is financial capital.

In the exposition, Marlow also explains about his desire to explore the world. When Marlow was young, he liked to spend his time to see the map of South America, Africa, and Australia. In his teenage, Marlow was amazed by one of the rivers on the map, thus, he remembered that one of the trading companies traverse the river. It becomes Marlow's reason to find a job in one of the trading companies.

#### b) Rising Action

The rising action occurs when the conflict of the story starts arises. The rising action of the *Heart of Darkness* starts when Marlow receives a job from a trading company to pick up Mr Kurtz. Mr Kurtz is one of the Company's chiefs in Inner Station. Marlow goes to Africa using France Steamer. Then, Marlow arrived at the Company's Outer Station. Marlow sees the path that leading up to the hill. Throughout his way to the hill, Marlow sees some natives that are forced to work.

*"...They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking" (Conrad, 2017, p. 17).*

The data shows how Conrad depicted Imperialism in Africa. It shows how the white men exploit the African with violence. The exploitation held by the

company aims to monopoly the trade. This kind of Imperialism has similarities with Imperialism that was argued by Lenin.

Marlow intends to avoid the sight of people with chains by turning in his direction. Instead of walking directly to the path that leads him to the hill, Marlow decided to descend to the left side. However, Marlow encounters people who suffer. Their condition seems terrible when compared to people who have iron on their neck, and are connected with a chain.

*“Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, an all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a sight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die.” (Conrad, 2017, p. 18).*

Marlow witnesses people who are suffering from hunger and disease. The situation is depicted in the data below.

*“They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all of recesses of surroundings, fed on unfamiliar food, they sickened, became inefficient and were then allowed to crawl away rest...” (Conrad, 2017, p.18-19).*

In different paragraph, Marlow also describes the further situation about their condition in the data below.

*“Near the same tree two more, bundles of acute angles, sat with their legs drawn up. One, with his chin propped on his knees, stared at nothing, in an intolerable and appalling manner: his brother phantom rested its forehead, as if overcome with a great weariness; and all about others were scattered in every pose of controlled collapse, as in some picture of a massacre or a pestilence.” (Conrad, 2017, p.19).*

Then, Marlow decided to go to the station quickly. In the outer station, Marlow meets the company's chief Accountant and stays for 10 days. From the Accountant, Marlow began to know Mr Kurtz. The Accountant says that Mr Kurtz is the first-class agent in charge of a trading post. He added that Mr Kurtz is an

incredible person. The Accountant points out that Mr Kurtz also has a significant influence on the company in terms of collecting ivory.

*“... Further questions elicited from him that Mr Kurtz was at present in charge of a trading-post, a very important one, in the true ivory-country, at ‘the very bottom of there. Sends in as much ivory as all the others put together...’” (Conrad, 2017, p. 21).*

Marlow then continues his trip with sixty men the next day. They are going to travel for 200 miles by walk to get to Central Station. After 200 miles walk, Marlow finally reaches the Central Station. In Central Station, the first conflict has appeared. The kind of conflict that appeared is between Marlow and society. It occurs when Marlow’s steamer sunk. After reaching the Central Station, Marlow meets white people with sticks in their hands; they say that Marlow’s steamer sinks in the bottom of the river. Before Marlow could ask what happened to the steamer, one of them ordered Marlow to meet the Manager and said that the Manager waits for him. Marlow assumes that the Manager was planning to sink Marlow’s steamer because two days ago, the Manager and the white men in the Central Station use the steamer and sank the steamer. Marlow assumes that the Manager was sinking his steamer to delay his departure to the Inner Station to pick up Mr Kurtz.

The Manager explains to Marlow that he heard a rumor about Mr Kurtz in Inner Station. The rumor says that Mr Kurtz was sick. The Manager hopes that the rumor was not true.

*“...Then he began again, assuring me Mr Kurtz was the best agent he had, an exceptional man, of the greatest importance to the Company;...” (Conrad, 2017, p. 25)*

While in Central Station, Marlow learns more about Mr Kurtz from the Brickmaker. The Brickmaker said that Mr Kurtz would be an assistant manager because of his hard work, and the Brickmaker adds that in two years, Mr Kurtz



could be a manager. Although Marlow himself would not admit that he is interested in Mr Kurtz, he accidentally digs up more information about Mr Kurtz.

*“... I wasn’t very interested in him. No. still, I was curious to see whether this man, who had come out equipped with moral ideas of some sort, would climb to the top after all, and how he would set his work when there” (Conrad, 2017, p. 34)*

Marlow began to show his interest in Mr Kurtz’s work and was curious about how Mr Kurtz does all of his work until he reach the deepest station in Congo. Therefore, Conrad’s worldview on Imperialism is slightly changed. Then, After Marlow repaired the steamer; he continues his trip to Inner Station to pick Mr Kurtz. Once in the evening, Marlow heard the Manager and some people talk about Mr Kurtz. From the dialogue, it can be concluded that they feel threatened by Mr Kurtz’s success in collecting ivory. Later on, about one and a half miles from Mr Kurtz’s station, Marlow’s steamer is attacked by the native using arrows, and the helmsman is dead by the spear. When Marlow blows his whistle, the attack starts to ease off. Afterward, from the forest, a sad lament is heard. The lament sounds sorrowful and desperate.

Although it’s hard to admit, Marlow feels disappointed because he thinks that Mr Kurtz might be dead because of the same attack. Thus, Marlow couldn’t meet and talk with Mr Kurtz.

*“I couldn’t have been more disgusted if I had travelled all this way for the sole purpose of talking with Mr Kurtz” (Conrad, 2017, p. 53).*

Marlow explains the reason why Marlow feels disappointed when he thinks he cannot meet Mr Kurtz. Through Marlow’s explanation, it can be concluded that Marlow’s desire to meet Mr Kurtz is gradually increased. He even read Mr Kurtz’s report to the International Society for the Suppression of Savage Custom, and the report will be used for future guidance.

*“... But it was beautiful piece of writing. The opening paragraph, however, in the light of later information, strikes me now as ominous. He began with the argument that we whites, from the point of development we had arrive at, ‘must necessarily appear to the [savages] in the nature of supernatural beings—we approach them with the might of deity,’ and so on, so on. ‘By the simple exercise of our will we can exert a power for good practically unbounded’” (Conrad, 2017, p. 57).*

Conrad’s worldview on Imperialism is slightly changed after Marlow read Mr Kurtz’s report to the International Society for the Suppression of Savage Custom. Marlow agrees with Mr Kurtz’s opinion in his report that their arrival in Congo will provide a positive impact on Africa, especially Congo. This opinion is strengthened by the existence of the Congo Free State in the 1880s. Congo Free State is a private project held by the King of Belgian, King Leopold II, and European investors. Leopold uses his control to perform forced labor on the natives to exploit the natural resources of Congo, especially ivory and rubber. In *Heart of Darkness*, Mr Kurtz does everything to collect ivory. Congo Free State and Mr Kurtz’s arrival in Congo aims to trade. However, they abuse their power and use it to rule to Congo people.

The second conflict that appeared is between Marlow and society. It occurs before Marlow reaches the Inner Station. Before he reaches the Inner Station, Marlow’s steamer is attacked by the native using arrows. Later on, Marlow learns that the attack occurs because of Mr Kurtz. The attacks on the steamer cause the death of the helmsman. After the helmsman died, Marlow throws away the helmsman’s corpse to the river. After all, the corpse will rot stink the steamer. Marlow thought that saving the corpse in the steamer is not good.

Marlow continues his trip until Marlow finally arrives in the Inner Station and meets a Russian that reminded him of Harlequin because the Russian’s

clothes are full of bright color patches. Afterward, Marlow steers alongside and tucks the Russian in. According to the Russian, Mr Kurtz spends most of his time in the jungle to collect ivory. The Russian adds that Mr Kurtz uses an improper strategy to collect the ivory. Even the Russian once threatened being shot by Mr Kurtz if the Russian didn't allow Mr Kurtz to own his ivory.

*"... He declared he would shoot me unless I gave him the ivory and then cleared out of the country, ..."* (Conrad, 2017, p. 65).

According to the Russian's story, Marlow is aware that the Russian adore Mr Kurtz. Thus, the Russian always excuses destructive impacts that emerge in the Inner Station. Previously, Marlow had seen stakes that have the carving at the edge. Marlow then pointed his glasses from post to post to get a clear view. He realizes that the round-shaped carving at the edge of the stake is actually a human's head.

#### c) Climax

Arriving in the Inner Station, Marlow saw the campsite surrounding the Inner Station. Marlow could sense that Mr Kurtz has considerable influence in this place. The climax of the story occurs when the tension in the story arises. Marlow finally meets Mr Kurtz around the corner of the house on the stretcher. Suddenly, from around the corner of the house, a group of people appeared with a stretcher in their midst. When a yowl is heard and naked humans with spears, bows, and shields began to fill the open ground near the dark forest that had been silent. The naked humans come with wild glares and savage movements. The stretcher carried Mr Kurtz, and his condition was terrifying. He looks ill; his body is too thin, unable to walk; even sitting is difficult.

*“The knot of men with the stretcher had stopped too, half-way to the steamer, as if petrified. ‘Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,’ I said. I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been dishonouring necessity.” (Conrad, 2017, p. 68).*

The atmosphere when the naked people with weapons in their hands rush up is very tense. Marlow’s annoyance toward the situation is expressed in the text above. The crowd dispersed as Mr Kurtz speaks. Therefore, Marlow’s team talks with Mr Kurtz. Mr Kurtz refused to be taken home and said that Marlow’s team came just to save the ivory.

Furthermore, the Manager took Marlow out and talked to him. Conrad’s worldview on Imperialism can be seen through the Manager and Marlow’s dialogue. Marlow implies that Mr Kurtz is an incredible person.

*“ ‘Nevertheless I think Mr Kurtz is a remarkable man,’ I said with emphasis.” (Conrad, 2017, p. 72).*

Moreover, Conrad’s worldview on Imperialism is implied in the narration that Marlow said after their conversation.

*“I found myself lumped along with Kurtz as a partisan of methods for which the time was not ripe. I was unsound! Ah! But it was something to have at least a choice of nightmares.” (Conrad, 2017, p. 72).*

This statement proves that Conrad’s worldview on Imperialism is equivocal. He implies that being on the Imperialism side was a bad thing to choose, yet he would not regret his choices. Through his worldview on Imperialism, Conrad implied how life works. Life is not only about which side should be chosen, life is about how to get through it. It is shown in the data below.

*“... I did not betray Mr Kurtz –it was ordered I should never betray him it was written I should be loyal to the nightmare of my choice. I was anxious to deal with this shadow by myself alone –and to this day I don’t know why I was so jealous of sharing with anyone the peculiar backness of that experience.” (Conrad, 2017, p. 74).*

The conflict starts to arise when Mr Kurtz was nowhere to be found in the middle of the night. The conflict that appears in this situation is the conflict between Marlow and Mr Kurtz. Mr Kurtz is trying to run away in order that Marlow and the pilgrims couldn't take him to Europe, and he will stay in the forest. When Marlow wakes up in the middle of the night, Marlow couldn't find Mr Kurtz in his place. Once Mr Kurtz got on the riverside, he sees a wide trail walk over the grass. Marlow perceives it was Mr Kurtz's trail because Mr Kurtz is unable to walk, so Mr Kurtz is definitely crawling. The moment Marlow found Mr Kurtz, he tried to persuade Mr Kurtz to return to Europe. Marlow pledge that Mr Kurtz will be a success when he reaches Europe.

*"'I had immense plans,' he muttered irresolutely. 'Yes,' said I;... 'I was on the threshold of great things,' he pleaded, in a voice of longing, with a wistfulness of tone that made my blood run cold. 'And now for this stupid scoundrel—' 'Your success in Europe is assured in any case,' I affirmed, steadily." (Conrad, 2017, p. 76).*

Marlow's word manages to persuade Mr Kurtz to get back to Europe. Even though Marlow's word seems like a normal conversation, but actually, those words are devastating words for Mr Kurtz. To leach, Mr Kurtz means to stop all of the terror in the Inner Station. Marlow realizes that in order to fight all of the terror and weirdness in Inner Station, he should conquer the person who rules this station.

Afterward, Marlow carries Mr Kurtz to his stretcher on the couch. Once in the morning, when the ship is broke down on their way to get back to Europe, Mr Kurtz gave a packet of papers and a photograph to Marlow. Mr Kurtz asks Marlow to keep his packet because the Manager always tries to pry Mr Kurtz's

box. In the evening, Mr Kurtz said that he lay in the dark and waiting for his death. The last word that Mr Kurtz said before dead is “The horror!”

*“... 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!’ (Conrad, 2017, p. 80).*

The peak of the conflict occurred when Mr Kurtz died. Even though Marlow stays still in his place when the pilgrims and Manager approaches Mr Kurtz after the assistant Manager announces Kurt’s death, Marlow contemplates how desperate it is when Mr Kurtz faces death. Marlow depicts Mr Kurtz’s sorrow before he is dead in detail in the paragraph below.

*“... I have wrestled with death. It is the most unexciting contest you can imagine. It takes place in an impalpable greyness, with nothing underfoot, 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.” (Conrad, 2017, p. 81).*

The data describe how Marlow feels about Mr Kurtz’s death. Conrad’s word choices could describe the situation clearly.

#### d) Falling Action (Dénouement)

The falling action of the plot is when the intensity of the story begins to ease off. The falling action of *Heart of Darkness* occurs when Marlow arrives in Europe. One day after Marlow back to Europe, a man comes to him. The man intends to retrieve Mr Kurtz’s certain documents and said that the company has the right to own the documents. However, Marlow refuses to hand over Mr Kurtz’s documents to the company. Marlow conveys that the documents were not related to commerce or administration. Afterward, Marlow provides the man with a report that was torn on its last page by Marlow, and the report is called *Suppression of Savage Customs*. However, the man disposes of the report and

says that the report wasn't what he meant. Two days later, Mr Kurtz's cousin comes and takes family letters and unimportant memoranda.

The last person who comes to Marlow is a journalist. Marlow offers the journalist the famous report to be published after the journalist explicates his opinion about Mr Kurtz's speaking ability that easily attracts people. Therefore, the remaining packet includes some letters and a girl's picture. Marlow decided to find the girl in the portrait in order to return the picture. The girl in the picture is Mr Kurtz's fiancée. When Marlow meets the girl, she is still buried in her sorrow. Moreover, the girl's sorrow can be perceived by Marlow to the point where he feels that Marlow died a moment ago.

*"'His last word—to live with,' she murmured. 'Don't you understand I loved him—I loved him—I loved him!'"*

*"I pulled myself together and spoke slowly*

*"'The last word he pronounced was—your name' (Conrad, 2017, p. 89)*

Marlow decided to lie about Mr Kurtz's last word because he thinks that the girl might discourage it. Furthermore, Marlow couldn't tell the truth and protect Mr Kurtz's image.

#### e) Stable Situation (Resolution)

The resolution of the story is how the author ends the story. In *Heart of Darkness*, the resolution occurred after Marlow lied about Mr Kurtz's last word before he died.

*"It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. 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 too dark—too dark altogether..." (Conrad, 2017, p. 89)*

Finally, the anonymous narrator wrapped up the story by showing Nellie's condition after Marlow stops telling the story.

*"Marlow ceased, and sat apart, indistinct and silent, in the pose of meditating Buddha. Nobody moved for a time. "We have lost the first of the ebb," said the Director, suddenly. I raised my head. The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky—seemed to lead into the heart of an immense darkness." (Conrad, 2017, p. 89).*

## 2. Character

There are two types of characters; those are major character and minor character. Major character plays the most important role in the story. In contrast, a minor character helps the main character in the storyline. The major character in *Heart of Darkness* is Marlow and Mr Kurtz. Charlie Marlow, or known to be Marlow, is described as a man who followed the sea by the anonymous narrator or Marlow's audience. Marlow is a sailor. He once works as a captain in a steamer to assist Mr Kurtz from Inner Station in Congo. Throughout the story can be seen that Marlow is an observer and loyal man in his work to the very end of the story.

*"I did not betray Mr Kurtz—it was ordered I should never betray him—it was written I should be loyal to the nightmare of my choice. ..."* (Conrad, 2017, p. 74)

*"... I remained to dream the nightmare out to the end, and to show my loyalty to Mr Kurtz once more. ..."* (Conrad, 2017, p. 81).

*"Perhaps it was an impulse of unconscious loyalty, or the fulfillment of one of these ironic necessities that lurk in the facts of human existence."* (Conrad, 2017, p. 84)

Joseph Conrad reflects himself as Charles Marlow in the novella. It can be provided with the fact that Conrad was sailed to Congo River, Africa, in 1890 before he started to write *Heart of Darkness*. The worldview of the author can be seen through how Marlow reacts to Mr Kurtz, who reflects as the Imperialist.



Another major character is Mr Kurtz. He is the chief of the Inner Station. His job is to collect ivory for the company. He is famous for his speaking ability, great paint, and his ability to collect ivory. Mr Kurtz has the ability to be a great leader, but he becomes obsessed with collecting ivory and uses his power. Marlow describes Mr Kurtz as a universal genius. Mr Kurtz is the representation of Imperialism in the *Heart of Darkness*.

The minor character that appears in the *Heart of Darkness* is the Accountant, the Manager, the Brickmaker, the Helmsman, and the Russian/Harlequin. The Accountant works in the Outer Station. Marlow describes him as the white man who uses formal dresses in the middle of demoralization. The next minor character is the Manager. The manager works in Central Station. Marlow describes the Manager as a white man who has blue eyes. Then, the Brickmaker is Marlow's source of information about Mr Kurtz. The fourth minor character is the Helmsman; he is the African young man that follows Marlow in the steamer. Finally, the last minor character is the Russian/Harlequin; he is Mr Kurtz's student.

### 3. Setting

The setting is where the story takes place, and it is included time, location, and atmosphere. In *Heart of Darkness*, the first setting takes place in the yawl called The Nellie in Thames River. The first setting is the place where the anonymous narrator starts the story. The unnamed narrator is currently in the yawl with Marlow and other people. *The Heart of darkness* is a frame narrative story. Thus, this novella has two different narrators and different places.

*"The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest" (Conrad, 2017, p. 4).*

*"The sea-reach of the Thames stretched before us like the beginning of an interminable waterway." (Conrad, 2017, p. 4)*

The second setting takes place in the Congo River, and Congo, Africa. Conrad was one of the steamers in the Belgian trading company to the Congo River. Conrad uses Africa as a setting because Africa, especially Congo, is the historical place where Imperialism is held. In the 1880s, the King of Belgium, named King Leopold II with European investors, held a private project called Congo Free State. Leopold uses his control to perform forced labor on the native in order to exploit the natural resources of Congo, especially ivory and rubber. In *Heart of Darkness* Mr Kurtz does everything to collect ivory. Congo Free State and Mr Kurtz's arrival in Congo aims to trade. However, they abuse their power and use it to rule to Congo people.

#### 4. Theme

The theme can be found through the discussion that is often mentioned in the novella. This novella frequently discussed the depiction of Imperialism in Congo. This novella describes Imperialism as extortion with harshness. This statement can be proved from the data.

*"It was just robbery with violence, aggravated murder on a great scale, and men going it blind—as is very proper for those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much." (Conrad, 2017, p. 7).*

Therefore, Imperialism also tends to exploit human resources to rule the country.

It could be proved from the data below.

*"They were no colonists; their administration was merely a squeeze, and nothing more, I suspect. They were conquerors, and for that you want only brute force—nothing to boast*

*of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get and for the sake of what was to be got.’ (Conrad, 2017, p. 7).*

The novella also mentioned how horrible the practice of Imperialism in Congo was. The data depicts the condition of natives that are forced to work without being properly paid. Some of the natives also suffer from physical health and starving.

*“They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest.” (Conrad, 2017, p. 18-19).*

According to the report written by Mr Kurtz for the International Society for the Suppression of Savage Custom, he asserts that the arrival of white people could obtain unlimited power for good. This report aims to guide the future members of the society.

*“He began with the argument that we whites, from the point of development we had arrived at, ‘must necessarily appear to them [savages] in the nature of supernatural beings –we approach them with the might as of deity,’ and so on, and so on. ‘By the simple exercise of our will we can exert a power for good practically unbounded,’ etc., etc.” (Conrad, 2017, p. 57).*

Conrad also mentioned the idea behind their arrival at the beginning of the story. The whites’ arrival is based on their idea to rule over the country and use violence to get what they want.

*“What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea –something you can set up, and bow down before, and offer a sacrifice to ...” (Conrad, 2017, p. 7).*

According to the data, the theme in the novella is the depiction of Imperialism in the Congo because this novella frequently discussed Imperialism and how Imperialism affected the environment.

## B. Literary Devices

### 1. Title

Conrad's *Heart of Darkness* title has several meanings. The literal meaning of this novella could be Marlow's journey to the dark place on the map. The dark place on the map means that the place has not been explored yet. The darkness of this place is also depicted when Marlow's steamboat is attacked by the native. Another meaning is related to Imperialism in Congo Africa. Mr Kurtz is expected to be the man who civilizes the African native and educate them. However, Mr Kurtz is using his power to get the ivory.

### 2. Point of View

Joseph Conrad is using two different points of view because this novella is categorized as a frame narrative. Thus, there are two points of view. The first point of view can be categorized as the First Person Point of View. It is categorized as the First Person Point of view because this point of view uses "I."

*"Between us there was, as I have already said somewhere, the bond of the sea. Besides holding our hearts together through long periods of separation, it had the effect of making us tolerant of each other yarns-and even convictions" (Conrad, 2017, p. 3).*

This point of view appeared in this novella as the narrator that opens and describes the setting in the novella, and also sometimes describes the situation when Marlow breaks from telling his adventure. This point of view mostly emerges at the beginning of the novella and the ending of the novella. However, there is no more detailed information about this narrator. This narrator is one of the people that are in the same place where Marlow is telling his trip to Congo. It means that this narrator not only tells the whole situation but also listens to

Marlow's story about his adventure to Congo. The interesting point of this narrator is that as if the reader of this novella is a part of this novella.

The second point of view is Marlow when he starts telling his adventure to Congo. The main point of this novella will be taken from Marlow's story. Marlow is the main narrator and one of the characters in this novella. Marlow first appeared in the fourth paragraph.

*"... Marlow sat cross-legged right aft, leaning against the mizzenmast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol." (Conrad, 2017, p. 3-4).*

This point of view is also categorized as First Person Point of View because Marlow uses "I" when he narrates his story. Also, he depicts his story according to his point of view, but he can't depict the point of view of other characters.

### 3. Style and Tone

*Heart of Darkness* is a unique novella. Thus, to gain more understanding, the use of literary devices in the novella is necessary. According to Stanton (1965), style is the way how the author uses the language (p. 30). Although two authors use the same setting, plot, and character, the result of the story will be different because the language used by them will be different in rhythm, humor, complexity, figurative language, etc. Joseph Conrad uses a descriptive style in the *Heart of Darkness*. Conrad's style in describing the situation or location is interesting. It is composed of a complex diction selection, yet magnificent. The complicated description can be seen in the following quotation.

*"The water hove pacifically; the sky, without a speck, was a benign immensity of unstained light; the very mist on the Essex marshes was like a gauzy and radiant fabric, hung from the wooded rises inland, and draping the low shores in diaphanous folds" (Conrad. 2017, p. 4.)*

The figurative language mostly used by Joseph Conrad in the heart of darkness is hyperbole and personification. The hyperbole in the novella aims to liven up and point out the detail of the situation in Marlow's narrative.

*"His voice lost itself in the calm of the evening, the long shadows forest had slipped down hill while we talked, had gone far beyond the ruined hovel beyond the symbolic row of stakes. All this was in the gloom, while we down there were yet in the sunshine, and the stretch of the river abreast of the clearing glittered in a still and dazzling splendor, with a murky and overshadowed bend above and below..."* (Conrad, 2017, p. 68)

Figurative languages that emerge in the paragraph above are hyperbole and personification. The sentence "the forest had slipped" is personification, and the sentence "the river abreast of the clearing glittered in a still and dazzling splendour" contains hyperbole. "The forest had slipped" is categorized as personification because the forest couldn't move, while the word "slipped" contain a move in its meaning.

The tone that is used in the *Heart of Darkness* is equivocal. From the beginning of the story, when Marlow started to hear Mr Kurtz's story, Marlow admires Mr Kurtz's hard work and his boldness to explore the darkest side of the map. On the other hand, Marlow is also disappointed by the effect that Mr Kurtz had on Africa.

*"...The thing was to know what he belonged to, how many powers of darkness claimed him for their own. That was the reflection that made you creepy all over. It was impossible—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..."* (Conrad, 2017, p. 55).

The data shows that what Mr Kurtz has done in Congo had a terrible impact on African society. Through the tone used by Marlow when he portrays the brutality of Imperialism, Marlow seems annoyed. Even though Marlow defines himself that he isn't on Mr Kurtz's side, he also emphasizes that Mr Kurtz is not his role model, yet in the end, Marlow protects Mr Kurtz's image.

“... I suppose it did not occur to him Mr Kurtz was no idol of mine.” (Conrad, 2017, p. 67).

From the data above, it can be seen that Conrad’s worldview on Imperialism based on the tone that is used in the story is equivocal. On one side he disagrees with the effect of Imperialism in Congo, but on another side, he also defends Mr Kurtz who depicts Imperialist in front of Mr Kurtz’s fiancé.

### **C. Form of Imperialism in the *Heart of Darkness***

Imperialism is an idea to take over or rule the poorer by extorting their wealth and resources. Imperialism occurs due to several forms, and one of them occurs due to economic reasons. That kind of Imperialism has a similarity with Imperialism explained by Lenin. According to Lenin (2005), Imperialism appears as the development of economic capitalism (p. 66). Furthermore, Marx and Lenin state that the result of Colonialism and Imperialism affects the development of the economy and modernization of the suburban area. In *Heart of Darkness*, Conrad mentions.

*“What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea—something you can set up, and bow down before, and offer a sacrifice to ...”* (Conrad, 2017, p. 7).

It could mean that the practice of Imperialism in *Heart of Darkness* is based on the idea. Therefore, Lenin (1929) in Smith (1955) designs aspects of Imperialism. Lenin states that all financial and industrial operations are controlled by the oligarchs (p. 548). An oligarch is a form of government that its political power controlled by a small group of elites. This is in line with the control of each station by the trading company where Mr. Kurtz works. In *Heart of Darkness*,

there are three stations. The first station is called the Outer Station, this station is held by the Chief Accountant.

*“When near the buildings I met a white man, ... I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clear silk necktie, and varnished boots. No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand.” (Conrad, 2017, p. 19).*

The data shows that the Outer Station is held by a white man. The white man dresses well, while on Marlow’s way to the Outer Station, he witnesses people dying. Afterward, the second station named the Central Station is held by the Manager who comes along in Marlow’s steamer to pick up Mr. Kurtz. The Manager is mentioned by Marlow that he has blue eyes. Finally, the last station was held by Mr. Kurtz. He is half-French and half-English, Marlow mentions:

*“All Europe contributed to the making of Kurtz” (Conrad, 2017, p. 56).*

However, they rule the poorer country is for economic reasons. Lenin (2005) states that although Imperialism can be interpreted as a tendency towards violence and reaction, the main point of Imperialism is financial capital. In Joseph Conrad’s *Heart of Darkness*, Imperialism also happens due to financial reasons (p. 67). To get what they want, the imperialists use their power to rule the country, and when it happens, the imperialists tend to exploit the human resources by forcing them to work. That kind of Imperialism is depicted in the *Heart of Darkness*; it was stated by Marlow at the beginning of the story.

*“They were no colonists; their administration was merely a squeeze, and nothing more, I suspect. They were conquerors, and for that you want only brute force—nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get and for the sake of what was to be got.” (Conrad, 2017, p. 7).*



Hence, Marlow interprets the definition of Imperialism in the novella. He states that Imperialism is appropriation with harshness. Through Marlow's words, Marlow seems annoyed toward the Imperialist.

*"It was just robbery with violence, aggravated murder on a great scale, and men going it blind—as is very proper for those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much."* (Conrad, 2017, p. 7).

Conrad portrays the figure of Imperialist in Mr. Kurtz because Mr. Kurtz's departure to Congo is actually due to financial reasons, and it was explained in the story. First is when Marlow when he is contemplating Mr. Kurtz's death. Mr. Kurtz was trying to get what he wants; thus, he can be recognized by the people around him.

*"... I had heard that her engagement with Mr 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 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."* (Conrad, 2017, p. 87).

The second occurs when Marlow persuades Mr. Kurtz after Mr. Kurtz attempts to run away from the house where Marlow and the team stay overnight. It is strengthened by the reason why Mr. Kurtz refused to back to Europe and led the native to attack Marlow's steamer before he gets to the Inner Station, where Mr. Kurtz lives. Mr. Kurtz thinks that he is almost succeeding in getting his ambition. Mr. Kurtz thought if he stays in the Inner Station, he will get all of his desire.

*"'I was on the threshold of great things.' He pleaded, in a voice of longing, with a wistfulness of tone that made my blood run cold. 'And now for this stupid scoundrel—' 'Your success in Europe is assured in any case,' I affirmed, steadily."* (Conrad, 2017, p. 76).

To persuade Mr Kurtz, Marlow does not need his power; Marlow needs to convince Mr Kurtz that his success is guaranteed in Europe. Even though

Marlow's word was only a common word, however, for Mr Kurtz, those words could affect him and calm him down. Afterward, Mr. Kurtz agreed to back to Europe. It is clear that Mr. Kurtz's departure to Inner Station in Congo is due to financial reasons. Mr. Kurtz's intention in Congo is to get more ivory; thus, he can be recognized. His greed drives him to do everything in order to collect the ivory.

European Imperialism in Africa occurs in the early 1880s. Also, in the 1880s, King Leopold II and European investors held a project called Congo Free State. The project aims to collect ivory, rubber, etc. To assemble the ivory, King Leopold II uses his rule to perform forced labor. The forced labor held by the imperialists is also represented in the *Heart of Darkness*. *Heart of Darkness* was published in 1899. This novella is written based on Joseph Conrad's trip to Congo in 1890. In *Heart of Darkness*, Conrad depicts the brutality of Imperialism.

*"They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest."* (Conrad, 2017, p. 18-19).

The data above depicts human exploitation in Africa. The natives were forced to work, given improper food, and had no guarantee for their health. From the data above, could be conveyed that the effect of Imperialism in Congo is dreadful. It is compatible with Lenin's thoughts about Imperialism. Even though Imperialism can be interpreted as a tendency towards violence, but financial capital is the main character of Imperialism (Lenin, 2005, p. 67).

In brief, the form of Imperialism in *Heart of Darkness* is economic Imperialism. It is provided with the presence of three stations in the Congo that is headed by the Europeans. It could mean that in the novella, the financial and industrial operation is controlled by the oligarchs. Mr. Kurtz's ways of collecting ivory also reflect imperialism in the *Heart of Darkness*. This data is strengthened by Lenin's statement; he explains that although imperialism can be interpreted as a tendency towards violence and reaction, the main point of imperialism is financial capital. Besides, during Marlow's journey to the deepest station where Mr. Kurtz lives, Marlow witnessed the bad effect of Imperialism that done by the white people to the native in order to get what they want.

#### **D. Joseph Conrad's Worldview on Imperialism in the *Heart of Darkness***

Conrad depicts his worldview on Imperialism through the main character named Marlow. The worldview of Conrad can be seen through the way Marlow perceives and reacts to Mr. Kurtz because he is the representation of Imperialism in Congo. Conrad's worldview also can be seen through the way Marlow responds to the cruelty of Imperialism in the *Heart of Darkness*. Conrad reflects himself as the main character named Marlow. In the *Heart of Darkness* Marlow is described as the man who still followed the sea, and also an adventurer. It means that Marlow spent his life in the sea. Marlow's background as the seaman has similarities with Conrad's background. Conrad starts his career as a seaman at a young age, and he spent his youth on the boat. Later on, after he retired from his career as a seaman, Conrad finally starts a family and often travels with his family. In the *Heart of Darkness*, the narrator explains that Marlow is different

from his class as a seaman. Most of the seamen lead retire from their career and start a family. It is explained in the data below.

*“The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer too, while most seamen lead, if one may express it, a sedentary life.” (Conrad, 2017, p. 5).*

According to Najder (2007), Conrad used to work in the Belgian Congo for one and a half years from June 1889 until December 1890 (p. XXI). When Conrad worked in Congo as a seaman to a Belgian Company, Congo is under the reign of King Leopold II where forced labor is held and the practice of Imperialism in Congo occurred.

Conrad then published *Heart of Darkness* that used Congo as the setting. The story was first published as a serial story in 1899 in Blackwood’s Magazine. In the novella, Conrad depicts the atrocity of Imperialism. The novella tells about a character named Marlow who narrates his journey to Congo. Marlow’s journey aims to come after Mr. Kurtz. Mr. Kurtz is the chief in Inner station, and he is famous in other stations because of his success in collecting ivory in large quantities. At the beginning of Marlow’s story, Conrad seems reluctant to the imperialist side. Also, he depicts the brutality of Imperialism in his way to reach the first station. Conrad argues that Imperialism is like robbery, the imperialists get what he wants through coercion under the guise of an idea to improve the country.

However, after getting to know more about Mr. Kurtz, Marlow starts impressed by Mr. Kurtz. Thus, his speculations about Mr. Kurtz become different. Start from Marlow’s response to Mr. Kurtz’s report to the International Society for the Suppression of Savage Custom. The report talks about a method to

approach the native. Marlow was impressed by how Mr. Kurtz used peroration and said that Mr. Kurtz's word makes him enthusiastic. The turning point of Marlow's perception of Mr. Kurtz occurs after his talk with the Manager. Marlow states it in the text below.

*"... I found myself lumped along with Mr Kurtz as a partisan of methods for which the time was not ripe. I was unsound! Ah! But it was something to have at least a choice of nightmares." (Conrad, 2017, p. 72).*

Although it was not clear whether Marlow is on Mr. Kurtz's side/imperialism side or against Imperialism, he implicitly said that being on Mr. Kurtz's side was a bad thing to choose, yet he would not regret his choices. It could mean that the author states that he stands for Imperialism implicitly. However, before the story ends, Conrad's value of Imperialism is a bit changed. His choice of words still tends to resist Imperialism, but through Marlow, Conrad states that he could never regret meeting Mr. Kurtz.

*"... I did not betray Mr Kurtz –it was ordered I should never betray him it was written I should be loyal to the nightmare of my choice. I was anxious to deal with this shadow by myself alone –and to this day I don't know why I was so jealous of sharing with anyone the peculiar backness of that experience." (Conrad, 2017, p. 74).*

Conrad's worldview might happen because of Conrad's background. Conrad used to live under Russian rule, and even his family was exiled to Northern Russia. Later, when he is 29 years old, he gets his British citizenship. Goldmann (1977), states that a worldview is a form of collective group consciousness that unites individuals into a group that has a collective identity (Damono, 1977, p. 27). According to the definition of worldview, it could mean that Conrad's value of Imperialism is based on the society where he used to live and where his present society.

According to Hawkins (1979), Conrad's attitude on imperialism is complicated because Conrad treats each case differently. Through his letters and essays can be seen his various opinion about imperialism depends on the discussed colony and the issue that was addressed. The example of the complexity of Conrad's attitude on imperialism can be seen through his letter about the Boer War in South Africa to Cunningham Graham and Angele Zagorska. His letter to Graham contains his resistance to imperialism, while in his letter to Zagorska, Conrad states that liberty could only be found under the English flag (p. 293).

The complexity of attitude toward imperialism occurs because in the 1890s when the novella was published, imperialism is not considered wrong. Hawkins (1979) states that the popular assumption spread at that time is that the Africans and Asian were primitive and barbaric (p. 294). Thus, imperialism is not considered a wrong move. The popular assumption among European about African and Asia strengthened Conrad's worldview about imperialism because the worldview is considered as the collective consciousness of a group that is attached to the individual.

Conrad's worldview is also portrayed in the tone that he uses in the *Heart of Darkness*. Generally, the author conveys the tone through his choice of words or the point of view about the topic that is discussed in the story. In *Heart of Darkness*, Conrad portrays the cruelty of Imperialism in Congo, Africa. From the previous discussion about tone, the tone in the *Heart of Darkness* is equivocal or ambivalent. With Conrad's style of writing the *Heart of Darkness*, the horror of Imperialism can be clearly described, because he constantly uses the figure of

speech. Thus, the situation of the story can be convinced clearly. Although Conrad is also detailed in describing the situation, the choice of words used by Conrad also ambiguous in showing his inclination towards Imperialism. Thus, it is not absolutely certain whether Conrad is on the Imperialism side or against Imperialism.

Using Congo as the setting in the *Heart of Darkness* is strengthened Conrad's worldview on Imperialism because Conrad once sails in the Congo River for the Belgian trading company. Conrad sailed to the Congo River in 1890 before he started to write *Heart of Darkness*. Therefore, Conrad uses Congo as the setting to prove that Imperialism occurs in Congo during that time. It is reinforced by the Congo Free State's existence in The Republic of Congo in the 1880s. Congo Free State is a private project headed by King of Belgian, King Leopold II, and held by some European investors.

Congo Free State established aims to exploit the natural resources of Congo, especially ivory and rubber. They exploit not only natural resources but also exploit human resources. Thus, they will get more profit with fewer expenses. In *Heart of Darkness*, Mr Kurtz does everything to collect ivory. Congo Free State and Mr Kurtz's arrival in Congo have the same purpose; trade. However, they abuse their power and use it in order to rule the Congo native.

To sum up everything that has been stated so far, Conrad's worldview is equivocal. On one side, Conrad seems against Imperialism that is influenced by his experience of living under Russian rule. It is portrayed at the beginning of the story when Marlow starts his journey, and he witnesses the bad impact of

Imperialism in Congo. He also explained the cunning of the imperialists' tactics to get what they want. However, on the other side, Conrad seems to stand for imperialism because he also lives and gets his citizenship in England where imperialism does not consider wrong. It is depicted from Marlow's action when he is admiring Mr Kurtz's hard work to get to the Inner station even though the road was not easy. Marlow also praised Mr Kurtz's report about a method to approach the native. Furthermore, at the end of the story, Marlow chooses to cover up all of Mr Kurtz's misconduct in Congo.

According to the analysis that has been elucidated, can be concluded that through Conrad's worldview, he wants to show what life is like. Life is not only about which side should be chosen, life is about how to get through it. No matter how harsh life is, it still needs to be passed. Through this novella, Conrad gives the readers freedom in deciding their choices to believe what the readers want to believe. He does not lead the readers to side with imperialism or against imperialism.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter sums up the finding and discussion of Conrad's worldview on Imperialism in the third chapter. This chapter consists of a conclusion and suggestion. The conclusion resumes the result of the analysis from the third chapter. Moreover, in suggestion, the researcher suggests the future researcher arrange another research in the future.

#### A. Conclusion

After analyzing the novella in the previous chapter, the researcher could draw a conclusion from the finding and discussion. The researcher finds the literary elements of Joseph Conrad's *Heart of Darkness*, Imperialism in Joseph Conrad's *Heart of Darkness*, and Joseph Conrad's worldview on Imperialism in the *Heart of Darkness*. The literary elements of the novella conclude facts, themes, and literary devices. The facts consist of plot, character, and setting. Whereas, literary devices consist of the title, points of view, and style & tone. The character in the facts reveals that the main character named Marlow works in one of a trading company to sail in the Congo River and pick up Mr Kurtz in one of the stations in Congo.

Furthermore, the plot tells about the storyline of the novella, also can be found the conflict in the *Heart of Darkness*. The conflict in the *Heart of Darkness* occurs between Marlow and society, and between Marlow and Mr Kurtz. The setting takes place in two different places, the first place in the Thames River, and

the second takes place in Congo, Africa, in the 1880s. The setting in this novella strengthened the evidence of the practice of Imperialism in the *Heart of Darkness*. It is proven by the existence of the Congo Free State in the 1880s. The Congo Free State is a project held to open the European trade alongside the Congo River.

From the style and tone, Conrad's worldview is implied. The tone in the *Heart of Darkness* is equivocal, that could mean that Conrad's worldview on Imperialism is equivocal. On one side, Conrad seems against imperialism, but on the other side, he seems to stand for imperialism. It occurs due to Conrad's background. Conrad's worldview also can be seen through the way Marlow values Mr Kurtz because he represents Imperialism. During Marlow's way to the Inner Station, Marlow witnesses the brutality of Imperialism in Congo.

Conrad's worldview also can be seen through the way Marlow values the effect of Imperialism in the *Heart of Darkness*. Through *Heart of Darkness*, the Imperialism that occurs in the *Heart of Darkness* is in line with Lenin's theory about Imperialism. However, through Conrad's worldview, he tries to demonstrate what life is like. No matter how difficult life can be, it must go on. Conrad also offers the choices to the readers of believing what they want to believe in this novella. Conrad does not persuade the readers to support or against imperialism.

## **B. Suggestion**

A lot of researchers have studied *Heart of Darkness*, yet there is no research in the author's worldview on Imperialism. The researcher realizes that this research is far from perfect. However, the researcher hopes that this thesis

would be useful to the reader, especially to anyone that is interested in genetic structuralism. After analyzing the novella, the researcher suggests doing other research on different topics. This novella is a masterpiece, starting from the choice of words, the contents, and the mystery that exists in this book. There are a bunch of cases that is interested to be researched.

The first things to do are read the novella comprehensively and find an interesting topic to be analyzed. Second, find out whether the interesting topic is already researched or not. If the interesting topic is already researched, find another topic. The third step is to start to read another source that is needed. The fourth understand the theory that will be used in the research. After that, the next step to do is to highlight the data related to the topic. Therefore, the last step is to start to analyze the topic and draw a conclusion.



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