

SUBVERSION OF THE EMPIRE AND COLONIAL SPATIAL NARRATIVES
IN JOSEPH CONRAD'S *HEART OF DARKNESS* AND *ALMAYER'S FOLLY*

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ABSTRACT

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This thesis analyses narrative spaces of Joseph Conrad's *Heart of Darkness* (1899) and *Almayer's Folly* (1895) to better situate him within the discussions of whether his works strengthen the colonial discourse or disturb it. In the light of the postcolonial spatiality Sara Upstone, Bill Ashcroft, and John Noyes develop, which discuss colonization spatially via the concepts of *rewriting*, *negation*, and *forcing newness*, this thesis argues that Joseph Conrad problematizes colonial spatial absolutism. Colonial discourse manifests mathematical, static, and taken-for-granted narrative spaces. Conrad's works disrupt the imperial spatial rhetoric by rendering subjective, incomprehensible, unmappable, and impenetrable narrative spaces. These characteristics are explorable by the tenets of modernism and impressionism. Foregrounding the narrative spaces of the texts under study not only reveals a critical attitude against colonial spatial rhetoric but also demonstrates the importance and the potential of the study of narrative space against time in narratology. Therefore, suppression of space as a secondary constituent of narratives manifests ramifications of a colonial narratology in which temporality is prioritized and the violence done to space is silenced. *Heart of Darkness* weakens imperial

spatial narratives with modernism and the subjective narrative point of view and *Almayer's Folly* modifies colonial narrative conventions of describing static spaces and develops a narrative spatiality which can deliver diversity and impairs the totalizations of space in imperial narratives.

Keywords: Postcolonial Spatiality, *Heart of Darkness*, *Almayer's Folly*, Narrative Space, Colonial Space

ÖZ

JOPSEPH CONRAD'IN *KARANLIĞIN KALBI* VE *ALMAYER'IN SIRÇA KÖŞKÜ* ROMANLARINDAKİ İMPARATORLUĞUN VE SÖMÜRGEÇİ UZAMSAL ANLATILARIN BOZUMU

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Bu tez Joseph Conrad'ın *Karanlığın Kalbi* (1899) ve *Almayer'in Sırça Köşkü* (1895) romanlarındaki anlatısal uzamları inceler. Conrad'ın bahsi geçen eserlerde sömürgeci söylemleri nasıl yansıttığını daha iyi konumlandırmayı amaçlar. Bu tez, Sara Upstone, Bill Ashcroft ve John Noyes gibi yazar ve düşünürlerin sömürgeleşmeyi uzamsal olarak incelemek için geliştirdiği *yeniden yazım*, *boşa çıkarma* ve *yeniliği zorlama* gibi kavramların ışığında, Joseph Conrad'ın incelenen eserlerinde sömürgeci mutlak uzamsal anlatıyı sorunsallaştırdığını savunur. Sömürgeci anlatısal uzamlar matematiksel, değişmez ve önemi sorgulanmaz uzamsal anlatılar ortaya çıkarır. Conrad'ın eserleri imparatorluğa ait bu uzamsal retoriği, modernizm ve empresyonizm yoluyla (öznel, anlaşılabilir, haritalandırılmaz anlatısal uzamlar resmederek) engeller. *Karanlığın Kalbi* ve *Almayer'in Sırça Köşkü* romanlarının anlatısal uzamlarını öne çıkarmak sadece sömürgeci uzamsal retoriğin yıkımına özgün örnekleri ortaya çıkarmakla kalmaz, ayrıca anlatıbilim bağlamı içinde anlatısal uzamın anlatısal zamana göre önemini de gösterir. Bu nedenle uzamın, anlatının ikincil bir bileşeni olarak

bastırılmasının ve aksiyon için bir kap görevi görececek şekilde konumlandırılmasının uzama yapılan şiddetin sessizleştirildiği, sömürgeci bir anlatıbilimin gelişmesi yönünde sonuçları oluşmaktadır. Conrad'ın eserlerine uzamsal bir yönelişin, yazarın edebi sanatının gelişimi, İmparatorluğun uzamsal söylemlerinin yıkımı ve anlatıbilim içinde anlatısal zamanın önceliğinin tartışmaya açıldığı gibi sonuçlar ortaya çıkmaktadır. Bu bağlamda, *Karanlığın Kalbi* modernizm ve öznel anlatısal bakış açısı ile İmparatorluğun mutlak uzamsal anlatılarını sorgularken, *Almayer'ın Sırça Köşkü* ise değişmez uzamların resmedildiği sömürgeci anlatısal gelenekleri değiştirerek çoğulcu uzamsal anlatıları verebilecek, sömürgeci uzamsal mutlaklığın işlemediği bir anlatı tarzını geliştirir.

Anahtar Kelimeler: Sömürgecilik Sonrası Uzam, *Karanlığın Kalbi*, *Almayer'ın Sırça Köşkü*, Anlatısal Uzam, Sömürgeci Uzam

To my family and my love

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LIST OF ABBREVIATIONS

<i>HD</i>	<i>Heart of Darkness</i>
<i>AF</i>	<i>Almayer's Folly</i>

CHAPTER 1

INTRODUCTION

1.1 The Aim of the Study

The critical discourse on whether Joseph Conrad's texts perpetuate the colonial attitudes or undermine them has yet to reach a consensus (in particular his *Heart of Darkness*). To illustrate, in his "Introduction" to the 4th Norton Critical Edition of *Heart of Darkness* (2006), Paul B. Armstrong asks: "Does Conrad's text reflect the late nineteenth-century prejudices of Europeans about Africa and the 'civilizing mission' of imperialism, or is he a pioneering early critic of the blindness and cruelty of colonial practices?" (x). Indeed, situating Conrad's texts, in particular his *Heart of Darkness*, as discourses that reinforce colonial projects or vice versa is difficult. Likewise, in his *Beginning Postcolonialism* (2012), John McLeod also states: "Critics have debated whether Conrad's novel [*Heart of Darkness*] perpetuated colonialist views of the alleged inferiority of other peoples, or if it questioned the entire colonial project, dissenting from colonial discourses" (26-27). Armstrong and McLeod are among many who realize the nature of Conrad's texts as both deconstructing and sometimes perpetuating the colonial and imperial conventions. A close examination of the narrative spatiality of his *Heart of Darkness* (1899) and *Almayer's Folly* (1895) offers fruitful analyses and negotiation between the two major dispositions which portray Conrad's writing as supporting or criticizing the Empire. Therefore, further study on the spatiality of Conrad's works and how they reimagine and represent the narrative spaces of other lands will contribute to the scholarly discussions on how to better situate his texts. Moreover, a spatially oriented attention to Conrad's texts under study strains firm decisions regarding these texts' status as discourses that reinforce colonial attitudes.

Whether Joseph Conrad is a writer who perpetuates colonial discourses or undermines them, the continuing debate paves way for different points of view to

look and understand his texts. This thesis ultimately joins in this discussion by foregrounding and analysing the spatial narrative elements in Conrad's *HD*¹ and *AF*² to contribute to the debates about Conrad's both texts as dissenting the colonial narrative attitudes and practices. Moreover, although Conrad's obscure style, narrative innovations, his modernism, and impressionism may seem as a façade to distract the reader from a hidden colonial attitude, as well as suggesting the perpetuation of colonial epistemology, these obscuring elements and characteristics also reveal how Conrad attempts to move away from imperialist agendas and the perpetuation of the colonial project and apprehensions of a fixed and absolute world, because such a fixed understanding of the world suits aptly for the creation and perpetuation of the colony. In her *Spatial Politics in the Postcolonial Novel* (2009), Sara Upstone asserts that in the colonial disposition "[s]pace appears to be fixed, territorial boundaries unquestionable" (4). Indeed, for a colony or a trading station to exist, it needs its area mapped, clearly drawn, and absolute. Its narrative must be unquestionable and must cover all uncertainties with a version of its own narrative as absolute. Conrad's *HD* and *AF* constantly refuse to provide the primacy of the colonial endeavour and domination over the narrated lands, clear cut boundaries in their landscapes, they deliberately obscure visibility, and refrain from clearly defining the contours of narrated space in the descriptions, topography, and the story-world. His impressionism weakens the colonial attitudes that handle space as a container which is mathematically definable, absolute, and fixed.

In the light of postcolonial spatiality Upstone explores, this thesis analyses the narrative spaces of Conrad's *HD* and *AF* to explore whether Conrad's both novels contribute or undermine the colonial mindset and epistemology. This thesis investigates colonization's spatial strategies for the domination and hegemony over other lands and analyses Conrad's *HD* and *AF* to better understand his texts' relationship with the Empire. By foregrounding a close analysis of narrative spaces in *HD* and *AF*, this thesis argues that Conrad, by his impressionism and

¹ *Heart of Darkness*

² *Almayer's Folly*

obscurantism, undermined the colonial rendering of other lands and people as static, laid bare that the colonial space as multi-layered, diverse, and having cultures prior to colonization. Moreover, the colonial and its forced “new” narratives of a land’s ownership, which strive to reinforce the establishment and the longevity of the colony, are always in a struggle to cover up the pre-existing and various narratives with a single truth, its own truth. Conrad’s strategy undercuts and is antagonistic to the imperialist attitudes concerning the colonial requirement of “unquestionable” territorial boundaries and of the construction of the illusion of an absolute, calculable, and classifiable space. Moreover, Conrad strains the limits of his narrative innovations and the narrated spaces via techniques that obscure clear forms and contours of the narrative space. By his narrative style which refrains taking the spatial constituents for granted, Conrad’s texts shake traditional and romanticized epistemology of the civilizing and progressive views of imperial projects. His both texts develop upon the colonial adventure story in which colonizing subjects often triumph over the lands they seek to exploit. Therefore, foregrounding an analysis of the narrative spaces of Conrad’s *HD* and *AF* would prove prolific in better situating Conrad and his texts as more critical of the Empire rather than contributing to reinforce its narrative hold and domination over foreign lands and people. In the following section, further introductions and discussions of other scholars, who join Upstone in the explorations of postcolonial spatiality, will underpin and develop the conceptual framework to explore how Conrad’s *HD* and *AF* reimagine the African and Bornean lands.

1.2 Methodology and the Frame of the Study

Analyses of narrative spaces of *HD* and *AF* offer strong evidence into how Conrad portrays the narrative backgrounds as opposed to the “acceptable” versions of the narrative spatiality of the imperial rhetoric. By paying attention to these narrative background details, these texts show further proof of a critical disposition against colonial rhetoric and imperial narrative spatiality. Therefore, spatial analyses of the tales under scrutiny will argue that these novels have an opposing relationship with the Empire rather than a symbiotic one. Giving consideration to Conrad’s narrative innovations, his impressionism, and modernism, the static and taken-for-

granted spatiality of imperial adventure stories gives way to a more scrutinized, relative, and dynamic narrative spatiality. Thus, owing partly to modernity, Conrad's narrative spaces are antagonistic to the imperial and colonial rendering of static spaces. The ways in which these novels work against the expectations of the imperial spatial reimaginings of other lands and people establish the focus of this thesis. Therefore, this thesis will make use of studies which explore the role of space in narratological studies, the broader relationship between literature and discourse, and the physical spatial manifestations of colonial practices. Discursive, narratological, and spatial discussions will underpin the conceptual and theoretical foundation for this study to compare how Conrad's *HD* and *AF* represent colonized lands.

Spatial explorations in literary and narrative studies have gained influence and ubiquity since the second half of the twentieth century. Explorations of narrative spaces and the following proliferation of concepts have found their use in the theories of colonial and postcolonial studies. Spatial concepts allow us to explore the mechanisms of how a colony is established and maintained spatially in narratives and in language. These spatial concepts help describe how a colonial narrative interacts with a real location on the earth. They also provide the methodology and the framework for this study as an anchoring point to compare and contrast the way Conrad handles his narrative spaces in his both texts. In the exploration of Conrad's narrative spaces in *HD* and *AF*, this study will not limit itself to but will make use of the following main conceptual frameworks: In her *Spatial Politics*, Sara Upstone "employ[s] the term 'overwriting'" to explore how the colonial narrative rewrites an existing and diverse reality to serve its needs (6). Similarly, in his "Forcing Newness into the World: Language, Place and Nature" (2005), Bill Ashcroft revolves his discussion around how the colonizer appropriates another land by utilizing the "darkest gift – the gift of newness" (93). Analogous to Upstone's "overwriting", Ashcroft's "newness" functions comparably and is applicable to colonization's spatial axis. While his "newness" is one of the ways by which we can understand how colonial spatiality is achieved through the construction of absolute spaces, in his *Colonial Space Spatiality in the Discourse of German South West*

Africa 1884 – 1915 (1992), John Noyes discusses how “neutral and empty space” is necessary for colonization (6). Comparably, in his *Imagined Communities Reflections on the Origin and Spread of Nationalism* (2006), Benedict Anderson explores the same appropriating mechanisms of spaces in narratives with the term “grid” as imaginary lines and distinctions used in mapping the African landscape (184). While Upstone’s and Ashcroft’s discussions reveal the methods of spatial reordering in analogous similes and metaphors, Anderson’s approach takes cartographic images to illustrate how power and hegemony prepare foreign lands to be suitable for appropriation through narratives. While these discussions provide the main theoretical and conceptual foundation for this thesis, to explore the spatiality of the colonizing act and to compare Conrad’s spatial narratives against them, this section of the study also offers discussions on the relationship between the nature of language and colonization, the importance of rhetoric and discourse in literary renderings of other lands, and the role of modernism and impressionism in Conrad’s texts.

Discourse, rhetoric, and narrative exert immense pressure and influence in colonial practices. Therefore, the ways in which a narrated space is rendered in a text can reveal clues and subtext for better situating the narrative within the context of colonial practices. In fact, the text can collaborate with the broader aims of the imperial projects or undermine its integrity. In his *Culture and Imperialism* (1994), Edward Said states:

The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future – these issues were reflected, contested, and even for a time decided in narrative. (xv)

Contrary to the first assumption that the colony is created and maintained through military occupation, Said’s argument dives deeper to reveal the mechanisms of colonization. In many cases, colonization begins even earlier than the physical occupation of lands through texts and narratives. Therefore, fiction emerges as a crucial element within the mechanics of colonialism regarding its formation and subversion. In this line of thought, narratives of spaces, places, and landscapes also become contested discourses concerning who has the right to own where. In his

Colonial Space, John Noyes takes Said's claim and develops it. He claims that language "not only describes, but actually participates in the physical acts of colonization – it is an instrument of physical, rather than symbolic, colonization" (12). In the light of the importance of rhetoric and discourse in the transformation of lands and people, Conrad's *HD* and *AF* deserves our scrutiny because the narrative spaces of these texts problematize the static and absolute renderings of colonial spaces. Conrad's dynamic and scrutinized narrative spaces resist the colonial discourse which perpetuates mathematical and static spatiality.

In the colonization of other lands and people, language plays a substantial and transformative role. A discussion of the role and nature of language within the context of colonization will shed light to the importance of Conrad's spatial narrative style and its consequences over the subversion of the colonial rhetoric. In the hands of the colonizer, language can become a carcinogenic tool to disrupt and change previous diverse cultures and discourses of a land. Not unexpectedly, language can become a resistance tool as well. Beginning with a more philosophical discussion of language can illuminate language's limitations regarding the conveying of information about space. In his *Philosophical Investigations* (2009) Ludwig Wittgenstein writes: "A description is a representation of a distribution in a space" (ix). Although Wittgenstein problematizes the stability and the isolation of the sign and explains the problem of description and how language is unable to fully grasp reality, we can utilize this thought to understand the colonizer's struggle to document reality in text or during the act of gaze. His statement creates a binary of the real thing and its image in representation. Therefore, the writing of spatial features into a narrative necessarily entails ordering, selection, and a definite combination of an arrangement of spatial frames which necessarily show juxtapositions of fractions and not the whole thing at once. With this in mind and remembering the previous train of thought about the power of language and narrative, in his "Forcing Newness", Ashcroft joins in this discussion by describing the role of the narrative which suggests destruction: It is "a logic that has its most devastating effects on the place itself and begins not in politics, but in language" (94). Thus, language, descriptions of space, or of a land can never be just a stage or

a background for the plot of a narrative; they are careful selections and combinations of juxtaposed diverse frames of vision. They are always charged with content that comments on the nature of colonization within the context of this thesis.

To clarify why and how language becomes an instrument of colonization can be explored further by the structural limitations of writing and utterance of vision. In his “Towards a Theory of Space in Narrative” (1984), Gabriel Zoran’s explanation of the difference between the relatively near-instantaneous apprehension of space by the gazing eye and the narration of this vision in text can show us how language becomes an instrument of colonization: “Language cannot give full expression to the spatial existence of any object. Second, when the simultaneous parts are expressed as units of information, they must receive some kind of temporal arrangement” (313). From the narratological perspective, Zoran explains limits language poses in describing something. Exploring the narratological side of utterance and language, he shares a comparable attitude with Ashcroft and Wittgenstein. In his *Colonial Space*, Noyes carries this discussion into the colonial context. For Noyes, the “temporal arrangement” Zoran discusses becomes an act of rewriting of the previous diversity and the flux of space into a neatly organized narrative text. The act of narration must take the diverse space and construct it neatly within narrative. As Wittgenstein puts it, the representation is removed from the real thing. Therefore, he suggests the problem of the gaze of the colonizer as an act of colonization:

In order to narrate the experience of travel, this viewpoint must be constructed in the act of narration itself. The traveller’s field of vision therefore serves not only as a mobile field of information. It also positions him as the collector of information at the center of the world. (164)

Indeed, the gaze, the comprehension, and the appreciation of a land are problematic. According to Noyes, the gaze assumes a godlike state positioned as if the gazing consciousness was the centre of the universe. In short, the articulation of the land carrying the flux, the fluid state of things, and the diverse earth into language require reduction or ordering which takes sections of reality and not the whole thing itself. To work around this problem, postcolonial texts and spatiality attempt to circumvent this seemingly inherent conundrum the language structurally poses; therefore, this

thesis is an attempt to demonstrate how Conrad's both novels push the limits of utterance and language to use it to subvert absolute and structured understandings of space. In other words, the narrative spatiality of *HD* and *AF* uses narrative, language, and utterance as a counter tool against the imperial abuse of language and narrative for domination.

Spatiality of Conrad's texts, his modernism, his innovations with narrative style, and his impressionist vision can also be explored with how modernist texts cope with reality. As this thesis foregrounds the narrated spaces and spatial narrations in *HD* and *AF*, and as it offers a spatially aligned attention to both texts to reveal suggestions about Western imperialism, the tenets of modernist writing will shed light on how Conrad creatively engages with his stories' narrative spaces and backgrounds as dynamic entities which can be charged with subtext. In his *The Modern Novel A Short Introduction* (2004), Jesse Matz offers a historical perspective to the definition of the modern novel as "all modern novelists, would now make reality itself no longer a given background to fiction but the object of its speculations" (6). Indeed, a narrative's spatial axis, story's location, and the background also became an object of interest to the modern novelist. As humanity affected the earth in a greater scale, the environment became more fluid. Therefore, the modern novel had to handle its narrated spaces as dynamic entities. In this line of thought, Conrad's innovative style might be partly due to his unique vision of the world, due to the modernity of the late 19th century, and to the question of how to assimilate and appreciate its ever-changing form. Matz further points out the relationship with modernity and the innovations in the novel vividly: "The modern novel experiments with everything – and it does so perpetually, out of a sense that forms must keep changing in order to match modernity, to keep people freshly aware of it, and to discover every new possibility modernity might create" (8). Therefore, Conrad's impressionism and his obscure style owe in part to a need to come to terms with his own reality. By deliberately obscuring vision, blocking clear sight, and blurring of naturally occurring boundaries, (for example the boundary between the sky and the ocean) Conrad problematizes the centuries old Euclidian and Newtonian understanding of space, which is mathematical, fixed, and calculable.

This thesis brings together Conrad's *HD* and *AF* to study their narrative spaces. As this study explores these texts' narrative spaces to situate Conrad as a dissenting writer, his first novel, *AF*, and one of his most experimental ones, *HD*, are studied together to compare and contrast whether they undermine the colonial discourse. *HD* emerge as a highly dissenting text if we foreground its narrative spaces. In many ways, *AF* also shows subversions of colonial spatial discourse, however it is a very different work when compared to *HD*. Its narrative style and content reflect and refract many conventional colonial and older modes of narrative fiction. Thus, this thesis juxtaposes these two novels to argue for the existence of spatial narrative subversions of colonial spatial absolutism. Moreover, aside from discussing what the two texts do to the colonial spatial discourse, placing them side by side, allows this study to trace back Conrad's spatial aesthetic style from *HD*. Furthermore, *AF* offers substantial examples and evidence of the colonized having voice, occupying considerable volume in the narrative, and witty natives, and developed backstories for the different factions the novel portrays. On the other hand, *HD* offers a completely different style and vision. Although not as developed and nuanced as some of the narrators of James Joyce's novels, in *AF* free indirect discourse can be seen to a degree. Therefore, we have some degree of omniscience in the narration but also a fair share of relativity of narration among the characters. In contrast, in *HD* many tenets of modernism are identifiable. The narrative is very subjective and limited. The narrator is uninformed and for the most part, the events are told as they happen. Contrarily to *AF*'s omniscient narrator, *HD* offers a tunnel vision from which we experience the tale. Therefore studying these two very different texts we can still recognize Conrad's problematization of colonial spatial discourse against the arguments made against his texts, in particular his *HD*, as reinforcing the colonial discourse or muting and ignoring the colonized peoples' sides of the story.

The narration of lands in colonial or postcolonial texts and their spatiality gain significance because by foregrounding the narrative spaces we can better understand the text's realization of the limits of language but also the myth of stable, clearly visible, and understandable narratives of spaces and lands. Such stable

accounts of events serve better for the imperialist agenda of colonizing other lands. Conrad's texts gain importance because his narrative innovations, his indirect and obscure approach to the narration of things and visions point to a tendency to problematize the absolute and definite epistemology of spaces and events. As this thesis foregrounds the narrative spaces of Conrad's *HD* and *AF*, the rendering of colonial spaces and backgrounds in both texts gain equal significance alongside the plots and the temporal orderings of events. Thus, the analyses of narrative spaces of Conrad's both texts should offer further insight into how reality is represented. To reiterate, this thesis explores the narrative spaces of Conrad's *HD* and *AF* with the theoretical framework of postcolonial spatiality. It emphasizes the spatial elements in Conrad's *HD* and *AF* because spatial narrative is an essential constituent in both the construction and subversion of the colonial project and its creation and perpetuation. Spatial imaginations, reflections, and descriptions in Conrad's both texts problematize the imperial and colonial narratives that handle space as something calculable and as something that can be taken for granted. To discuss the spatiality of *HD* and *AF*, first, scholarly criticism revolving around the postcolonial spatiality need to be further explored in detail to underpin discussions regarding Conrad's texts as critical of the colonizing enterprise. The following section offers further discussions of postcolonial spatiality Upstone, Ashcroft, and Anderson have explored. Discussing the role of space in the control of other lands and people provides an important conceptual foundation for the exploration of Conrad's *HD* and *AF*. Therefore, exploring the mechanisms behind spatial manipulation offers deeper insight into how colonial projects (ab)use space. In turn, understanding the mechanisms behind spatial manipulation allows us to effectively analyse the relationship between Conrad's narrative spaces and the Empire. Moreover, this study will foreground the importance of spatiality in relation to temporality in narrative studies.

1.2.1 Spatial Terminology: Space, Narrative Space, Setting, Place, Landscape, and Description

Space as a concept has been used, discussed, and developed by many scholars and thinkers. For clarity, this thesis will make use of some spatial language

and concepts which need further elaboration and clarification. This section offers explorations of a brief development of the concept of space from a mathematical abstraction to an artistic one and the differences between space, place, landscape, and narrative descriptions. In her “Space” (2012), Marie-Laure Ryan gives two dictionary definitions of the word “space”. The first one defines space by using different words to denote dimensions of a container, the second one approaches space from a mathematical point of view without capturing the humanly intuitive sense (1). To use the term correctly, usually another word needs to accompany “space”. In narrative studies the word “space” denotes (narrated) reality, therefore, the term “narrative space” is often used. Like M. M. Bakhtin’s concept of the “chronotope” narrative space deepens the narrative. In his *Towards a Postmodern Theory of Narrative* (1996), Andrew Gibson contends that “the model of Euclidian or geometric space is an insufficient model for thought and art” (13). According to Gibson mathematical understandings of space are not compatible with art. The dictionary definitions do not highlight the human aspect related to space; they only approach the term from a mathematical perspective, defining a container. Such a mathematical definition has cascading effects in many other science fields and the way we understand and interact with the reality - whether fictive or not. Furthermore, Gibson writes: “It [absolute spaces] predicates a homogeneous space of knowledge, a global configuration comprising all local configurations and placing them within a uniform network” (13). The notion of the container ignores other possible spaces within other spaces and thus, totalizes all “local configurations” into a single unified complex. Such a narratology, philosophy, world view would not acknowledge plurality, variety, and in the postcolonial context, the inhabitants’ heterogeneous spaces. Narrative studies that ignore or handle spatiality as something static and fixed finds use in the colonial or imperial enterprises that empty out diverse spaces and create absolute and mathematical ones.

In her “Space in Fiction” (1986), Ruth Ronen puts forward a definition of space in narrative as “the domain of settings and surroundings of events, characters and objects in literary narrative, along with other domains (story, character, time and ideology), constitutes a fictional universe” (421). This definition of space in the

context of narrative studies is an overarching one, involving all spatial dimensions within the narrative. From space our discussion needs to move towards a more specific state, the narrative space: “[a]t its most basic level, narrative space is the environment in which the story-internal characters move about and live” (Buchholz and Manfred). In her “Space” (2012), Ryan cautions us not to use “narrative space” interchangeably with “setting” because there are slight differences. Ryan categorizes “narrative space” into five. (5) First, she uses Ruth Ronen’s “spatial frames:[.] the immediate surroundings of actual events, the various locations shown by the narrative discourse or by the image . . . Spatial frames are shifting scenes of action, and they may flow into each other)” (6) Her “spatial frames” are useful for looking at Conrad’s both novels. Conrad’s narrative involves “spatial frames” to not only provide a container for the events to occur but also offers opportunities for scrutiny his contemporary views regarding space and the imperial project. For the “setting”, she contends as “the general socio-historico-geographical environment in which the action takes place” (7). For Ryan, setting is more than a background; it has, like Foucault’s understanding of the “interplay” of complexes and Bakhtin’s “heteroglossia”, spatial aspects interacting with history, culture, and human activity. Therefore, Ryan’s “setting” is not a sterile structuralist understanding but a more dynamic and cultural one. Ryan’s “Story Space” is another term and layer of narrative space that will be useful in studying Conrad’s *HD* and *AF*. For Ryan, “the space relevant to the plot, as mapped by the actions and thoughts of the characters” constitute the “story space” (8). This lamination of the narrative space is relatable to Conrad’s modernist writing because it is the “space” observed by the narrating consciousness. The “story space” seems to primarily cover the plot and thoughts of the characters. Therefore, it is relatable to the modernist discussions in which the workings of mind and personal experience are foregrounded and will be discussed in this study. Another layer Ryan puts forward for the narrative space is the “narrative (or story) world”. It is “the story space completed by the reader’s imagination on the basis of cultural knowledge and real world experience” (9). This layer can be problematic because every reader may have different “real world experience” and “knowledge”. However, the reading act, when the material is taken

into consideration, may allow for intended constructions of shared “story world” in readers’ minds, which can be similar to a fundamental degree. Her last category is “the narrative universe:[,] the world (in the spatio-temporal sense of the term) presented as actual by the text, plus all the counterfactual worlds constructed by characters as beliefs, wishes, fears, speculations, hypothetical thinking, dreams, and fantasies” (10). “The narrative universe” is another useful term to use because in Conrad’s both novels, we have a wide ranging locations from Britain and Europe to Africa and Asia. Also, character thoughts and reflections involving narrative space are moments this study also scrutinizes.

“Place” is another notion we need to clarify. In his “From Space to Place and Back Again: Reflections on the Condition of Postmodernity” (2005), David Harvey asserts that the term place is so ubiquitous in everyday use that offering a stable definition becomes difficult (2). Harvey’s solution to this difficulty is to acknowledge the fact that “this immense confusion of meanings makes any theoretical concept of place immediately suspect” (2). Also, regarding place, he finds “the generality, the ambiguity and the multiple layers of meanings as advantageous” (2). Furthermore, he “concentrate[s] mainly on the territoriality of place, the very looseness of the term lets . . . [him] explore connections to other meanings” (2). Place involves a territorial meaning, almost like a container that both defines what is “put” inside the container or the territory, but which is also defined by the things within. Harvey insists “that place in whatever guise is, like space time . . . a social construct” (4). Like Michel De Certeau’s understanding of space, Harvey also includes the human aspect into the equation. Because place is a construct, it is very difficult to provide a stable and overarching definition to the term. Taking into account the space – place distinction, space precedes place; place is signified space. The definition of place is difficult because the creation of absolute spaces – in a way places – is done over and over by different peoples. Therefore, a stable and overarching definition is difficult. Although the term is ambiguous it can still prove prolific in studying Conrad’s both novels because the definition at hand is historical, cultural, and “dialogic”; therefore, place is always in a state of becoming.

Landscape is another term which needs to be discussed. In his *Landscape and Power* (2002), W. J. T. Mitchell argues that landscape “doesn’t merely signify or symbolize power relations; it is an instrument of cultural power, perhaps even an agent of power that is (or frequently represents itself as) independent of human intentions” (1-2). Mitchell problematizes the possible intuitive understanding of landscape as ordinary and insignificant scenery or simply a “narrative frame” in which things happen. Landscape, like place is made but shown as if it was natural. Such an absolute state of space serves best for the colonial enterprises. Its longevity is secured with the myth of its state as normal or natural. The production of places and landscapes in foreign lands show how this myth of naturalness is actually maintained vigorously by the colonizer. According to Mitchell, “[l]andscape is a particular historical formation associated with European imperialism” (5). Landscape is not only a construct but also appear as a construct capable of creating its own constructs; a meta quality. To clarify this further Mitchel writes: “What we have done and are doing to our environment, what the environment in turn does to us, how we naturalize what we do to each other, and how these “doings” are enacted in the media of representation we call ‘landscape’” constitutes his study in his book (2). Landscape has double sense. Creation and definitions given to the landscape in turn effect the defining agency in a loop. In a more basic sense, even though a landscape can be a view, the observer defines it and in turn the view effects the observer. From the colonial perspective the landscape, with its malleable form, allows for narratives and constructs of that landscape that lead to questions of who owns, controls, and exploits a given location; in a way the landscape becomes an arsenal in the hands of the colonial appropriation of lands.

Description is another spatial element in narratological studies that calls for a discussion regarding the study of Conrad’s *HD* and *AF*. In his “Narrativity and Eventfulness” (2003), Wolf Schmid starts his discussion with a more or less conservative view in distinguishing narrative and descriptive texts: “Descriptive texts represent static situations: they describe conditions, draw pictures or portraits, portray social milieus, or categorize natural and social phenomena” (21). In terms of a more classical narrative theory, what Schmid writes is valid. Description halts

the flow of events and action. However, the semantic side of what is described should also be taken into consideration. Schmid's "conditions", "situations", and categorizations evoke metaphors regarding these notions. However, his discussions of the opposition of the narrative and the descriptive is flexible. He writes: "Despite the clear theoretical contrast between the methods of the narrative and the descriptive text, the boundaries between them are fluid, and deciding the category of a given text is often a matter of interpretation" (21). In this respect, the clear distinction becomes problematic and offers opportunities for creative studies regarding a switching of the roles of narration and description. A static description can become narration. Furthermore, Schmid asserts: "Conversely, any description can employ narrative means in order to foreground particular aspects of a situation. Thus, whether a text is descriptive or narrative in nature depends not on the quantity of the static or dynamic segments in it but on the function which they have in the overall context of the work" (21). According to the interpretation, the contrast between narration and description fades away. We get a holistic understanding of the text and not a view of it which is compartmentalized; how the parts fit or do not fit becomes a redundant interest. The whole of the text and its fluid and flexible inner mechanics become the subject of study. In this way, by a holistic approach, paradoxically, we can accurately isolate the functions of descriptive parts which were often swept under the rug or ignored because they were often seen "static".

CHAPTER 2

SPATIAL MANIPULATION

2.1 The Spatiality of Colonization and Postcolonial Spatiality

Narrative space can become a tool discursively fuelling the engines of colonial expansion or supporting a dimension in which the structures of the establishment and the mainstream can be sundered. Subversions of colonial spatial rhetoric can be elusive in a narrative and require the foregrounding of spatial descriptions. In order to situate Conrad as a dissenting writer, the nature of space in narratives and discourse deserves scrutiny. The real, physical space on earth and its narratives are highly plastic; they almost become a medium of their own. This chapter offers further exploration into how colonial projects operate via negation of previously existing spatial narratives and the construction of newer structured and absolute spaces over the existing ones. The colonization of other lands happens through spatial engineering in narratives as much as the physical engineering of the real world. Through the discussions of spatial manipulation, foregrounding of the narrative spaces of *HD* and *AF* gain further insight into how imperial projects use space and how Conrad uses the same techniques to undermine colonial narratives of other lands. In the light of this train of thought, this thesis argues that Conrad emerges as a dissenting writer, in his *HD* and *AF*, eroding the foundations beneath the spatiality of colonial renderings of narrative spaces which are often portrayed as static, absolute, mathematical, and mapped. This chapter offers discussions on how imperial projects empty out spaces as justifications for exploitation, on the restructuring of space for the longevity of the colony, on the role of space in narrative studies, and its role in discussions of modernism and impressionism in the following subsections.

2.1.1 Colonial Erosion of Space: Appropriation through Rewriting

This study explores “space” and “spatiality” because these two concepts offer a better grip in our exploration of how the colonizer creates the best environment for effective exploitation of other lands and people. This section of the study explores how space plays an integral role in the colonization of lands and how the colonizer discursively manipulates space for both the colonizer and the colonized. Therefore, the following discussion offers conceptual foundation for exploring how Conrad’s *HD* and *AF* reimagine the ways the colonial projects negate existing spatial narratives and physical deculturization of the places they describe. Furthermore, this section’s focus on the easily workable nature of space and on the negation of existing spatial narratives by the colonizer guides this study’s foregrounding of the narrative spaces of both texts. To argue and demonstrate how Conrad subverts the colonial and imperial spatial narrative conventions, this thesis must concern itself with how the colonizer manipulates space. For this reason, this section of the thesis offers discussions on the importance of “space” as a narrative concept, on the malleability of space, on the negation of existing spatial narratives by the colonizing projects.

Spatial manipulation is possible due to space’s pliable nature. Upstone prefers the concept of “space” to explore the mouldability of spatial manipulations of colonial projects because it can be both a tangible and abstract concept, flexible enough to effectively explore imperial actions. However, there are other scholars who may prefer other spatial concepts as well because “space” can be more abstract in dealing with reality. This thesis foregrounds and builds its conceptual framework around the concept of “space”. As Upstone outlines in her *Spatial Politics*, she constructs her study around space and spatiality because “rather than rejecting space for its abstractions, it is precisely because of this openness that” she holds on to it (3). The concept of space offers more “openness” and flexibility because of its abstractness. Conversely, in their *Space and Place: Theories of Identity and Location* (1993) Erica Carter et al. write: “It is not spaces which ground identifications but places” (xii). In comparison with the discussions of postcolonial spatiality, in *Space and Place*, “place” is regarded as a more fruitful and rewarding

term for critical discussions; it is seen as a more concrete entity which is generated out of the relatively formless space. Upstone responds to Carter's idea that the concept of space is less useful because of its abstractness and elusiveness; it is a weaker terminology for critical discussions. For her, space – for its open and abstract quality – is a more suitable term than place to discuss the colonizing act from a spatially oriented approach. Upstone finds value in the relatively formless and abstract notions space carries to discuss how prior to colonization foreign lands hold a more culturally and historically diverse state. Space is a suitable anchoring point to be able to contrast this pre-colonial state of reality with colonial narratives of civilization, progress, technology, and order. In her *Spatial Politics*, Upstone writes: “Without space, any negotiation of place is incomplete. For when the meaning attached to place is so often an imposition of signification, it may be that to claim the abstraction of space is to subvert totalizing definitions of what a particular location signifies” (3). Space precedes place. Space therefore stands for a more fluid and flexible idea of a location rather than place which is named, identified, and boundaries drawn. In the space – place binary, space emerges as a more suitable terminology to discuss the postcolonial narratives that problematize the unified, clear, and fixed narratives of colonial myth of absolute spaces.

In her *Spatial Politics*, Sara Upstone also explores the mechanisms behind the colonization of other lands. For a colony to exist, it must first appropriate another land by reimagining it as empty or belonging to nobody. To achieve this first, the colonizing act must write the coveted land again. In order to explore this, Upstone uses the concept of “overwriting”, which will also be used in this study, “capturing the sense of the territory as a text, it [“overwriting”] encapsulates the sense in which colonial treatments of space attempt to obscure an existing diversity with order. What is initially ‘written’ is erased, and is replaced with a new representation” (6). Considering “the territory as a text” allows us to better understand the malleability of space. It can be “written” and rewritten both as narratives on text and restructured in real life physically. The colonial appropriation of land actualizes through spatial mechanisms and representation. In colonial narratives, seemingly innocent renderings and the vision of the earth descriptions emerge highly charged with

subtexts that render earth as empty or merely as a container. An already “existing diversity” might mean the previous narrations of the land, the owners of the territory, or the naturally occurring diverse geography. The colonization must reshape the reality in narratives within the confines of its own vision and requirements to be able to actualize itself. The colonial narrative of a diverse space must be temporally ordered in narrative, put within the frames of logic, rendered empty, and finally made sense. The making sense or the comprehension of earth “with order” within language and narrative emerge as some of the means the colonization act utilizes in its arsenal. The colony is always in a struggle to maintain a singular narrative of its own vision while obscuring and suppressing an existing diversity.

While Upstone discusses the transferring of the rights to a land spatially by the term “overwriting” and the rewritable properties of space, in his “Forcing Newness”, Bill Ashcroft describes the very first instance of the appropriation of the land when the colonizer and the inhabitants of other lands come in contact in comparable ways: “The moment of contact is the first erasure because place is regarded as empty, unoccupied and ‘virgin’ land – newness is forced onto it” (97). According to Ashcroft, colonization nullifies the land it covets. The nothingness is necessary because the idea that a land belonging to someone or something is a barrier for the colonizer. This barrier needs to be imagined as if it was not there. The colonizing act must coerce the idea of emptiness of the land to both the colonizer and the colonized. This paves the way to the formation of “newness” which is the colonizer’s “new” narrative of the land. Upstone’s “writing” and Ashcroft’s forcing “newness” function in a similar train of thought. Both explain spatially the means of appropriation of land belonging to other people. While Ashcroft further elaborates on the new properties of space the colonizing act inscribes, he discusses how space receives temporal markers with colonization:

The pre-colonized space thus continues to be erased and constituted by its ‘un-ness’ or ‘not-ness.’ The land is characterized by lack, absence, and nullity. Colonization does not necessarily fill this emptiness. Whereas pre-colonial space is ‘timeless and ageless,’ post-colonial space is ‘endless and featureless’. (97)

In this line of thought, the land is described with negative language that emphasizes its emptiness. The colonial narrative strives to render space as null. The

grammatically negative language, therefore, works as an eraser. After such erasure, the perceptions of both the colonizer and the colonized becomes suitable for a new narrative of the space to be constructed by the colonizer's pen or point of view. According to Ashcroft, with colonization or in the colonizing narratives we have a sense of temporal ordering. Pre-colonial space is fluid, colonial space is solid, and the postcolonial space is formless. The introduction of order and the originary narratives of the colony opens up to a more temporally ordered epistemology of the colonized parts of the earth. Moreover, Ashcroft describes how colonization drives its own narrative as the origin and the source of order:

But unfortunately, a different kind of newness—an invading newness—can be *forced* into the world by imperial power. This is sameness masquerading as newness, an erection of boundaries where none may have been. When this occurs, colonial space is the first thing that must be made 'new'. (94)

Because, according to Ashcroft, the colonial space must be temporally definite and because it needs to write its own founding, lineage, its progress, and achievements, therefore, the colonizing discourse must also “force” a “newness” spatially as well as temporally onto a previously diverse one to actualize an absolute texture of space. Clarity and countability are some of the essentials of the colony because it is an exploitation machine that needs clear boundaries and structures. Because the land is nullified and erased as empty, it must restructure the space as if the colony or the trading station were the originary entity on the colonized land.

Sara Upstone and Bill Ashcroft describe the initial contact of the colonizer: Upstone use the images of “the palimpsest”, the land as text, and Ashcroft use textual language with “erasure” but also a political one with the “forcing newness”. In addition, in his *Colonial Space*, John Noyes explores the colonizing act with equal force and brevity and further expands on the emptying of space:

Colonial landscape is not found by the colonizer as a neutral and empty space, no matter how often he assures us that this is so. This is one of the most persistent myths of colonization. . . . one of the most important strategies of capitalism in the age of Empire is the production of empty space. (6)

For Noyes, empty space is made; it is never found. Empty space is not natural but cultural. The significant remark he makes is his use of the word “myth”. Noyes’ “myth” can be linked with the terms “rewriting” or “forcing newness” Upstone and

Ashcroft used before. The construction of empty space must oppress a previously existing or written reality. Therefore, its originary, unified, and absolute shapes and boundaries are created by a founding myth of empty space. In her *Spatial Politics* Upstone also wrote:

A new reality is layered over the old, which nevertheless continues to exist as a trace, akin to the silences of a written text. Such a trace exposes how unreal, how unachievable, is the order and homogeneity that the colonial division of space projects. (6)

While colonial construction of absolute space attempts to render itself as the originary and the only true narrative of a place, for Upstone, it can never fully achieve this because the previously existing narratives of the rewritten space emerge. This is the reason why Upstone uses the “palimpsest” metaphor for spatial manipulation.

Departing from this point, to return to Upstone’s discussion of the impossibility of the “homogeneity that the colonial division of space” struggles to maintain perpetually causes a paradox. In his *Colonial Space*, John Noyes further elaborates on this paradox:

The increasingly rigid organization of space in colonization is constantly threatening to fragment the totality of space it seeks to create. To counter this, colonial discourse develops a mythic function – it creates an unlimited mobility across boundaries, and in doing so, it reconfirms these boundaries within a totalized experience of space. (20)

To actualize its singularity, colonizing act and its product, the colony, must always seek to maintain its myth as the originary narrative. However, the ordered space with its divisions, landmarks, roads, and walls creates further fragments to a point where the totalising or homogeneous narratives or myths of space are no longer stable. Nevertheless, the colonial narrative must wrap this diversity or the unintentional plurality within an absolute understanding of space. This is one of the paradoxes Conrad’s *AF*, *HD*, and many texts classified under postcolonial literature exploit. Furthermore, for Noyes

the most essential spatializing strategy of colonization is a dual gesture – the fragmentation of human social form into a number of diverse, relatively independent, scattered multiplicities, and the collection of these multiple instances into a superordinate abstract unity. (87)

Colonization first creates fragments through the establishment of borders. Then, it collects them under the myth of a unity and a singularity. The whole experience of the colony revolves around the disregard of the constructed nature of the absolute and the homogeneous texture of the colonial space. Noyes utilizes the word “unity” in his discussions of the colony because colony is a profit machine prioritizing efficiency and productivity. Therefore, he returns to this idea in his book where he discusses the absolute space of the colony within the context of capitalist practices and its relationship with space:

Although the interests of the capitalist economies portray it as such, colonial space is not a universal space, but a space which has been produced. As such, it can be grasped as a historically specific organization of multiplicities into an apparent unity. The capitalist production of space relies upon the conjunction and collation of various diverse spaces. (98)

Exploring the artificiality of the absolute spaces in the use of colonial practices entails the paradox of the originary nature of producing empty spaces. While Upstone finds opportunity in the abstract nature of space in relation to place, for Noyes space’s flexible nature is more problematic. Noyes handles space as if it was a nuclear substance – something both useful and dangerous – because it is a malleable entity that allows for perpetual reconfigurations. Space can be utilized by both the colonizer and the colonized. Conrad’s texts emerge here as examples of how space is ordered and divided (in *AF* in particular) and how this capitalist practice of construction of empty spaces can be taken to such an extent that these divisions of space confuse rather than identify and create order (in his *HD*). Therefore, *HD* can be seen as a text that testifies the perpetual capitalist production of unified space through the suppression of multiple diverse ones. Noyes further explains the link between the spatial narrative and the construction of real locations:

The relation between the colonial text and the colonizing state is closely connected to the relation between this particular mode of writing and the geographical territories of the colony. Both of these relations depend upon specific arrangements for aggregating and organizing multiplicity into functional unities. (105)

The creation of the absolute space hides combinations of different fragments created by divisions and borders put together under a totalizing colonial and national narratives. What is significant is that the text or the narrative goes and/or transforms

side by side with the real construction of places on the earth's surface. In this line of thought, Conrad's texts deserve our scrutiny because they reflect on the creation or the struggle to maintain the absolute space the colony requires.

To recapitulate, narrative plays a significant role in the colonization of other lands. Spatial manipulation and rhetoric are crucial elements in the colonizing narratives. For the imperialist exploitation of other lands, the colonizer requires an excuse to be there. One of these justifications for exploitations of other lands and people emerge in the shape of a narrative that projects the colonized land as belonging to nobody or nothing. Sara Upstone, Bill Ashcroft, and John Noyes discussed this method of colonization in their studies. According to these scholars, the first step to colonize a land is to project it as null. To explain, Upstone utilized the term "overwriting", Ashcroft put forth the term, "newness", and Noyes captured the emptying of the land with the term "myth". To explain the colonizing act spatially, other words and phrases such as "erasure", "erasing", "naturalisation", "emptiness" are used frequently. Drawing from these discussions we can see that colonization first starts with reflections and imaginations of lands belonging to nothing and nobody. The colonization must also constantly maintain an ordered, definite, fixed, and absolute appearance and structure. It must always reinforce its originary, unified, and monolithic myth to oppress the emergence of the previously formed spatial structures because - in reality - it can never fully erase the older narratives. Furthermore, as Noyes and others have shown, the colonial narrative or the act create fragments and diversity while trying to establish a mythic monolithic state with order and system – a paradox of singularity while establishing organization, divisions, and planning. In the following section of this thesis, further discussion on the restructuring of space will provide insight into how Conrad realises what the colonizing projects do to other lands, how he subverts the Empire's illusions of ordered, classified, taken-for-granted, and unquestionable spatial narratives in his both texts.

2.1.2. Colonial Reconstruction of Space: Re-signification of Space through Discourse and Imaginary Lines

Following the negation of existing spatial narratives, the colonizing rhetoric asserts its own version of space both physically by rearranging topography and lands and discursively in narrative. To argue Conrad's writing as dissenting the imperial rendering of spaces, this thesis also discusses how colonizing projects reorganize space. Conrad's *AF* and *HD* highlight the colonial reconfiguration of diverse spaces and the failure of such projects to subvert colonial rhetoric. This section offers insight into how existing chaotic and diverse spatiality is emptied and negated and then remade in the image of the Empire. Moreover, this section explores how diverse spaces are totalized, made to appear absolute and uniform through the means of language, naming, religion, and science.

Spatial reconfiguration often follows the negation of previously existing diverse spatial configurations. Colonizing projects either systematically empty out and rewrite narrative spaces for the coveted lands or they may skip the emptying out part and directly force a newer narrative over an existing chaotic and diverse space. In Conrad's texts, analysing their postcolonial spatiality allows this study to argue and explore how Conrad uses the same medium of spatiality to rewrite and undermine imperial spatial rhetoric. To clarify, what the colonial appropriation of space does is to justify its occupation of diverse lands with a totalising overarching narrative. Conrad's both texts often render the colonial myth of the totalizing and mapped impossible and absurd in their own reimagination of the African and Bornean lands. Within the spatial context, to discuss the transferring of rights to a land from the inhabitants to the colonizer, Upstone's use of the term "chaos" to describe the state of the pre-colonized space will prove useful. In her *Spatial Politics*, she discusses the diverse space the colonization restructures as chaos (8). To better understand what Conrad does to the spatial narration of his both texts and to reflect on the postcolonial and modernist attitude towards space, further insight into how space is remoulded into desired shape by the colonizer should prove fruitful for this thesis.

To comment on the rebuilding of absolute spaces from empty spaces, Upstone elaborates on the pre-colonized and the space with signification:

In spatial terms, what colonial ordering obscures is a more chaotic reality. Exposing attempts at totalisation as fundamentally incomplete continually reveals an underlying fluidity of space. Colonial absolutism may be identified as a response to this natural openness. Ironically, the colonial enterprise seems to rely upon this multiplicity, even as it obscures it in its own justifications of territorial appropriation. (8)

Analogous to Noyes' myth of the unified narrative of a fixed space and the paradox he proposed of the further spatial division and its destabilizing effects on the totalising narrative myths of the colony, Upstone also discusses this phenomenon as an irony of the obfuscation of multiplicity. What the postcolonial narrative and spatiality does is to expose the colonial narrative's relentless attempts at suppressing a liquid space which is made to appear as solid constantly. This fluid state of the space is described with the word "chaotic". Chaotic space has its negative suggestions of the colonized people having no potential to construct systems, cultures, and history of their own. Chaotic state also suggests a void, empty space ready for appropriation; the colonizer can assert the absence of order to justify its exploitation. However, Upstone clarifies what she means by chaos:

[I]t is the traces of this chaos that are the silences in the colonial text and the remnants hidden within the colonial landscape. They undermine the authority of the territory and the map: power structures, hierarchies and oppressions which are continually unraveled even as they are reinforced. (11)

Chaos is not space without any signification; it does not mean the absence of culture and order. It is rather a self-occurring and diverse narratives of a land and its diverse spaces prior to the colonization – because colonization always tries to force its unifying narrative over a diverse space. According to Upstone, the postcolonial text aims to peer through the cracks the colonial text's constant struggle to maintain a pristine and air-tight surface and an absolute narrative of its existence – its fixed world view. As Noyes also discusses with the idea of the paradox of the myth of the totality established through the ordering of space, the underlying chaos surfaces from the untold, the narrative spaces which shake the totalizing discourse.

The postcolonial spatiality seeks to unravel the myth of this totality and the unity the colonizing narrative tries to maintain. However, the way Upstone uses the word “chaos” perhaps needs to be clarified: “It is also important to note, however, that I am not suggesting here, in this reading of order as continually revealing chaos, that the coloniser discovered a chaotic world which it then tamed with order imported from the imperial homeland” (11). In Upstone’s use of the word, “chaos” does not entail disorder and complete lack of structures. For her, the colonizer does not “tame” this chaos. Chaos is rather a diversity of cultures, histories, and narratives of a land prior to colonization. She further elaborates:

Rather, I am suggesting that the space of colonized territories – like all space – originally existed in a fluid state, which the colonial administration attempted to order to secure its authority. The colonised space is thus no more or less chaotic than the imperial space but rather represents the impact of this process; it is not a chaotic ‘Other’, but rather represents the diversity of all space that is then strategically ordered and defined by imperial practice. (11)

The imperial agenda is to secure power over a diverse space. Therefore, to expand its reach and control, a rewriting of space is necessary by the colonizer in its own terms and its own epistemology. The space needs to be made new but also in the vision and the epistemology of the colonizer’s home-world, yet not quite the same because such an exact copy of the Empire as the colony both threatens the colonized place’s status as the colony. Therefore, to control a vast network of the exploitation machine, to maintain order and efficiency, and to enslave both the diverse people and the diverse space, the Empire must maintain the myth of a unity. The Empire must maintain a myth of absoluteness and a fixed state of things to ensure the longevity of this exploitation enterprise. Therefore, it suppresses this chaotic nature (in Upstone’s use) of the diverse space and it must render the space which is previously occupied by the colonized people as empty. However, as our discussion of what Noyes, Ashcroft and Upstone put forth about the paradox of the further division of space for control, - masked under a unified spatial narrative - the postcolonial attitude towards colonial and postcolonial texts reveal us an unstable narrative of absolute spaces trying to maintain a myth of a monolithic whole. Upstone reveals this myth as:

The trace of chaos is ever-present, in all spaces. This is evident by the fact that what is revealed about colonial space is not a geographically specific reading; it is the same interrogation of absolutes that the postmodern geographer has attempted in his or her readings of linear Euclidean concepts of space. (11)

The questioning of the mathematical understandings of space leads to discussions of relativity of space and multiplicities of spaces. The postcolonial, the postmodern scholar, or the geographer do not take absolutes for granted. This can also be linked to the increasing incredulity towards grand narratives. In his *The Postmodern Condition: A Report on Knowledge* (1984), Jean-François Lyotard writes: “We no longer have recourse to the grand narratives” (60). Considering the spatial investigations of texts in this way allows to see through the mirage and the myth of the absolute and overarching narrative of spaces. Thus, we can determine what the colonial narrative does to the chaotic, diverse, and plural spaces. In his *The Production of Space* (1991), Henri Lefebvre also tackled with this phenomenon of the absolute and homogeneous space by asserting that homogeneity is not possible:

Abstract space is not homogeneous; it simply has homogeneity as its goal, its orientation, its 'lens'. And, indeed, it renders homogeneous. But in itself it is multiform. Its geometric and visual formants are complementary in their antithesis. They are different ways of achieving the same outcome: the reduction of the 'real', on the one hand, to a 'plan' existing in a void and endowed with no other qualities, and, on the other hand, to the flatness of a mirror, of an image, of pure spectacle under an absolutely cold gaze. (287)

Echoing Noyes’ myth of the absolute space, Lefebvre’s more philosophical approach to spatial reconstruction explains the relationship between power and space. Domination’s and oppression’s aim must be to achieve homogeneity although it is impossible to do so. What the scholars who discuss postcolonial spatiality do is to take Lefebvre’s claim and to apply it to colonial and postcolonial texts and their narratives of spaces. We can link Lefebvre’s “real” with Upstone’s and Noyes’ use of the term “chaos”. What is striking in Lefebvre’s assertion is that the absolute space is a reduction. The creation of the absolute, unified, fixed, mathematical, or totalized space is to reduce the diverse and plural states of space into a singularity that serves for the formation and the perpetuation of power and hegemony in the hands of a few – and needless to say in the hands of the colonizer.

Therefore, after the emptying and the erasure of a diverse and chaotic space, the construction of the new and absolute one requires a few steps. To explain the formation of the new space, Ashcroft returns to the fundamentals: “Language is the key to this process. Language, like the topographic space, can be seen in Saussurian terms as a loose, unrealized network (*langue*) actualized only in moments of utterance (*parole*), just as physical terrain is only realized in traversal” (94). Ashcroft’s assertion suggests that the physical manifestations of spatial reconfiguration starts with language. Additionally, the construction of absolute spaces can be explored with the Saussurian understanding of language. Wittgenstein also argued that the moment of utterance follows a combination, a choosing process. Space is also seen in this way. When it receives significance, it emerges out of its pluripotentiality of a loose network of diverse entities. The “parole” in language or the creation of the absolute myth of space receives the actuality of a frame. The space – place distinction emerges out of this signification of space. Ashcroft contends:

Place, we might say, is uttered into being out of space, and maintained by narrative. Yet curiously, this distinction between space as unbounded extensity and place as a location is peculiar to the English language and does not exist, for instance, in other languages, such as German. (94)

The assertion of the physical location, the place is first actualized in language. As Upstone celebrated for its abstractness, space emerges as a formless and timeless entity. On the other hand, place follows space receiving signification and thus becoming a location; place is framed space. However, this does not suggest, as in the discussion of Upstone’s defense of “chaos”, pre-colonized space is not actually without signification or frameless. The native narratives, cultures, and histories also utilize this spatial malleability. The relationship between place and space is cyclic. Space becomes place when it is signified, named, and boundaries drawn. Ashcroft further suggests:

Places are always in the process of being created, re-read, and re-written, particularity sites of cultural and political contestation. They are always provisional and uncertain, and always capable of being discursively manipulated towards particular ends. This is strikingly demonstrated in colonial occupation. (96)

Both the colonizer and the colonized ab(use) this malleable nature of space. The realization of places being always in a state of becoming allows us to see that they are contested locations. Therefore, narratives emerge as important formative devices that play a crucial role in the (re)imaginings of the Empire. Space emerge as a loose notion in comparison with place. Places are made in the colonial discourse continually because the colony always tries to maintain its myths of absolute spaces. Moreover, Ashcroft argues:

Value and meaning do not somehow inhere in any space or place, but must be created, reproduces, and defended—whether by indigenous or colonial discourse. Post-colonial place is therefore a site of struggle on which the values and beliefs of indigenous and colonizer contend for possession. The indigenous narrations of place are never entirely erased. Post-colonial place is in a continual state of flux and creation, more rhizomic than palimpsest, a region of transformation. (96)

Comparable to what Noyes wrote, Ashcroft also asserts that no one finds empty space. Signification occurs both at the institutional level where the resources and the organizations of a colonizing force covets another land and at the individual level of a single gaze at a scenery. The value given to a location as absolute for the creation and maintaining of a colony must be kept going constantly to maintain its structure. Ashcroft differs here from Upstone's explanation of space with the metaphor of the "palimpsest"; his exploration of space is portrayed by the metaphor of the rhizome – a sideways growing root of a plant. Therefore, it is also another way of describing the ever changing and ever inscription receiving nature of space – its state of constant becoming. The palimpsest can suggest the rewriting can erase the old narratives. However, the rhizome allows the acts of tracing backs or the presence of old narratives as it has a more horizontal image.

The space is emptied through many means; some of them are the use of mathematics, cartography, language, and sciences and arts on space. Ashcroft dwells on how space receives signification after it is emptied in colonial practices:

Historically, we might say that the distinction between space, which can be 'emptied' by means of the mathematical coordinates of the world map, and 'place,' which can be appropriated, and effectively 'owned' by situating names on that map, has been extremely important to the progress of British imperialism. (94-5)

The map, coordinates, imaginary perpendicular lines help divide space. Naming is a crucial and one of the primary methods of rewriting space to create places. Naming of space puts the naming subject as the authority. Through this naming, place becomes known and as its name spreads, its legitimation and appropriation are shared by those who signify that specific site. Therefore, naming works both for the colonized and the colonizer. Names do not appear on their own in nature; they are contractual. Ashcroft further elaborates: “The understanding of a place as a site has been essential to Empire’s need to establish colonial sites of its dominance, at the same time as the coordinates of the world map have allowed European modernity to empty out the human dimensions of space” (94-5). The establishment of control starts with the establishment of the map and the mathematically defined space. Although this abstract but - at the same time - absolute space creates sites, they remove the human aspect from the equation. Therefore, the exploitation of people also starts with spatial reimagination.

Another form of signification occurs with the dissemination of the colonizer’s religion. Often the colonized or the coveted lands are seen as devoid of “true” religion. The emptying of space through the gaze and the cartography of the colonizer are also analogous to the debasing of the coveted land in religious terms. Nobody finds profane spaces; they are made. Ashcroft writes:

The raising of the cross is a specific example of the process of signification that occurs in language through naming and mapping: the sign locates, appropriates and identifies space as new. But importantly, this creation of newness through erasure has, very often, a sacred dimension that becomes an important feature of the moral authority claimed by colonizers. The land thus erased by the text of arrival has a virginal quality that reinforces the concept of a sacred newness. (97)

“The raising of the cross” has been a ceremonial and important practice in the colonization of other lands belonging to “savage” and “heathen” peoples. The space thus is not only emptied out and restructured by the means of ignoring and naming, but also made profane and in need of saving. Thus, we can deduce that the narrative of the legitimization of colonizing other lands has a spatial dimension. Coveted lands are signified with binaries of sacred and profane spaces or savage and civilized

spaces. The colony's spatial signification starts even before the actual colony is established in language and in culture with its religious institutions.

In addition to the introduction of the colonizer's religion, language, discourse, and naming play a central role in the engineering of other spaces and peoples for colonial control. Agreeing with Said, Noyes, and Upstone, for Ashcroft language again emerges as a substantial means of spatial manipulation:

The power of language to construct the physical environment is one with which the colonized must always content. Whatever the sense of inherent or cultural 'belonging' to place which indigenous occupants may have, it is clear that place may be 'controlled' by being familiarized and domesticated through language. (100)

Indeed, the dominant discourse has the right to write history. The oppressed does not have the power to undo the reconfiguration of diverse space into a totalizing one. One of the most effective tools the colonizer has in their arsenal to create absolute spaces is "to name particular sites, towns, headlands, mountains, and rivers with the names of imperial politicians and monarchs" (100). However, this act both constructs new and less diverse spaces but also causes "the indigenous subjects be, in effect, dehumanized, their own processes of naming erased" (100). In effect, the erasure and rewriting can complement each other and the reconstruction does not have to wait for the erasure to happen. The forceful introduction of the new compresses the older narrative. Additionally, the colonizing discourse and epistemology dehumanizes the indigenous population: "The naming process itself is completely arbitrary" (101). If the previously diverse space and its diverse cultures named things in their own logic, the colonizer's naming of things usually arbitrary and disregards any kind of onomatopoeic referentiality or historical context. Therefore, "the ways in which places are renamed shows that the very arbitrariness is a comprehensive dismissal of the value or meaning of any extant reality in the colonized place" (102). Thus, naming both erases a pre-colonized reality and establishes its own absolute narrative of space by disregarding previous ordering.

Language, religion, and naming are some of the tools the colonizing enterprise utilizes to create controllable, calculable, totalizing, and absolute spaces. However, a mathematical approach is also used to dehumanize the coveted space. This does

not mean that the field of mathematics is a dehumanizing way to look at space, but it is one of the tools the colonizing discourse divides, orders, and rearranges space. First, the geometrical structures start in language and narrative, and then it manifests on the map, paper, and real life. In his *Colonial Space*, John Noyes writes:

Colonial space is first and foremost the space of a geographic territory. When we glance at the map of Africa in the wake of the ‘scramble’ for the continent, it is plain to see that the clearly defined territories traced across the surface are reflections of European states. (105)

The map of African and the division of countries emerge strikingly straight. Straight lines divide territories. According to Noyes, these lines reflect the Enlightenment understanding of space which is heavily influenced by mathematics. Furthermore, he says: “A set of points begins to be superimposed upon the landscape, between which lines may be traced to yield a grid of pathways defining the range of movements possible within a given space” (109). The imaginary points and lines, just like the “parole” in land descriptions, introduce an arbitrariness of an origin from which a structure of a grid can be constructed. These lines and points are artificially created and superimposed on the land as signification emerges through “parole”, these points and lines signify the space. Through these dividing and structuring lines movement becomes possible.

When this range of movements is to be perfected, for example when a railway is to be built, or boundaries are to be surveyed, or a grid of triangulation is to be established, the land surveyor arrives with techniques and machines for tracing (near) perfect geometrical (Euclidian) lines across the earth. (109)

Nature does not create in straight lines; humans do. Therefore, Noyes’ explanation suggests the artificiality of spatial ordering. If we reflect further on the question of why the colonizer brings the mathematical and dehumanized spatial epistemology, thinking about what the colony does can provide an answer. To exploit the resources of a land and its people it must make diverse space controllable. While making the environment suitable for exploitation it must legitimize, empty out the coveted land through spatial narratives. It oppresses any former arrangements of space by asserting its spatial narrative and the originary or the true one. Geometrical understanding of space is very suitable for this agenda because it not only

dehumanizes space but also shapes space neatly for ease of control. In her *Spatial Politics*, Sara Upstone also confirms this by saying:

What must be stressed is that this colonial utilisation of tabular space relies upon a myth. It is the *fantasy of space* as a medium that is capable of being ordered, the myth of a 'natural' territory based on geographical landmarks. Colonial spatial order is *not* natural. Rather, it is a conscious act, a purchase of an imaginary, on the part of the coloniser in order to secure power. (6)

The geometrical manipulation of space is described by Upstone as a table with columns and rows dividing and rearranging the space. However, the lines are imaginary and thus requires a myth. Therefore, tabular space cannot be natural but artificial. To secure power, the space must be analysed, picked apart, and then rearranged to suit the colony's needs. Reminding us Noyes' paradox of absolute spaces, Upstone further writes:

The power of being aware of this mythical nature cannot be overestimated. For it means that such 'order' is always incomplete; it is always gesturing towards a totality that can never be achieved. Nowhere – in the colony or the imperial heartland – does the order attempted by the colonist successfully exist. (6)

This is what Conrad aims to expose. The myth of civilized space, the myth of the efficient colony, the myth of the savage space. These myths all either truthfully or falsely take or create a quality about a land or people and use that quality to judge the whole of the represented land or the people. Thus, Conrad's texts try to explain us how the space is transformed into a tabular structure and also how these myths can never be achieved but at the same time must always be kept going by the colonizer to be able to continue exploitation.

The map and the mathematical approach to space and its further division are some of the means the colonizing enterprises utilize in their arsenal. For exploitation of indigenous peoples and their societies, older spatial narratives are first emptied out and then restructured to suit for slavery and the gathering of resources. Then, the diverse and chaotic spaces are "made sense", signified, turned into places, and "understood" with the superimposition of imaginary structures. Therefore, to better control and manage the colony, previously occurring diverse spaces are reduced to mathematical structures and stripped of culture and history. Benedict Anderson also writes about the mathematical and absolute spaces confirming John Noyes'

description of the tabular space. In his *Imagined Communities Reflections on the Origin and Spread of Nationalism* (2006), he writes about another type of space division: The colonial enterprise approached to space by utilizing “a totalizing classificatory grid, which could be applied with endless flexibility to anything under the state's real or contemplated control: peoples, regions, religions, languages, products, monuments, and so forth” (184). Space’s plastic quality allows for its mathematical and quantifiable formations. However, such quantified space totalizes and oppresses the human aspects. History, culture, language, emotions, and relativity are all reduced to the smooth functioning of the colony. The grid can be both mathematical and/or discursive. The idea is to superimpose, rewrite, or force something new onto a previously existing diversity to totalize and to reduce the sum of all accumulation of culture prior to the colonization. Anderson elaborates: “The effect of the grid was always to be able to say of anything that it was this, not that; it belonged here, not there. It was bounded, determinate, and therefore — in principle — countable” (184). The “grid” can be portrayed with the image of the latitudes and longitudes on a map. It can be in different sizes to meet the needs of the division of any land. Therefore, it turns the chaotic diverse space (as in Upstone’s use of the term) into quantifiable space for better control and further effective divisions. It can also be formless and discursive that erases a previously structured space to overlay a more unified and totalising space. Anderson explains the historical development of the rise of the mathematically structured absolute spaces:

Like censuses, European-style maps worked on the basis of a totalizing classification, and led their bureaucratic producers and consumers towards policies with revolutionary consequences. Ever since John Harrison's 1761 invention of the chronometer, which made possible the precise calculation of longitudes, the entire planet's curved surface had been subjected to a geometrical grid which squared off empty seas and unexplored regions in measured boxes. (173)

The developments in technology and precise measurements of time subjugated space. Space was reduced to mathematical constants and absolutes which in turn transformed the lives of all who are involved in the colonization of other lands. What Conrad’s texts do however is to obfuscate and to play with clear cut boundaries and temporal arrangements. The narrative does not take for granted a stable mode of

accounts of events and things. Reality, both its temporal and spatial axes are filtered through the medium of space (air) and the medium of the perceiving or the narrating consciousness. Therefore, Conrad's texts refuse to participate in the creation and the perpetuation of absolute and mathematical spaces. As Anderson would contend, Conrad wrote at a time when the appropriation of other lands for exploitation was at its highest:

The task of, as it were, 'filling in' the boxes was to be accomplished by explorers, surveyors, and military forces. In Southeast Asia, the second half of the nineteenth century was the golden age of military surveyors — colonial and, a little later, Thai. They were on the march to put space under the same surveillance which the census-makers were trying to impose on persons. Triangulation by triangulation, war by war, treaty by treaty, the alignment of map and power proceeded. (173)

Absolute and mathematical spaces were refined from history, culture, and humanity. The indigenous people and the diverse and messy spaces they created were squared off, restructured, erased, and continually rebuilt to suit colonization. As Noyes, Ashcroft, and Upstone previously stated, as the diverse and chaotic spaces are further divided by boundaries, lines, fences, walls, and roads, it became even more fragmented and diverse. However, this fragmentation is masked under a myth of unity of space. In his *Uneven Development* (2008), Harvey Smith writes: "In the transition to capitalism, the Enclosures represented a remarkable historical creation of absolute space. As capital extends its sway, the entire globe is partitioned into legally distinct parcels, divided by great white fences, real or imaginary" (116). The concurrent or the successive erasure and the construction of space can serve both to the colonizer and the colonized. In principle, colonization utilizes the same space the colonized previously constructed. However, colonizer's absolute space allows for the better exploitation of people and lands. The institutions and the science of the European powers during the colonization of other lands merged with the history and the literature as well.

Literary reflections and representations of other lands play a very important role in the colonization of other lands. Combined with the epistemology of the Enlightenment legacy, space became subjugated to the human control. In this power dynamics between humans and nature, space became mathematical. The maps no

longer had figures of sea monsters or seemingly endless margins of lands. They had more numbers and tabular lines that formed grids which squared off the face of the earth for better exploitation. In his *The Ethics of Travel: From Marco Polo to Kafka* (1996), Syed Manzurul Islam discussed the production of the absolute spaces very vividly through his analysis of *Robinson Crusoe* (1719). He [Robinson Crusoe] “is driven to a singular obsession: he draws circles, constructs fences, erects walls in an endless pursuance of boundaries” (2). The establishment of the grid is crucial for Crusoe so that he can understand the island. The walls provide protection but also enables a sense of movement through these boundaries. He prefers using more the landmarks of his own creation rather than the naturally occurring geography of the island. However, the new spatial narrative of the island may have a deeper meaning than providing simple functional conveniences:

The fences and the walls, erected on the marks of incision on the body of the island, provide Robinson with more than an enclosure for what he calls ‘habitation’. The bounded space enables Robinson to reproduce a self in the uncanny likeness of his ‘eternal’ Englishness, and pretend that the series of searing dislocations haven’t the slightest impression on him. (2)

Islam argues that the creation of the absolute and bounded space enables Robinson to create and to maintain his Englishness in the island. This personal need to maintain his English identity manifests through the restructuring of space. Islam later argues that these boundaries and Crusoe’s “citadels” “domesticate” the island and provide a sense of home and Crusoe paradoxically never goes anywhere except from “home to home” as he moves through boundaries of his own creation in the island (3-4). Departing from this example, Islam discusses the same phenomenon by looking at Conrad’s *HD*:

This paradox is perhaps best expressed by the primary narrator of Conrad’s *Heart of Darkness*. He contrasts Marlow, the ‘wanderer’, with other seamen who, paradoxically, ‘sedentary’ and carry their ‘home’ in the enclosure of their ship, like the house of the tortoise, while perhaps crossing a tempestuous sea. (4)

There is a tendency to find absolutes in some people’s heads. Perhaps this need is better illustrated in narrative fiction. In the individual level, the colonial explorer tends to carry with him/her not only a sense of hunger for adventure but also their whole culture with them. The necessity of the mathematical and absolute space here

helps them to recreate the colonizer's home on other lands. In the light of this discussion of the erasure and the reconstruction of spaces in the postcolonial context, Conrad's *AF* and *HD* emerge as texts that go against the colonial enterprise's requirement to create absolute and mathematically clear spaces. Instead of creating clearly and neatly organized stable spaces, Conrad's use of impressionism and his often obscure vision goes against the Empire's need to disclose a heroic, stable, and pleasant experience to its readers.

2.2 Spatial Turn, Space and Narratology

The scholarship on literary and narrative space has been prolific and still attracts considerable attention in various other disciplines and fields. As this thesis foregrounds the spatiality of Conrad's both novels to reveal commentary on the absurdity and the horror of exploitation of other peoples and lands, this section offers a discussion of a more philosophical and narratological context of space. To isolate the Empire and its colonizing enterprises within the postcolonial spatiality alone would produce a limited scope. A more philosophical and narratological discussion is necessary to discuss Conrad's both novels adequately because the Empire's actions must be considered holistically. The science and the epistemology of the Enlightenment period caused the chaotic and diverse spaces to be reduced to mathematical constants and definitions. We can see a similar train of thought occurring in some of the narrative studies that prioritize history and/or temporality over spatiality. This imbalance has suggestions of how the Empire's violence against space also finds echoes in narrative studies which suppressed, muted, and censored spatiality of narratives in narrative studies. The Empire not only colonized people and lands but also colonized its own narrative products and scholarly investigations of them as well. This section of the study offers discussions on the state of spatiality in narrative studies over temporality, on the consequences of the primacy of temporality in terms of the perpetuation of imperial time and history, and on the attempts to produce an amalgamation of time and space. These discussions help ground this study's exploration of Conrad's subversion of spatial colonial rhetoric in his *AF* and *HD*.

In contemporary views of narratology, temporality is still a dominant definitive aspect of narratives. Despite the attempts of intellectuals like M. M. Bakhtin to fuse together space and time in literature, even today, temporality leads the discussion when people define narratives. As recent as 2012, Joshua Parker begins his “Conceptions of Place, Space and Narrative: Past, Present and Future” by stating the importance of the study of narrative space: “Some may have thus been surprised when, as late as 2006, James Phelan suggested that ‘narrative space’ was one of several directions still to be explored by narratology” (74). Studies or approaches to literary arts often prioritize temporality. Needless to say, the temporality of reading and temporal structure of a narrative are facts we need to acknowledge. However, if we consider narrative’s two main constituents, namely, flow and stagnation, action and background, (although apprehension of both constituents progresses in time) the purpose of the stagnant or the background must be problematized. In narrative studies, there have recently been many attempts at giving equal emphasis to time and space aspects in narratives. In these studies, space and time are considered in various ways. Although the notions of space and time allow for specialized studies (philosophical, literary, narratological, political, historical, cultural, geographical, and etc.), they are not exclusive and often overlap. Therefore, a review of the developments regarding the relationship between space and time in narrative and literary studies is necessary to understand why looking at Conrad’s *HD* and *AF*, with emphasis on the spatial rather than temporal, offers important insights into how colonial project saw, utilized, and exploited the narrated space. Moreover, reflecting on the studies of narratives which prioritize temporality should help us avoid pitfalls related to the primacy of temporality in relation to history and Empire. Therefore, this section of this thesis will review key intellectuals’ and scholars’ approaches to the temporal and spatial relationships of narratives, however not all scholars discussed here write with primarily a literary aim.

Not exclusively because of writers like Mikhail Bakhtin and Michel Foucault, almost every study on the spatiality of a narrative discusses now the term “spatial turn”. In his *Contemporary British Fiction* (2008), David James begins his

introduction by saying “Since the pervasive ‘spatial turn’ in conceptual thinking across the humanities and social sciences, it has become common to hear of a range of artistic phenomena being discussed with the aid of cartographical abstractions” (2). As spatiality is widely applicable to many scientific fields, James highlights that the term spread quickly. In literary studies, the term denotes the proliferation of tools and language to look at texts from a spatial point of view and allows us to develop new insights into both new and older subjects and texts. The extent of the reach of the term is explained by Laura Chiesa in her *Space as Storyteller* (2016). To see the extent of the expanse of the term, to discuss it more generally, “in scholarship in the humanities for a few decades now, the ‘spatial turn’ has mobilized the critical debate to renew the articulation of the discourse of not only human geography and urban studies but also the broader field of cultural studies” (1). The interest in the spatial not only provides tools for new ways to discuss geography, culture, and literature, it also adds momentum, speed, and a renewed attitude to the more temporally based discussions. In relation to narratology and postcolonial studies, the interest in the spatial opens up new ways to re-evaluate existing debates as well.

The discussions of spatiality and temporality in narrative studies have been inconsistent regarding how narratologists handle both constituents of a narrative. While influential scholars of narratology such as Gérard Genette and Mieke Bal prioritises the study of temporality in narrative studies, Susan Stanford Friedman, M. M. Bakhtin, Gerald Prince, and Michel Foucault are some of the scholars and thinkers who draw attention on the importance of studying spatiality. However, there are some thinkers and scholars of narratology who attempts to break this duality of time versus space; they would rather see a more compromised approach to both narrative constituents. Therefore, they approach narratology with an amalgamation of time and space. For instance, among these scholars, Prince’s disposition is mixed to an extent in the way he defines what a narrative is. He first draws from Genette but then discusses the importance of spatiality within the context of postcolonial literature. The following discussion offers insight into how studies of narratology, with temporality at its core interest, can be complicit in the imperial and colonial enterprise. To further politicize the prevalence of temporality

over spatiality, in his “Spatial History” (2003), Paul Carter discusses a type of history (regarding Australia) “which reduces space to a stage, that pays attention to events unfolding in time alone, might be called imperial history” (375). Therefore, the foregrounding of space in Conrad’s *HD* and *AF* not only reveals us Conrad’s attitudes toward the imperial project in the world but also the foregrounding of space may contribute to the balance between the studies of space and time in narratives and de-imperialize them.

The attitudes toward spatiality are still mixed in narratological discussions. There are scholars who adamantly reinforce the definitions of narrative as primarily a temporal thing. However, there are also scholars who aim to come up with an amalgamation of spatiality and temporality in what we call a narrative. Even today, Gérard Genette and his works hold authoritative status in narrative studies. In relation to Genette, in his “Spatial Form: Some Further Reflections” (1978), Joseph Frank translates Genette’s views on the spatial aspects of narratives:

Narration attaches itself to actions and events considered as pure processes, and thus it puts the emphasis on the temporal and dramatic aspect of *récit*; description on the contrary, because it lingers on objects and things considered in their simultaneity, and because it envisages processes themselves as spectacles, seems to suspend the course of time and contributes to spread the *récit* in space. (qtd. in Frank 286)

Although the driving force comes from the *récit*, nevertheless, Genette does discuss spatiality in his *Figures II* (1969), in the part titled “La littérature et l’espace”, roughly translates into “Literature and Space”. The discussion in Frank’s translation explores description and spatiality which confines space into a more static and dormant state; the temporality and action are separated from the spatial. At least, Genette’s discussion acknowledges space as an element of narratives. His “*récit*” is often translated as narrative. Moreover, narrative oscillates between description and action. This oscillation is a vision stemming from a more structural approach to narratives. Furthermore, while actions constitute “pure” progress in the story, the description lays the story in space. However, such classification both explains the mechanics of narrative and hinders a holistic understanding of narratives that do not employ divisions into parts, demarcate, and isolate narrative’s constituents. Therefore, in the latter, narrative constituents can be considered as holistically.

Moreover, for Genette, temporality seems to be the element that pushes the story onwards, while description “lingers”, halts or only contributes to provide depth to narrative. Firmly, in his *Narrative Discourse: An Essay in Method* (1993), Genette contends:

I can very well tell a story without specifying the place where it happens . . . nevertheless, it is almost impossible for me not to locate the story in time . . . This is perhaps why the temporal determinations of the narrating instance are manifestly more important than its spatial determinations. (215)

According to Genette, temporality is a stronger and more prominent constituent of narratives than spatiality. Temporality emerges as the generative source for a story. Indeed, it is possible to narrate without spatial elements, however we must consider the loss of such a reduction, of what Bakhtin asserts about the necessity for the artistry of space-time unity or more alarmingly of what Paul Carter writes about the privileging of time and its connotations regarding the Empire.

Another scholar of narrative theory, Mieke Bal's views on space does not go beyond seeing only as only a background as well; in the third edition of her *Narratology Introduction to the Theory of Narrative* published in 2009, she situates space in two ways: “Spaces function in a story in different ways. On the one hand, they are only a frame, a place of action”. Bal then continues: “The space can also remain entirely in the background” (139). Like Genette, Bal also sees space as a secondary constituent of a narrative, as a background, and nothing specifically more. Moving slightly away from the classic understanding of narratives in his *The Cambridge Introduction to Narrative*, H. Porter Abbot writes: “Even when we look at something as static and completely spatial as a picture, narrative consciousness comes into play” (6). Although this discussion is one of the rare spatial discussions in his book, Abbot's expression is suggestive of how a painting, a static object, can cause narratives in the receiving end. Although some art forms require time to be apprehended, spatiality in both the art object's existence in the void or the spatiality given within the object as the subject, spatiality emerges as generative as temporality of a narrative.

Bakhtin's “chronotope” albeit being primarily a term regarding the artistic integrity of a narrative, gains important political aspects. Although often studied as

separate entities, space and time are discussed having an inseparable mutual relationship in Bakhtin's notion of the "chronotope". Furthermore, with the type of narratology which foregrounds temporality, with the light of what Paul Carter asserted earlier about the imperialization of narrative studies, may aid in the creation and perpetuation of the imperial dominance of faraway territories. The term "chronotope" is particularly useful for the discussions of Conrad's use of the narrative space in relation to the imperial agenda. Bakhtin's term is an important turning point in the way time and space are studied in narratology and this term has important postcolonial suggestions. In the essay titled "Forms of Time and of the Chronotope in the Novel" (1937-8), collected in *Dialogic Imagination Four Essays* (2008), Bakhtin defines his "chronotope": "We will give the name *chronotope* (literally, 'time-space') to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (84). For Bakhtin, the term not only denotes the latch of time and space in the way we experience reality but also the fiction. The noteworthy aspect of the term is its artistic aspect. According to Bakhtin, without the artistic element the term only denotes to the reality and not to the literariness of a text. Furthermore, he writes: "Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (84). "Chronotope" in this respect, becomes historical and cultural as opposed to a sterile understanding of space-time. The charged space suggests the interplay of history, events, and human aspects with the immediate or wider surroundings. Therefore, the narrative becomes unique for the reader and semantically rich and always political. The literary artwork gains values that are human and cultural in addition to the structural and mechanical values often studied by the structuralist thinkers. Thus, Bakhtin argues that the studies, apprehensions, and appreciations of novels must always take into consideration the temporal and spatial markers' inseparability (97). Later, Bakhtin discusses Balzac's ability to visualize time within space, namely in the "depiction of houses as materialized history and his description of streets, cities, rural landscapes at the level where they are being worked upon by time and history" (247). In this respect, the suggestion is the fact that all we see as background noise or the

screen with objects are always in a state of becoming. Time always works on the space and space in turn gives definitive meanings to time. According to Bakhtin, this constant interplay of time and space gives novel its unique artistic, literary quality and ability, “the laying-bare of any sort of conventionality, the exposure of all that is vulgar and falsely stereotyped in human relationships” (162). The novel’s peculiarity, Bakhtin suggests is the constant interplay of time and space. Therefore, paying attention to the narrative spaces of texts is not a fruitless endeavour. As the novel with its structure and subject matter is a dialogic entity, its narrative spaces emerge as being always in dialogue with the greater themes and messages of the text.

In addition to Bakhtin, Michel Foucault occupies an important place in the discussions of space. His brief but powerful remark from “Of Other Spaces” (1986), “[the] present epoch will perhaps be above all the epoch of space” has been quoted many times. (22) For our discussion of the relationship between the imperial projects and space, Foucault’s following remarks, which are comparable to Bakhtin’s term “heteroglossia”, are useful in understanding how the colonial narrative tries to portray a void to legitimize its colonizing act or how after the colonization tries to create a version of its homogeneous absolute space:

In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another. (23)

In the colonially oriented thought, the idea of the void legitimizes the appropriation of land. Appropriation becomes available with the created illusion of the void. However, Foucault’s understanding of space is inhabited, multi-layered, and plural. The “sites”, human space interactions are the cause of heterogeneity. The chaos, variety, and plurality of spaces both stand apart and mingle with each other. Therefore, there is a constant interplay between sites in space. In his essay, Foucault touches on Bakhtin’s dialogism. There is always an interplay and interaction of human with the immediate or wider surroundings. What Bakhtin wrote about the dialogic nature of language, Foucault sees parallels with the lenses the idea of the

“heteroglossia” provides in the spatial. In the “Glossary” section of *The Dialogic Imagination*, Michael Holquist includes a definition for “heteroglossia”:

At any given time, in any given place, there will be a set of conditions—social, historical, meteorological, physiological— that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions.
(428)

The term denotes plurality, a constant state of becoming, the transitive nature of the moment, memory, language. Now, with Foucault, space becomes bounded, conditional, transitive as opposed to being absolute, homogeneous, and fixed. This understanding comes into being from the interest in the spatial regarding narratives. Furthermore, such a narratology in which Bakhtin’s and Foucault’s attempts to include space on the same level as time helps us see how colonial projects, depicted in *HD* and *AF*, appropriate lands by ignoring “relations” and the heteroglot nature of spaces.

In relation to handling space and time as complementing each other, in his “Spatial Form in Literature: Toward a General Theory” (1980), W. J. T. Mitchell attempts to merge the two concepts into a unity: “We cannot experience a spatial form except in time; we cannot talk about our temporal experience without invoking spatial measures” (544). In fact, even a narratively valid statement with no spatial element cannot be imagined without somewhere; a void is also somewhere. Furthermore, he says: “Instead of viewing space and time as antithetical modalities, we ought to treat their relationship as one of complex interaction, interdependence, and interpenetration” (544). Echoing Bakhtin, Mitchell also sees a paramount relationship between space and time. Both notions attract, dispel, and overlap each other. While exploring the literary side of the relationship, he also invites scholars to study literature with an amalgamation. With the interplay of both space and time, we have a full view of human agency in space through time rich with historical, political, psychological meanings. Therefore, Mitchell asks: “What does Conrad mean when he tells us that his purpose is to make us *see*?” (553). By Conrad’s “descriptive spatiality” we observe the narrated world (553). What would be this thing intended for us to be seen? The showing, as opposed to telling, in Conrad’s *HD* and *AF* has immersive quality. As readers we are put between the eyes of the

narrators, experiencing the events and the world with them. Conrad wants us to not only read the text but also feel and experience the story. His impressionism does not create an imagined environment. It creates an imagined experience of the perception of the recreated world. On another level, through his spatial features and experimentations with the narrative, Conrad breaks away from the realist mode. Therefore, we do not have “a stable vantage point from which to watch the unfolding of narrative” (Parsons 30). We do not have a taken-for-granted understanding of the world; the world is unstable and always in a state of being. The narration, in the case of *HD*, is filtered through Marlow’s point of view, limited and less stable. Therefore, we see an ever-changing world through the imperfect senses of the narrator.

In her “Time and Space” Teresa Bridgeman addresses the time – space distinction. She contends that “[t]emporal and spatial relationships are essential to our understanding of narratives and go beyond the specification of a date and a location” (52). Reminiscent of Bakhtin’s “chronotope”, Bridgeman reminds us that time and space unity evokes more than the Einsteinian understanding of space-time, a “three-dimensional space *plus* a fourth dimension of time” (Parsons 112). Although Einsteinian view denotes the inseparability of space and time, it nevertheless is mathematics and physics. Bridgeman’s understanding of the amalgamation of the both terms involve affective qualities of narratives and character’s developments by constant interaction with spatiotemporal existence. Bridgeman’s handling of space is primarily linked to character interactions and she gives examples from Gustave Flaubert’s *Madame Bovary*. Although Bridgeman’s essay, in some ways, sees space as a secondary constituent of narratives, she later argues that without explicit actions and events, a story can be told by only the narrated space. When she highlights the usefulness of the “spatial information . . . in keeping track of what is going in” to our heads, she looks at space from a reader’s perspective and its use for providing cues for us to orient ourselves in the narrative (56). While slightly undercutting space’s importance, this is a valid point. Spatial information provides essentials to anchor a narrative in our minds. She then identifies a creative use of the narrative space; instead of an account of Emma and Léon’s sexual encounter

we are presented with a highly detailed topographical account of their route round Rouen. The complete mismatch between external and internal activity produces a comic effect of irony while enabling Flaubert to remain within the proprieties required by nineteenth-century society. (61)

This example not only shows us a creative use of the narrated space but also is a stark example of the fact that stories can be generated through spatial elements juxtaposed with context. Therefore, the assumption that only action, characters, and temporality generate the narrative and that we can omit spatial elements is an erroneous thought.

There are scholars who attempt to move further away into the other end of the spectrum. In her “Spatial Poetics and Arundhati Roy’s *The God of Small Things*” published in 2005, Susan Stanford Friedman argues: “We need a toposchronic narrative poetics, one that foregrounds topos in an effort to restore an interactive analysis of time with space in narrative discourse” (194). Friedman takes Mikhail Bakhtin’s term “chronotope” and puts the space before time. Like Mitchell did, it is a call for a restoration of balance between the views of time and space in narrative studies. Although Friedman may seem more in favour of space instead of time, she does argue for a balance between the two. Regarding her argument on what generates the narrative, she contends: “Space restored to its full partnership with time as a generative force for narrative allows for reading strategies focused on the dialogic interplay of space and time as mediating coconstituents of human thought and experience” (195). To fully absorb Friedman’s argument, we must focus on the word “generative”. According to Friedman, narratives arise through the unity of space and time and not primarily through temporality of a text. Furthermore, Friedman writes:

In this sense, space is not passive, static, or empty; it is not, as it is in so much narrative theory, the (back)ground upon which events unfold in time. Instead, in tune with current geographical theories about space as socially constructed sites that are produced in history and change over time, the concept of narrative as a spatial trajectory posits space as active, mobile, and ‘full.’ (195)

Indeed, space not only acts as a background, it also provides narratives about culture, history, character perceptions, psyche, and so we can add to the list. The idea that these spaces or story spaces are just the scene for the events to take place would be

a reductive attitude. This attitude decolonizes the space as well. Postcolonial spatiality, therefore, approaches space as an active, full, and inhabited entities. Thus, there is a sensitivity to the native cultures and their interplay with their space. The colonial attitude however, under the premise of time, history, and progress sees space as static and taken for granted for domination, appropriation, and exploitation. Taking the narrative background for granted is a luxury we cannot afford any more; doing so will indeed lead us to incomplete readings of texts and a callousness to the vibrancy and variety of postcolonial and colonial spaces. As the spaces constantly change and are active, they not only require analyses about how they relate to the whole of the narrative, but also how and why they are constructed. Therefore, scrutinizing space in narrative studies becomes a political act.

In her “Spatialization: A Strategy for Reading Narrative” (1993), Susan Stanford Friedman puts forward a spatialized method for reading narratives. She writes: “The palimpsest – a tablet that has been written on many times, with prior layers imperfectly erased – serves as an apt metaphor for the vertical dimension of narrative” (15). Friedman offers us a visualization for the concept of “spatialization” with the image of the palimpsest having layers of writing embedded on top of each other. The concept argues that as we read a text on a page from left to right, we also read into the page vertically. The latter occurs in our minds with deliberate authorial decisions, unstable nature of texts’ tendency for spillage, reconstructing mental images, and the active nature of reading that involves making connections to other texts. We can adapt Friedman’s concept of “spatialization” for reading into the “story space” of a narrative in contrast to our reading experience as a temporal act. Reading requires time and time does indeed pass in various clever ways in a narrative. Returning to the image of the palimpsest, vertically the story space provides the stage, the background for events to take place - as they must happen somewhere - at the same time, it constantly provides messages that are not written on the surface of the page. This is analogous to Flaubert’s creative use of narrative space discussed earlier. The hidden or untold messages require our reading the spaces which seemingly interrupts the flow of time. The image of the palimpsest is a useful metaphor to denote space’s malleability in the hands of the colonizers. In

Conrad's *HD* and *AF*, we see how the colonial project tries to erase the previous existence of any culture on the palimpsest (namely the space) to overwrite its own version.

These developments in the relationship between time and space proliferate debates that define what a narrative is. In his "Surveying Narratology" (2003), Gerald Prince writes: "Some theorists and researchers believe that everything is narrative; others maintain that everything can be; and still others contend that, in a sense, nothing is (because narrativity is culture-dependent and context-bound)" (1). The consensus is far from getting a closure regarding what a narrative is. Therefore, Prince tries to come up with a definition "which is at once flexible and limiting" (6). His definition does not separate description and narration or time and space. However, for him "Not everything is (a) narrative" (5). If we carefully look at Prince's approach to narrative, it does not specifically distinguish or separate temporality and spatiality. In some ways even scholars within their own works seem lost or argue opposites in their earlier or later studies; he contends:

However, narratologists pay considerable attention to narrative space, say, though it is quite possible to narrate without referring to the space of the story, the space of the narrating instance, or the relations between them: consider 'Mary spoke to Irma before she spoke to Joan.'. (4)

If we examine what Prince attempts to do, maybe we can understand why he can easily dismiss the spatial in a narrative. Reminding us what Genette contended earlier that a narrative can have no spatial elements, Prince also demonstrates that spatiality can be omitted. However, in the imperial and postcolonial setting space's reduction to a minor secondary thing in narrative's definition raises questions of colonization of narrative studies. Yet, in another essay titled "On a Postcolonial Narratology" (2005), this time, Prince lays down the aim of the postcolonial narratology as a sensitivity towards "characters inhabiting these spatial and temporal settings" (375). The term postcolonial allows space to enter into the equation. This kind of narratology supplies "instruments for the exploration and description of [characters'] significance, their complexity, the stability of their designation and identity or the actantial slots they occupy and the actantial functions they fulfill" (375). Therefore, such a narratology decolonizes the space and the natives of

postcolonial landscapes. The tools of the classically oriented narratology, which often ignores or takes spatial existents for granted, falls short in dealing with the postcolonial contexts. Furthermore, such a narratology may

make provisions for focusing on the exploitation of particularly pertinent features like (formerly or newly) colonizing or colonized, race or ethnicity, otherness and hybridity, collaboration, (forced) assimilation, resistance, or ambivalence, and, obviously, linguistic and narrative capacity. (376)

While explaining the scope and reach of the postcolonial narratology, Prince also explains us the postcolonial context. It is various, chaotic, plural even within smaller scales as the individual, the neighbourhood, or a whole city. This view of space is antagonistic to the colonial attitude that sees space as empty, void, and mathematical; such an attitude is reductive because colonial attitude must ignore the previous variety to be able to assert its own version of a unified space for dominance and exploitation. Conrad's *HD* and *AF* here deserve scrutiny because the spaces, places, lands, and landscapes he portrays do not give an absolute, empty, and monolithic feel. They always reveal the perpetual colonial attempt to erase the previous existence of culture and plurality.

In the light of these discussions of the narratological privileging of time or space, Joshua Parker, in his "Conceptions", identifies, quoting W.J.T. Mitchell's "Spatial Form in Literature", a potential area to be studied in detail regarding narrated spaces in literary studies. They are "the spatial realm that a text describes, the world it represents . . . [relating to the] studies of "symbolism," "ambience" or "mood" (84). Studies of narrative spaces proves prolific outcomes and new problems to pursue in postcolonial contexts. From the postcolonial context, studies of narrative spaces highlight how the Empire and colonization privileges temporality over spatiality in narratives. Such privileging of the discussions of temporality over spatiality suppresses and mutes how space actually lays bare the exploitation of other peoples and lands. In a way, "the nineteenth century – is also the height of the Empire and spatial violence" wrote Sara Upstone in her *Spatial Politics* (4). In this line of thought, the Empire may have suppressed and silenced spatial discourses and narratological explorations of space. By the "spatial turn" and this thesis' focus on space, this study not only offers a deeper insight into Conrad's both novels regarding

his status as a dissenting writer, but also contribute to the attempts made to undo many years' imperial influence in narrative studies.

2.3 Modernism, Impressionism, Space, and Conrad

Modernism and impressionism play a substantial role in how Conrad reimagines the lands of Africa and Borneo. With modernity, the attention on dynamic spaces became more ubiquitous. Therefore, a discussion of modernism and impressionism in this thesis guides our study of the narrative spaces of Conrad's both texts. Conrad's modernism and impressionism creates a more personal experience of narrative space as opposed to a more static and uniform one. Inevitably, Conrad's narrative spaces subvert the corrected and ordered static imperial and universal narrative spatiality. This section of the study offers discussions on the relationship between the advent of modernity and narrative space, on the difference between earlier modes of telling versus the modernism's focus on showing and experiencing a narrative. Absolute, empty, and signified spaces are utilized in the domination and the exploitation of other lands and people. Narrative, literature, scientific reports, many other institutions, and narratives of a colonizing country either consciously or unconsciously might aid in the colonization enterprise. Joseph Conrad's both texts problematize and lay bare the formation of absolute spaces. Both novels comment on the colonial establishment of what Benedict Anderson called in his *Imagined Communities* as the grid. Conrad owes this quality of his works partly due to a modernist and impressionist mode of writing.

In the last quarter of the 19th and the first quarter of the 20th centuries, modernity changed the way literary works dealt with reality. In his *The Modern Novel*, Jesse Matz writes about how with modernism literary attitudes have changed about the way reality is handled in fiction:

Always now reality would be a question – a matter of specific individual perspective and circumstance, something a novelist would need to inquire into rather than presume. Not only Woolf, but all modern novelists, would now make reality itself no longer a given background to fiction but the object of its speculations. (6)

The taken-for-granted nature of reality, space, time, experience, and perception became topics of inquiry with the emergence of modernism. The stability of

narration, the safe position of the character, the space as container, and many more have transformed into areas of reimaginings and sites of investigations.

If modernity brought about a more chaotic experience of reality, novelists contemplated on the nature of reality and on its more realist portrayals in fiction. Matz writes: “The general consensus among the younger novelists around 1910 was that fiction had to give up on its false coherence, its conventional complacency, its unmodern outlook, if it were to regain meaning and relevance” (9). As the historical and cultural contexts kept changing, as the experience of modernity demanded more dynamic and more aware literature, the novelists conceded.

The modern novelist wanted to carry on this tradition of broad reflection, but became even more concerned with questioning it. How did this reflection work? Could the mirror reflect reality perfectly? Might it not be more interesting, and more necessary, to examine the mirror itself rather than carry it with a confidence modernity would no longer permit? (33)

As the modern novelists tried to better understand reality, explorations of human consciousness increased its existence and density in literary representations. Additionally, the form of the representation – namely the mirror – became ubiquitous. Questions and discussions of the representational tool, the literary mode, and the novel became an object of inquiry. Although the modernist novel experiments with temporality more, it inevitably also questioned the nature of spatiality in the novel. In an analogous way, in his *The Modernist Novel: A Critical Introduction* (2011), Stephen Kern writes:

Modernist novels also subverted these [mathematical, absolute, and static] defining features of the space of classical geometry and physics (singular and inert), as they explored textured spaces that are actively constitutive or are located in multiple ways in the inner space of the mind or in the outer space of the city. (75)

Modern novels explore spaces in a more dynamic way, filtered through the perceiving consciousness. They are more diverse and more relativistic. Each consciousness has its own spatial experience and perception. In the modernist novel space is not taken for granted, stable, and fixed. Mathematical space yielded to the spaces filtered through consciousnesses. Therefore, the mathematical spaces, which are stripped off of any aspects of humanity, gave way to spaces that take into consideration of culture, history, and humanity. Furthermore, Kern says:

Modernists continued to write of events in meaningful rooms and evocative exterior settings, but they also had a more explicit focus on the nature of space itself in novels about darkness, night, caves, rooms, a court, or a castle. These positively textured voids represent spiritual or moral vacancies that play a constitutive role especially in imperial, courtship, personal, liberal, and religious undertakings. (77)

The spaces of the modern novel experiment with the idea of timelessness through the use of voids. Narrating consciousness experience a more personalized and relative time. The spaces are more meaningful in the modern novel and are not fixed, absolute, and safe containers for the events. In a similar train of thought, in his *The Modern Novel*, Matz also writes:

Fiction now also made spaces mutable. The fixed, predictable backgrounds of the past – the stereotypical settings, which served mainly to set the scene – gave way to places as inchoate as the minds that perceived them. In other words, fiction became interested in spaces for the way they varied depending upon who moved through them. (69)

The modernist spaces are plastic and transformative. Spaces are often filtered through the narrating consciousness and they lack clear demarcations even in the descriptions of naturally occurring geographies. However, the departure from or the questioning of the absolute spaces are arguably recently proliferated discussions. Mathematical, fixed, and absolute spaces have been ubiquitous in the minds of most people in history. In his *The Modernist Novel*, Kern asserts: “The physical space of the realist period is that of Euclidian geometry and Newtonian physics that affirmed two fundamental ideas – that there is only one space and that it is empty and inert” (75). For a very long time, since Euclid and even since earlier than him, space has been uniform, solid, and overarching. Such an understanding of space not only allows for the exploitation of land for simple farming but also removes the human aspects from it. Moreover, Kern writes:

Newton also held that there is only one space and that is uniformly extended and unchanging. During the nineteenth century mathematicians suggested non-Euclidian geometries, but the main assaults on the notion of a single and inert space gathered force in the modernist period. (75)

Kern elaborates further that with modernity and modernist representations of reality, spaces took on a more “multiplicity of visual, tactile, and motor spaces with non-

Euclidian and non-Newtonian properties” (75). These spaces emerge as more relative and the modernist mode of representing spaces are more diverse and multi-layered. The stable narration of static and absolute spaces gave way to the questioning of these static spaces. Their textures, experiences, the very form and nature of them became modernism’s central topics of inquiry.

The production and the perpetuation of absolute and fixed spaces lost their credibility. The ordered record of things, lists, hierarchies of things, clear vision, and the omniscient narrator that does not pay attention to the perceiving consciousness became obsolete with modernity. According to Kern: “In place of conventional narratives set in empty, inert space and based on hierarchized traditional spaces such as the metropole and the colony, modernists crafted narratives in dynamic spaces of a less Eurocentric world” (99). For Kern the hierarchy and the order of things in space belong to European epistemology and world view. Modern spaces are more dynamic and open to change. Their transformative quality became even more interesting. Therefore, spaces become less like containers but more entities that reflect and refract the ever-becoming reality. Conrad’s novels also reflect this modernism’s concern of thinking about the world. Kern writes: “*Heart of Darkness* signalled that space was no longer an empty container in which European hegemony could be played out, but a dimension of experience that actively challenged and reshaped the institutions and values of imperialism” (99). This approach to space not only brings forward the humanity the absolute spaces suppressed from narratives but also works against the imperial agendas or exploitation through the emptying, and later producing totalizing spaces. To contrast this approach to space with a Victorian example, conversely, in his *Thrift* (1876) the Victorian author and reformer Samuel Smiles wrote: “Order is most useful in the management of everything, - of a household, of a business, of a manufactory, of an army. Its maxim is - A place for everything, and everything in its place” (81). The road to wealth and consequently to the gathering the full potential of resources goes through the organization and manipulation of space and things in space. The colonizing and imperial enterprises utilize this veneration of order and neatness in their agenda of exploitation. A colony and the colonizer must be orderly and “civilized”. The realist

mode of thinking and writing also carries this veneration of the ordered record, chronicle, and temporal logic. However, in reality, the bedrock of all this “order” and “logic” is made up. The “place” where everything should fit is also a construct. What the modern novel does is to expose this void visible through the subversion of the myth of absolute spaces, overarching truths and narratives. Moreover, as Kern writes:

Modernist urban space is more discontinuous and displaced, as meetings are more unpredictable, and it is less clear where anyone belongs. In the realist novel characters navigate urban space continuously as they walk or ride in horse-drawn vehicles. In the modernist novel they can travel by foot, carriage, bus, tram, automobile, or train. (96)

The modern space is fragmented. Its experience is blurry and discontinuous. The modernist mode of writing takes into consideration both the ever-present state of becoming of the mind and the space. The modernity also plays a big role in this development because the developments in transportation, communication, entertainment, and many other aspects of human life accelerated the everchanging state of reality.

Unlike in the realist or in the Enlightenment understanding of space, the three-dimensional container (space) is not entirely empty. The materials and the gas that fill the space change and affect how objects are perceived. The air, weather, water vapour, and many other natural or human caused phenomena affect the way things appear to the eye. Discussing this aspect of space, Kern compares how the realist mode of writing differed from the modernist representations of reality: “The visibility of realist urban space is sometimes obscured by particles: smoke in *Hard Times*, sawdust in *Our Mutual Friend*, and twelve kinds of fog in the opening of *Beak House*, which is a metaphor for the obfuscation of the law by the Court of Chancery” (95). Usually space has a more mechanical function in realist fiction. Space is utilized symbolically or metaphorically for something else in the story. The nature of space is not often questioned. The obscuring of space and things are usually momentary and serve to comment on something indirectly. However, the “Modernist urban space can be opaque and inaccessible even on a clear day, and visibility itself can be menacing. For Kafka, space is especially unknowable and

unmappable” (95). The unmappability and the unknowability of space is key to our understanding of Conrad’s both novels. The colonization’s primary objective is to map and grasp fully the diverse and chaotic space through the establishment of the *grid*, *newness*, and *myth* of a unified and absolute space. The imperial and colonial endeavour’s use of the realist and the Enlightenment understanding of space must always force the illusion of a stable, clear, and mapped space for exploitation and hegemony.

The perceiving or the narrating consciousness is paramount in the interests of both the impressionists and modernists. The interest in the workings of the mind put the human aspect into the fiction’s centre. Impressionism also catches the momentary and the transient instance filtered through the substances in the air and the perceiving mind. Kern explains: “Ian Watt’s term for Conrad’s impressionism is *delayed decoding*, which emphasizes how sequential events are interpreted as meaningful events after their initial recording in consciousness” (84). In real life we do not hear an omniscient narrator who knows everything of the past, present, and the future. Therefore, the moment, the transient existence and the mind which processes all that are happening became one of the impressionism’s core interests. Not only space but also the temporality of the narrative changed; the mind of the character and the first-person narrator does not neatly organize the events for the telling of the story. Similar to a simulation of reality, the narrator relives the events while telling them. Thus, the reader is immersed into the story and in the narration more realistically. Moreover, Kern contends: “The innovative use of impressionism, free indirect discourse, and stream of consciousness is evidence of a historical shift in the spatiality of the novel as it relocated toward the interior consciousness of characters in their experience of the world” (91-2). Indeed, the reality exists because our minds perceive and process the information we gather with our limited senses. The narrative does not safely assume omniscience or a machine-like state in which everything serves a purpose and mechanically stable. The narrative disturbs, confuses, and disrupts the experience of reading. The result is a more realist rendering of reality, which is always becoming, fluid, plural, and diverse.

In her *Theorists of the Modernist Novel James Joyce*, Dorothy Richardson, Virginia Woolf (2007), Deborah Parsons defines literary impressionism as

Derived from the empirical philosophy of David Hume (1711 – 76) and advocated by Ford as an extension or revision of realism, it was concerned with both representing the subjective perception of external stimuli by the individual mind, and encouraging the reader's own sensory participation in forming an impressionistic response to the text. (32)

As an extension of realism, impressionism in fiction looks at reality through the mind of the perceiver. The novel, as it were, becomes a sensory mask through which we experience the story. Furthermore, Parsons says: "Stylistically it is characterised by narrative devices that obscure facts and meaning, such as unreliable or equivocal narrators, or fragmented chronology" (32). The obscuring of facts is not there just for the sake of being confusing, or in the case of Conrad for suppressing an inherent colonial discourse. On the contrary, they create an unstable narrative of space if we look at his texts from a spatially oriented angle. The colonial discourse and narratives that legitimize its exploitation of other lands depend on a mathematical, absolute, and ordered spatiality. In the colonial mindset, order and logic are linked to the notions of progress and civilization. Thus, with the establishment of the colony the Empire brings civilization to savage spaces. Conrad's impressionism and obscure style of spatial descriptions do not create grids, absolute spaces, and neatly organized spatial hierarchy; on the contrary, they subvert the colonial creation of empty spaces and absolute reconstructions. Analogous to Parsons' description of literary impressionism, in his *Literary Impressionism and Modernist Aesthetics* (2003), Jesse Matz also writes: "The literary Impressionists meant that fiction should locate itself where we 'have an impression': not in sense, nor in thought, but in the feeling that comes between; not in the moment that passes, nor in the decision that lasts, but in the intuition that lingers" (1). The modern fiction sought, above all, the effect created in the reader. To achieve this, the reader must experience the events through the narrator who herself moves through the events happening around him/her. In this definition, there is a celebration of ambiguity and formlessness. The lingering "intuition" and the feeling suggest some form of extra linguistic aspects of the emotions fiction tries to evoke. Therefore, in comparison with a more realist

mode of writing, impressionism moves the narrative away from the arranged chronicle and stable narrations of stable realities. The spatiality therefore is also affected by this and in the context of this thesis, emerge as subverting the more traditional ways of narrating spaces which are absolute and mathematical. Furthermore, Matz writes:

If 'fiction is an impression' it mediates opposite perceptual moments. It does not choose surfaces and fragments over depths and wholes but makes surfaces show depths, make fragments suggest wholes, and devotes itself to the undoing of such distinctions. (1)

There are parallels with the tenets of modernism and impressionism. Rather than stable, overarching, and ordered narratives and characters, modernism and impressionism finds the meaning through the fragments, ambiguity, and in the transitory. As the modernist narrative questioned the reality and the space-time, the transitory moment and its snapshot in the texts became more ubiquitous.

Impressionism finds meaning in the transitory and the fleeting moment, but it also takes into account how to portray reality more realistically. Matz says that "pictorial descriptions of shifting light and color, subjective accounts of sensuous experience, transmission of immediate and evanescent feelings - these are literary Impressionism's specialties" (3). The question for the impressionists and the modernists is the accuracy of capturing the ever-changing nature of reality. As light changes and moves through space, its description must also avoid clear demarcations. During a sunset we see a gradient of overlapping colours not lines separating a hierarchy of neatly organized colours. Therefore, such a narrative spatiality moves away from the Euclidian and Newtonian absolute spaces and can be used to subvert colonial discourses. To highlight these properties of impressionist writing, in his dissertation titled *Exploring Literary Impressionism: Conrad, Crane, James ad Ford*, Daniel Weavis writes about Monet to discuss impressionism in arts. Although different art forms may have different properties, this discussion of Monet's impressionism can help us see parallels with Conrad's both novels:

Monet's various series demonstrate how our phenomenal environment - buildings, landscapes, skies - is in a state of perpetual flux, lacking definitive identity. . . . Monet's figures in these works are, in effect, as impressionistic as the locations that (in conventional terms) provide their 'setting'. Devoid of hard outlines and modified

by the same light that transforms the landscape into a patchwork of colour and shade, their bodies blur into their surroundings, as though an organic extension of the air that envelops them and the earth that carries their weight. (169)

The blurred outlines, the dispersed light in the air that envelop everything, the obscurity, and the unclear vision brings to the forefront the ideas of unmappable and ungraspable spaces. Such impressionist space is antagonistic and subversive to the clear demarcations and maps of a foreign land for colonization in the imperial narratives. Single colours diffused into the vision through space also undermines the colonial inclination to portray different lists of colours and things in the vision of the narrator. Moreover, Weavis writes: "Impressionism was ultimately a claim to greater realism . . . The effects of light and atmosphere, typically neglected in previous studies, were now to be acknowledged to the point of constituting the principal subject of many works" (33). To shed light into this question of why literary and artistic works are interested in atmospheric effects on perception, we can look at what Michael Levenson writes in his *Modernism and the Fate of Individuality Character and Novelistic form from Conrad to Woolf* (2004): "Why do fog and dusk, twilight and movement, appear so prominently in work of the Impressionist school? . . . a cathedral seen through the mist, a haystack disappearing in the fading light, a chaotic street scene glimpsed from a window" (112). The atmospheric conditions appear most vividly in the conditions where the visibility is blurred or obstructed. When light partially penetrates through the space to reach the perceiving eye, the natural boundaries also disappear and clear demarcations of colours also give way to gradual changes of one colour to the other.

The lack of vision both create mystery and arouse curiosity. However, it also renders reality unmappable and unknowable which is a direct subversion of the colonial discourse. While discussing impressionism, Levenson also criticizes the nature of impressionism: "Similarly in literature (one thinks of Conrad and Faulkner as well as Ford) the most vivid instances of Impressionist method are associated with conditions of emotional fragility, mental unsteadiness, and even madness. Why should this be so?" (112). To Levenson, impressionism is a tool that can be used to denote to a character feature or psyche in the story. Analogous to the realist use of space, which is usually mechanical, impressionist writing can be used to evoke an

emotion or to highlight a foreshadowing. However, modernist writing explores individuality and the experiencing subject deeply by peering inside the minds of characters. Therefore, it is not a coincidence that during the most stressful times in a narrative we see the most vivid instances of literary impressionism. Moreover, Levenson writes:

In its most significant manifestation Impressionist painting is a critique of normal perception, just as literary Impressionism is a critique of conventional narration. Both aim at the 'real' by violating the 'normal,' and this fact begins to explain why their formal principles are so often realized in unusual circumstances. (113)

In the modernist and impressionist writing, the subversion of tradition, the play with logic, and the emergence of the instability of the mind became the most popular literary explorations of reality. Conrad's both novels emerge as good examples of narrators and characters put under stress or their sanities are put under tension on the lands of faraway places on the earth.

The development of an absolute understanding of the universe might stem from the mythological and religious explanations of the origin of the universe. The absolute spaces may owe their persistent presence to just more than sciences and philosophers. In his "Impressionism and Symbolism in Heart of Darkness" (1979), Ian Watt argues that in history things received greater signification and meaning in religious founding myths "because the whole universe was generally assumed to constitute a fixed order in which every item had its communally-agreed meaning – most obviously in mythology which gave a spiritual role to everything in the external world" (41). Explaining the natural phenomena by these myths satiated humans' earlier curiosities. However, this led to the ideas removed from the diverse and chaotic reality of the universe and forced a *grid* and *newness* so that the meaningless universe made sense. Earlier people did not have the word electron in their language. So, they invented angry gods when they saw a lightning storm; Zeus hurled thunder bolts and Thor swung his hammer. With modernism and the following decades experienced an ever more increase in incredulity towards grand narratives and overarching explanations. The facts and the absolutes broke down. These developments can also find echoes on how spaces are portrayed in fiction.

Departing from this historical change in the credibility of grand narratives, regarding impressionism, Watt says:

This transition is recorded in the history of the word 'impression' and its cognates, a history which embodies in more general terms the growing disjunction between public systems of knowledge - what all men know - and the ephemeral indefiniteness of private experience - what the individual actually sees. (40)

There is a shift in the representations of how the reality is experienced. The perceiving subject's experience and impressions became more important and ubiquitous in the modernist literature because as the beliefs in the grand narratives crumbled, the individual and relativism gained significance. What Conrad does is to make the reader experience the horrors and the exploitation of peoples, lands, and spaces of other locations. Instead of using a stable chronicle of events and spatial narrations he prefers oblique descriptions, impressionist vision, obscurantism to paradoxically make us understand deeply the events occurred in the colonization of other lands. In his *Literary Impressionism*, Matz asserts:

Local, uncorrected, transient visual perception . . . Conrad's Congo becomes Impressionist for its reticulation of color and light, its intense hazy atmosphere, and a book like Woolf's *The Waves* becomes, like Monet's haystacks, an effort to present the world of objects differently lit by changing angles of sunlight. (46)

According to Matz, Conrad's narrative spaces are impressionist. They allow the passage of light but takes into consideration of substances like air, water vapour, mist, and other naturally occurring phenomena in space. So, when the light passes through space filled with substances, it gets reflected and refracted.

In parallel with the modernist tendency to render the universe through the perceiving consciousness, the reality is shown not like an idea, which is ordered and hierarchized, not in a clean and clear way but in a messier and thus in more realist way. Such spaces subvert the colonial and imperial requirement of absolute, hierarchized, and fixed spaces. In a similar train of thought, Watt argues that the modern and impressionist writer seeks this quality of vision deliberately. In his "Impressionism and Symbolism" Watt writes:

The difficulty of seeing is not a gratuitous defiance of the public; haze in Monet – and even more explicitly in Conrad's image - is not an accidental atmospheric interference which stands between us and

the 'real' object; the difficulty and the obscurity are essential parts of what the artist is trying to convey. (39)

The emergence of the awareness of the atmosphere and the mind of the narrator is not accidental; it is deliberate. Without such innovations, the modernity and the increased pace the life demands cannot be understood and represented in fiction. In this way, the modernity disrupted the mythical stability of things and spaces the colonial enterprise needed. In his "Conrad and Modernism", according to Graham Kenneth, Conrad's texts' "conscious blurring of the outlines of things in order to release more spiritual suggestions from within" and the "basic urge to replace the natural and contemporary world by another, art-generated reality", explains what Conrad does in his narrative innovations. (207) Conrad consciously blurs the boundaries in every aspect of the narrative. His characters are multi-layered and most of them are never black or white or good or bad. Every evil character has some justification to their actions and a bit of good in them and every good character has some flaws as to render them as - also to a degree - evil in certain circumstances. This quality manifests itself in Conrad's narrative spaces as well. The human made or naturally occurring boundaries are masked and - as it were - rubbed with sandpaper. The visions are blocked as to oppose the idea that mankind can bend and control the universe at will.

To study Conrad's narrative spaces, modernism and impressionism shed light on how he subverts the colonial creations of ordered, absolute, and mathematical spaces. Modernism takes into account of the relativity of the experience of time and space. Modernism also questions how time is measured universally for everyone and carries scepticism as to the totalization and the universalization of time. Spatiality also is included in this because most modernist novels written in Britain are also highly spatially conscious. Drawing parallels with modernism, literary impressionism shares the modernist urge to understand the mind. Therefore, Conrad's both novels engage with the narrated spaces not as mappable, understandable, and stable entities but as spaces that are difficult to grasp. Their ever-changing and ever-becoming properties are also emphasized. Therefore, the both novels do not partake in the colonial mapping, totalizing, and reconstruction of spaces – spaces that lost their previously chaotic and diverse cultural states.

CHAPTER 3

HEART OF DARKNESS AND THE FOREGROUNDING OF NARRATIVE SPACE

A Way of Looking

It is the association after all
We seek, we would retrace our thoughts to find
The thought of which this landscape is the image,
They pay the thought and not the landscape homage.
It is as if the tree and waterfall
Had their first roots and source within the mind.

But something plays a trick upon the scene:
A different kind of light, a stranger colour
Flows down on the appropriated view.
Nothing within the mind fits. This is new.
Thought and reflection must begin again
To fit the image and to make it true. (Jennings, 29)

Within the expansive range of Conradian studies, *Heart of Darkness* has been the focus of many debates concerned with its relationship with the Empire and colonial endeavours. Some studies argue that its subject matter, narrative style, and form perpetuate imperial discourse, some assert the opposite; for some explorations, the text oscillates in between the two sides of its relationship with the Empire. This chapter offers a primarily spatial exploration of the novella to argue that *HD* problematizes colonial rhetoric in its narrative spaces. There are studies which discuss narrative spaces of the text, but a foregrounding of the narrative spaces of *HD* and their exploration in the light of the postcolonial spatial concepts developed by scholars like Upstone, Ashcroft, and Noyes to better situate the novella's status as supporting or subverting the Empire have not been done. Analysing how Conrad reimagines the spatiality of Europe and Africa, through the lenses of the postcolonial spatiality the previous chapters discuss, offers substantial evidence of the importance of narrative space in narrative studies and of the subversions of the imperial spatial epistemology and narrative style. As this chapter foregrounds the

spatiality and the narrative spaces of *HD*, this thesis joins in the Conradian studies by noticing the very obscure moments of the texts as revealing subversions of imperial discourses rather than functioning as a cover for an underlying colonizing attitude. The chapter offers counter arguments against some criticism of *HD* which argue that it reinforces imperial discourse. Moreover, this chapter explores how *HD* portrays cities and settlements in Europe and Africa spatially to argue against Achebe's claim that Conrad creates Africa as the antithesis of Europe. Additionally, the chapter analyses *HD*'s key spatial descriptions to argue that they erode the foundation of colonial rhetoric through the exposition of the myth of colonial spatial absolutism with the use of modernism and impressionism.

Heart of Darkness is a story within a story revolving around the character Marlow. On a cruising yacht anchored on the Thames, Marlow shares with his friends his account of the time he travelled to Africa from Europe and worked for a Belgian trading company as a ferry boat captain transporting the spoils and exploits from the inner parts of the Congo river to the trading stations near the ocean. During this time, he develops an interest to a very successful company agent named Kurtz who collects more ivory and other exploits than the others. Along the way towards Kurtz's station, Marlow meets many other company men and other expeditions. There are many theories and gossip about Kurtz circulating around the other aspiring but less successful company agents. During this time Marlow portrays a sceptical and confused character. He is confused about the whole colonial enterprise and peoples' dreams of finding spoils and becoming rich. Marlow comments many times on the disturbing greed and lack of conscience guiding the company men and other expeditions of the killing and looting the African lands and people. Kurtz also is a figure who has transgressed many moral and legal boundaries during his exploitation of the resources of inner Congo. The novella ends with the journey back to Europe and Kurtz's death leaving Marlow to recount his memories to his other nautical friends.

The debates regarding Conrad's status as a dissenting or conformist writer have not quieted down. The following key criticism of *HD* underpins the scholarly explorations of its relationship with the Empire. In his "An Image of Africa" (1977),

Chinua Achebe's provocative attack against Conrad has caused the proliferation of Conradian studies and discussions. Joining Achebe's criticism and situating Conrad's texts having imperialist subtext, in her "The Spatial Imagination and Literary Form of Conrad's Colonial Fictions" (2007), Janice Ho also explores Conrad's disposition towards the Empire from a historicized point of view, within the context of technological developments in transportation and globalization, while portraying Conrad as nostalgic to the early times of adventurous colonialism. In parallel with Ho's discussion, in his "Conard's Life" (1996), Owen Knowles also situates Conrad in a transitioning period of nautical developments in history – as a writer and former sailor who experiences both the sail ships and steam powered vessels. Against these critical responses that position Conrad's texts as reinforcing the imperial discourse, respectively in their "'Heart of Darkness'" (1996), "Conrad and Imperialism" (1996), and "'Gnawed Bones' and 'Artless Tales' – Eating and Narrative in Conrad" (1976), Cedric Watts, Andrea White, and Tony Tanner discuss Conrad's texts as undermining the imperial discourse and epistemology. Analogous to Ho's argument which portrays Conrad as a writer who supports the Empire during the advent of modernity and rising globalization, conversely, Watts finds advantages in modernity, in the technological advancements, and in the emergence of globalism providing Conrad to have a more critical point of view of the Empire and its colonizing practices. Additionally, White and Tanner mostly notice Conrad's handling of colonialism and imperialism as an absurd and terrible human achievement in history; they also discuss the spatiality of Conrad's texts, but they do not do it by primarily foregrounding narrative spaces and within the context of postcolonial spatiality as the scholars such as Upstone, Ashcroft, and Noyes. On the other hand, some scholars situate Conrad having a strong imperial foundation in his texts but also carrying substantial amount of criticism of the effects of the imperial and colonizing enterprises. Therefore, Conrad's *HD* emerge having a hybrid content and structure, having a symbiotic or antagonistic relationship with the Empire. Respectively, in their *Rule of Darkness British Literature and Imperialism, 1830 – 1914* (1990), "The River, the Earth, and the Spirit World Joseph Conrad, Chinua Achebe, Ben Okri, and the Novel in Africa" (2007), and *Political Unconscious*

Narrative as a Socially Symbolic Act (2002), Patrick Brantlinger, Maik Nwosu, and Frederic Jameson argue for an inherent dual nature in Conrad's texts of both perpetuating the imperial rhetoric and subverting it. For them, Conrad's texts are both (colonial and not colonial) at the same time. Other studies explore the spatiality of Conrad's texts indirectly; they usually reconfirm his modernism or combine spatial readings while offering psychoanalytical and feminist analyses of his texts. In his "Joseph Conrad and the Epistemology of Space" (2016) John G. Peters offers a reading of a selection of Conrad's texts to discover Conrad's spatial awareness. Peters concludes by arguing and reconfirming the unpredictability and contextual dependency of knowledge through the spatiality of Conrad's texts. However, this thesis expands on Peters' discussion further to argue that the unpredictability of life and the impossibility of isolated stable knowledge find echoes in how Conrad creates his narrative spaces through which he ultimately subverts colonial spatial discourse. In her "Enclosure, Darkness, and the Body: Conrad's Landscape" (1981), Sullivan argues that nature, earth, and the narrative space act as a feminine body for the European colonizer to conquer and subdue. She categorizes the narrative space as chaos and the colonizer as the bringer of order suggesting and providing an analogous reading of *HD* explored through a primarily feminist approach to how the novella reimagines Africa. In his "Voyages Towards an Absent Centre: Landscape Interpretation and Textual Strategy in Joseph Conrad's 'Heart of Darkness' and Jules Verne's 'Voyage Au Centre De La Terre'" (1989), Graham Huggan offers some discussions of spatiality without using the terminology Upstone, Noyes, and Ashcroft utilizes in their studies.

This section of the chapter introduces important scholarship on *HD* which discuss it as a colonial or dissenting discourse. Then, the chapter offers spatial analyses focused around the cities and settlements *HD* describes, the journey between Europe and Africa, and the inner parts of Africa. To further explore how Conrad handles spaces in his narratives, we can look at Fredric Jameson's *Political Unconscious*. In this work, Jameson historicizes the development of the point of view of the reader in the consumption of fiction. According to him, in the nineteenth century the reader's and theatre audience's perspective were similar. The reader

assumes the “theatre-goer’s position” in relation to the content of the fiction (220). The perspectives between the reader and the theatre audience were similar because the perceiving eye was located outside the stage, behind the fourth wall. Therefore, the narrator in fiction and the position of the audience offered a degree of omniscience. As modernity gains foothold in peoples’ lives, Conrad’s texts still utilize the nineteenth century positioning of the reader in the tales but with modifications. The narrative does not radiate omniscience but rather throws the perceiver into the action to experience the tale as the events unfold. Jameson writes: “Conrad displaces the theatrical metaphor by transforming it into a matter of sense perception, into a virtually filmic experience” (220). Conrad’s readers do not sit and observe the events as they unfold. Rather, they experience the events as the narrative unfolds to them – similar to (in theory but not as autonomous) an aeroplane pilot stepping inside a simulation machine rather than watching everything from a screen. In the latter the audience is more passive and, in the former, participates more actively. Although it may seem that Conrad’s modernism and impressionism are celebrated, Jameson cautions us against looking at this development in literature as a solution or a more real like narrative style. He writes: “Yet modernism can at one and the same time be read as a Utopian compensation for everything reification brings with it” (225). All of Modernism’s tenets can be seen utopic as they portray us a reality that is differently created than the realist mode of writing. The realist mode with its taken-for-granted relationship of reality mirrored in fiction can serve to the creation of absolute spaces in the hands of the colonial rhetoric. Therefore, modernist mode of writing appears as an anti response to the stable myth of transferring or creating knowledge. For Jameson, modernism and abstraction of arts

constitutes a Utopian compensation for everything lost in the process of the development of capitalism-the place of quality in an increasingly quantified world, the place of the archaic and of feeling amid the desacralization of the market system, the place of sheer color and intensity within the grayness of measurable extension and geometrical abstraction. (225)

For Jameson, in a time when almost all aspects of life are quantified, taxonomized, and made explicit, a need for the unknown manifests itself. In such a time of capitalist supremacy, while the positivist and progressive science renders the world

knowable, the colonial endeavours become complacent in the way they interact with reality. There arises a need to realize the limits of scientific account of things and peoples. Thus, Jameson's study "respect[s] the ambivalent value of Conrad's impressionism, that ambiguity at the very heart of his will to style which alone makes it a complex and interesting historical act, and ensures it a vitality outside the cultural museum" (226). From the point of view of narrative development at the end of the nineteenth century, Conrad's texts emerge as unique with their ubiquitous ambiguity. According to Jameson, this change makes Conrad's texts unbounded to history. Yet, drawing from Jameson's realization of Conrad's texts as having a double nature of both being innovative and traditional, in his *Rule of Darkness*, Brantlinger situates Conrad's texts as oscillating discourses between imperial and anti-imperial, traditional and utopian:

In a fairly obvious way, *Heart of Darkness* betrays the same split, moving in one direction toward the misty halos of a style that seeks to be its own meaning, apart from any kernel or embarrassingly clear content, but also that grounds itself in the conventions of Gothic romance with their devalued, mass culture status – conventions that were readily adapted to the heroic adventure themes of imperialist propaganda. This split almost corresponds to the contradiction of an anti-imperialist novel that is also racist. . . . This double, contradictory purpose, perhaps characteristic of all of Conrad's fiction, Jameson calls schizophrenic. (265)

Although, modernism and impressionism free Conrad from the dry and sober view of Rationalism, it is also dangerous in the way that abstraction, obscurity, and experimentation in arts remove the fiction away from reality. To clarify, the rational and realist narratives are also sober and clear-headed, but they can be manipulated into creating myths as well. This slippery nature of narratives can happen to the modernist and impressionist mode as well. While trying to give a truthful account of reality, they can move away from it. For Brantlinger and Jameson, Conrad's texts are "schizophrenic" because they are both of the two sides of the coin. Nevertheless, Conrad's obscure style, his impressionism can be seen both as a façade to hide colonial rhetoric and as a subversion of such discourse.

These scholars and their discussions contain spatial discussions of Conrad's texts and aim to better situate *HD* within the debates of its symbiotic or antagonistic relationship with the Empire. However, primarily foregrounding *HD*'s narrative

spaces to explore its relationship with the Empire deserves scrutiny because narrative temporality continues to be studied heavily than spatiality. Moreover, *HD*'s narrative spaces have great potential in substantially subverting imperial rhetoric. The following sections mainly focus on exploring *HD*'s portrayal of Europe and Africa, Marlow's journey to Africa, and the interiors of Africa hosting the colonizing settlements to lay bare how *HD* subverts colonial spatial rhetoric and the imperial projects' heavy dependency on narratives of static spaces of other lands. With its narrative innovations, modernism, and impressionism, *HD* offers an interesting case of both subverting colonial rhetoric and sometimes continuing such discourse.

3.1 Thames, London, and the Sepulchral City

On the forefront of criticisms of *HD* is Chinua Achebe's claim that the text creates binaries between Europe and Africa. According to Achebe, Africa is the savage, undeveloped, and cultureless side in the binary while Europe is the civilized, advanced, and moral side. However, analysed through the postcolonial spatial lenses, modernism, and impressionism, *HD* portrays a darker image of London and Denmark. Instead of an omniscient narrative approach which would assume and fictionalize Africa, Conrad's modernist writing offers a tunnel vision narrative which is subjective, un/misinformed, and limited in terms of knowledge. Such a narrative style inevitably undermines colonial spatial absolutism. This section of the chapter discusses key criticism of *HD* which situates it as a colonial text. Then, the section offers a rebuttal of such criticism of *HD* by highlighting the importance of narrative spatiality to expose how Conrad's novella cannot be easily classified imperial if we take into consideration of its narrative spaces. The narrative spatiality of *HD* contains substantial subversions of colonial spatial myths and expositions of colonial spatial manipulations. This section first introduces Achebe's criticism of *HD* regarding the binary the novella creates. Then, it argues that Conrad's narrative spaces of Europe contain messages and narratives which render them unpleasant, deathly, and even savage. Furthermore, in the light of postcolonial spatial discussions the previous chapters offer, this chapter exposes how the Empire's heart (London and Denmark) also continually manipulates its own space to achieve a

static, absolute, and uniform but paradoxical spatiality, highlighting its highly structured artificiality. Thus, this section of the thesis argues that *HD* subverts colonial spatial narrative absolutism and consequently undermines colonial discourse.

Conrad's novella, *HD* often pauses its narrative of events to set up a scene in which the action takes place. By identifying these pauses, descriptions, and narrative spaces then, analysing how they are being portrayed, we can better understand the novella's relationship with the colonizing and imperial discourse. Foregrounding these pauses in the narrative of actions and the background descriptions should reveal subtext which either continues a colonial attitude or a subversion of it. In the case of *HD*, the spatial narratives often overturn the taken-for-granted, stable, safe, and unproblematized narratives of spaces, backgrounds, and scenes. Conrad's modernism, impressionism, and obscure narrative style create an atmosphere and spatiality that perpetually highlight the impossibility of total control of the earth, its peoples, nature, and knowledge. It subverts the logocentric epistemologies and the idea that language can express reality fully in a stable way. Such spatial narration also undermines the sort of culture, science, politics, and the disposition that puts the human being at the centre of the universe in which the human acts as the active, stable, powerful, capable agency. In *HD*, the obscure and impressionist narrative space seldom allows the perceiving subject clarity of vision, unlimited freedom of motion, and mental comfort and stability. The narrating consciousness often voice fear and confusion when describing the environment. Conrad's text also comments on how the diverse and inhabited spaces have a history of emptying and rewriting at the moment of the narration.

The novella opens with a description of Thames and the view seen from the boat. The frame narrator states:

The Sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas, sharply peaked with gleams of varnished spirits. (3)

The obvious and the common are made extraordinary by the word “interminable”. The water and the beginning of a sea path is seen endless but of course the readers know, and they knew (the other characters on the boat), that the earth is not endless. However, the feeling of endlessness is added to the description to render the earth and the sea unknowable, difficult to grasp, or at least, something that denies clear definition and explanation – outside of a chartable and graspable frame. Such a description, from the very start defies and subverts the imperial narratives of fixed, mapped, and absolute spaces. The water and sky are “welded” together. There is no clear line separating the two phases of matter – the gas and the liquid. This description also subverts the scientific narratives of the earth which are mostly geometrical, mathematical, and logical. Yet, “welded” is a language of the factory and heavy industry. This suggests a language which is saturated with the industrial apparatuses of the Empire. Conrad’s narrative spaces do not ignore physics, but they subvert clear and stable narratives of space as separated from human consciousness. Thus, the nature, the narrator’s perception, and the physics of space do not allow a stable, organized, and clear spatiality; space is also filled with substances that reflect and refract light which makes a vision filtering layer present. Conrad’s texts realize this but also add another layer: That layer is the human mind which processes all the sensory data. His narrative style in *HD* does not pretend omniscience but rather embrace the fallibilities and the imperfections of experience. Therefore, such an account of space which includes gaps, silences, incorrect, or obstructed visions are more realistically rendered and do not serve the imperial and colonial narrative. Such narratives which reinforce imperial discourse, in theory, must render space knowable and therefore colonizable. In this line of thought, the narrator continues to describe Thames: “A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom brooding motionless over the biggest, and the greatest, town on earth” (3). The “haze” functions to remove the experiencing or narrating eye two times away from the clear and taken-for-granted notion of space. It both manipulates the light but also acts as a narrative device that shows us the lack of clarity of vision in the character’s mind. This in turn also affects the reader. If a clear inventory of

space and its chronologically or topographically ordered narrative create a single and intended scene, Conrad's impressionism subverts the stability of such ordered narratives. Thus, the narration results in multiple or more fluid spatial creations of the same tale. Such multiplicity is not suitable for the colonial discourse because the imperial agency cannot colonize what it does not know or fully categorize.

The metaphor and personification "gloom brooding" in the narrative also deny categorization and clarity of message to destabilize the imperial centre, London, for the city is also portrayed as another absolute space created on a chaotic, diverse space. The word "brood" has multiple meanings and one of them is to think in a very concentrated way. If we take this definition, then the question arises: What/why does the city brood? This metaphor of the city, its peoples, and its life replaced by the compact expression "gloom brooding" shows us the constant effort the creation and the perpetuation of the absolute spatiality requires. A constant vigil must be established to maintain a myth of a homogeneous and singular space over the impermanent, heterogeneous, and diverse reality and spatiality. The brooding can also be a reference to the colonizing efforts of the city as well with its universities, industries, and many other institutions and structures that work around the clock to figure out how to colonize and maintain the exploitation of other lands and peoples. The word "brood" also has another meaning involving bees and birds. The word refers to their lifecycles and habitats. London is described indirectly and obliquely to a hive or a nest with its peoples as drones or robots working tirelessly to the maintenance of this huge imperial machine. One image is that these habitats are constructions; humans in London made a habitat for themselves on a diverse and chaotic space. London is not named in this example because naming is a signification act and therefore would not be suitable to Conrad's impressionism and his oblique style. By deliberately refraining from clearly stating things and places, Conrad emphasizes how spatial manipulation plays an important role in the signification and later colonization of the earth.

At the moment of narration, London is a developed city. The hive and nest images coupled with the word's other meaning of deep thinking, in the context of colonialism, suggest a machine or a hive, an entity that constantly produce frames

and constructions to exist and perpetually broods to spread itself around the earth. This image of London as absolute and signified space and its colonial context are highlighted with the description of “the Director of Companies” who also listens to Marlow’s tale: “It was difficult to realise his work was not out there in the luminous estuary, but behind him, within the brooding gloom” (Conrad 3). As a nautical figure, the director does not travel himself but his vision and planning paves the way to the colonization of other lands and people. When handled with the context of older Roman skirmishes and occupation of Britain, London and its image as the “brooding gloom” suggest a negative and dark atmosphere and its status as a fixed and absolute space which constantly spends energy to maintain its rigidity and stability and spread its copies around the globe.

In the light of such rendering of London, Achebe’s criticism of the binary *HD* creates becomes problematic. Rather than the binary of dark Africa and bright Europe, *HD* reverses the colonial myth of the progressive, moral, and civilized Europe. It has been forty-four years (“in a 1975 lecture” writes Brantlinger in his *Rule of Darkness* (255)) since Chinua Achebe commented on Conrad’s *HD* as a text which reinforces the colonial and imperial epistemology and that its status as a classic need to be considered again. In his “An Image of Africa”, Achebe writes: “*Heart of Darkness* projects the image of Africa as ‘the other world,’ the antithesis of Europe and therefore of civilization, a place where a man's vaunted intelligence and refinement are finally mocked by triumphant bestiality” (783). Achebe asserts that Conrad establishes a duality in the relationship between Africa and the West. In this duality Africa is the uncivilized and the cultureless side while the West is the bringer of prosperity, culture, technology, and history. This duality can be better understood with the tools of the postcolonial spatiality. For Conrad, Africa represents the diverse and chaotic space Noyes and Upstone explored. If there are binaries in *HD*, this one is not the binary of dark Africa and progressive Europe; it is the binary of the absolute spatiality of the imperial centre versus the diverse and chaotic Africa. Moreover, Conrad does not portray a pleasant, civilized, clean, and morally solid imperial centre; London is shown as the opposite of the colonial myths of the Empire as the beacon of light and progress. Therefore Achebe’s criticism

becomes problematic if we look at the narrative spaces of *HD*. Departing from this thought, Achebe's remark that "Conrad was a bloody racist" needs to be considered again. (788).

In an analogous line of reasoning, in his "'Heart of Darkness'", Cedric Watts argues that Conrad criticized the colonial projects. He starts his discussion of Conrad by historicizing the production of his texts by reflecting on the formation of global organizations and corporations that operate overseas:

The First World War showed how men could be engulfed, diminished, and destroyed by man-made organizations and technology. Conrad seemed to have anticipated this in his depiction of the ways in which men in Africa served, and died for, a remorseless organization. He portrays men dwarfed by the system that dominates them and by an alien environment. (50)

Watts handles the historical context of Conrad's time as the cultures and the peoples of the world shadowed by "anonymous", multinational organizations. Both the colonizer is thrown into an unfamiliar space but also the colonized space is made alien for the colonizer. Conrad portrays people severed from a familiar space or the feeling of belonging to a home. Conrad sees the creation of absolute spaces in service to the colonization of lands as an act of disruption of the years of naturally occurring configurations of diverse spaces. Additionally, to respond to the criticism of Conrad's texts that situate it as reinforcing the colonial discourse, Watts highlights the title, "Heart of Darkness". For him the lack of the definite article strongly suggests not one (Africa) heart of darkness but hearts of darkness (Watts 58). Moreover, he contends:

[T]he tale begins with visual reminder of ways in which London, centre of the Empire 'on which the sun never sets', can itself be a heart of darkness - palled in 'brooding gloom'. So, from the outset, the narrative probes, questions, and subverts familiar contrasts between the far and the near, between the 'savage' and the 'civilized', between the tropical and the urban. (58)

Spatial analyses of London's description points to a discussion of the existence of an absolute space. In *HD*, Conrad reflects on Britain's and London's former diverse and chaotic spatiality and its "colonization" and mathematical and fixed spatially. Therefore, situating Conrad's texts as perpetuating the imperial epistemology requires the attention to how Conrad handles narrative spaces, obscurantism, and

impressionism. Without spatial engagement to his texts, studies would disregard the existence of a subversion and criticism of imperial and colonial understanding of a fixed and rigid spatiality.

A dark, unpleasant image of London, and a critical attitude towards it can be recognized from the early pages of *HD*. Moreover, the spatial narrative in these passages render a narrative world and vision which avoid clear boundaries and stable narratives of things in their places. Such a narrative style unsettles the expectations of colonial endeavours because colonial discourse emphasizes hard facts, fabricated stable narratives of things, and concrete images. In the tale, after the narrator sets up the scene on the boat, the narration continues to comment on London, its location, its past and present, and its surroundings. Modernism, which pays attention to the problems arising with a stable take on knowledge, and an impressionist aesthetic style in spatial descriptions become the blueprint to the spatial narrative of the early pages of the work:

The day was ending in a serenity of still and exquisite brilliance. The water shone pacifically; the sky, without a speck, was a benign immensity of unstained light; the very mist on the Essex marsh was like a gauzy and radiant fabric, hung from the wooded rises inland, and draping the low shores in diaphanous folds. Only the gloom to the west, brooding over the upper reaches, became more sombre every minute, as if angered by the approach of the sun. (4)

Words like “brilliance”, “serenity”, “mist”, “light”, “radiant”, and “diaphanous” create a sweeping image of colours without naming each colour specifically. Moreover, these images dazzle, dizzy, and confuse rather than provide clarity. Therefore, the space does not disclose an inventory of items, colours, and things; it involves prompts for the reader to imagine obliquely the end of the day. This obscure style and avoidance of listing spatial inventories put the emotions and the perceiving mind’s importance to the foreground. The spatial data does not offer a list but rather obscure prompts while denying any stable and clear vision. This style foregrounds the impossibility of a stable narrative of the universe and in fact, is antagonistic to the imperial attitudes which should prefer a calculable, factual, inventory-like, and absolute spatiality. Moreover, *HD* recognizes the universality of the malleability of space by commenting on London as a previously diverse space made absolute and fixed. As the narrator and Marlow continue, London is identified as the “gloom to

the west". London from which the torch of civilization comes from is described as a dark and gloomy place. Ironically, the source of civilization is itself dark. Here, Conrad explicitly undermines the colonial and imperial rhetoric which should glorify the imperial centre. Additionally, this colonial centre is portrayed as a machine, an entity that ceaselessly broods, schemes, and contemplates about how to maintain its fixed spatiality and how to totalize diverse spaces of the earth.

The frame narrator at the beginning unsettles the traditional modes of storytelling. Both serving as an embellishment and distancing tool the frame narrator opens the novella but later the reader is left with the subjective and retrospective narrator, Marlow. For the aims of this thesis the frame narrator's modernist and impressionist narrative of space is evidence of the problematization the colonial spatial absolutism. One reason why the novella has a frame narrator in the beginning can be derived from what the work does to the fiction's relationship with the Empire. As the novella's modernist and impressionist narrative spaces move away from the realist static and absolute spatiality, its narrative style also unsettles the established modes of storytelling. *HD* disturbs the reader in many ways and the frame narrator's introduction and disintegration without any ceremony is another way Conrad abuses the conventional, Victorian, or colonial modes of narrating a tale.

Another spatial description of London discloses more criticism of the imperial centre. To describe the sunset, the narrator says: "And at last in its curved and imperceptible fall the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that gloom brooding over a crowd of men" (4). The image of the sun being absorbed and devoured by the city is another image by which Conrad comments on how the imperial centre subdues nature and the environment. The transformation of colours happens one after the other without singling out colour names but with adjectives "glowing" and "dull" to create a multiplicity of impressionist colours. The "gloom brooding" is emphasized again to highlight the imperial epistemology's one-sided relationship of the imperial centre versus the earth – the imperial centre being the active agent. From this moment on the narrator continues to comment on the space surrounding the boat. The description is charged

with irony arising from the juxtaposition of the earth as space before signification and the absolute/fixed space the imperial centre strives to create and maintain:

The sun set; the dusk fell on the stream and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway – a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars. (5)

As the sun sets, the narrator's description of the lighthouse carries a slight irony with the image of "a three-legged thing erect on a mud-flat" surface. The lighthouse with its function as an anchoring point on the earth is another example of a fixed space. This time not as a straight line but as a node, a point on the surface of the earth, the lighthouse functions for the vessels to navigate but also to mark and chart the diverse and chaotic space. London appears again as an unpleasant and fear evoking place. It is "ominous" and "monstrous" and its light is "lurid"; its light is unpleasant and unnatural as the adjective implies.

From this setting, the narration goes back in time and comments on the surrounding space of London during the Roman invasion as another space which is made fixed, absolute, and colonized. This discussion of Britain and London subverts the imperial discourse by suggesting its arbitrariness and artificiality both through the actions of people and by spatial description. Marlow says: "'And this also,' said Marlow suddenly, 'has been one of the dark places of the earth'" (5). The use of the word "dark" has generated many criticisms about *HD* as a text that reinforces the colonial and imperial discourse. Achebe attacks the text and its writer for portraying Africa as a dark place. However, Conrad undermines the imperial centres of the novel by using the same adjective. There is a clear irony in the way Marlow suggests that "this" was a dark place as well and at the moment of narration it is not dark anymore. Yet the previous spatial descriptions emphasized the artificiality of the light emanating from the "gloom brooding". The city, civilization, and the Empire creates its own absolute spaces over "darkness"; but, in fact, the very newness, grid, and absolute space the previous scholars of the postcolonial spatiality explained, the light of civilization is just another form of reordering of space masquerading as the origin of culture and history. As Marlow imagines a soldier or an officer of the

Roman army in Britain, he discusses Britain's spatiality prior to colonization by the Romans but while doing so, he reinforces the imperial rhetoric by offering subtext that suggest a glorification of civilization, progress, and civility:

Sand-banks, marshes, forests, savages,—precious little to eat fit for a civilized man, nothing but Thames water to drink. No Falernian wine here, no going ashore. Here and there a military camp lost in a wilderness, like a needle in a bundle of hay—cold, fog, tempests, disease, exile, and death—death skulking in the air, in the water, in the bush. They must have been dying like flies here. . . . Land in a swamp, march through the woods, and in some inland post feel the savagery, the utter savagery, had closed round him—all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. There's no initiation either into such mysteries. He has to live in the midst of the incomprehensible, which is also detestable. (6)

Although Marlow's description is charged with assumptions which take nature or the unprocessed earth and land as savage and uncivilized, the fragility and the weakness of the colonizing figure are antagonistic to the myth of the conquering imperial man who bravely fights against the evil, the savage, the heathen of foreign lands. Rather, the colonizing endeavour is portrayed as comprising of and made possible by the sweat and blood of the colonizing agents, soldiers, and people. As the location around London becomes a fully developed city, a "brooding gloom", an absolute and processed space, the colonizing endeavour of Rome is successful in eradicating the spatial mysteries.

What Marlow tries to point is how easy it is for the civilized, moral, and good men to turn evil and lawless outside the grid of the imperial centre. Running against the notion that the civilization breeds people whom are categorized as great, progressive, good, educated, Marlow's description of the Roman army shows how the mystery and savagery finds echoes "in the hearts of wild men". Thus, for Marlow, this rapid transformation of the colonizing subject also highlights how difficult it is to uphold the myth of the totalized and intended civilized persona. Parallel to the psyche of the colonizing subject, the maintenance of absolute spatiality of the Empire is another energy consuming task. Britain, like Africa, is portrayed as a place which defies stable knowledge. Prior to becoming the imperial centre, the Thames and its banks are spaces that refuse clear definitions. Clear

definitions, demarcations, and structures must be constructed upon the diverse and chaotic space. Although the same passage can be read as the savage land turning good men evil, it also subverts the origin, glory, and the value of the Empire with its “clean”, structured, and knowable forms, cities, and places.

Maps are significant commentary tools in Conrad’s texts. They not only dramatize how the Empire creates empty spaces on narrative and on paper but also show how these plans are carried out physically in real life. Although arguably naive at first, people like Marlow are hooked by the maps and then they travel to such places to carry out the Empire’s objectives of domination and exploitation of other lands and people. For Marlow, this naive experience is soiled later in life by experiencing the colonial exploitations. Visiting these places and uncovering mysteries are made possible by corporations and their colonial enterprises. Marlow remembers his younger self and says: “At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, ‘When I grow up I will go there’” (8). For Marlow, the blank spaces of the map attract curiosity and adventure. The map allows the Empire to rewrite an existing land whether it is inhabited or not prior to the rewriting. As Marlow reflects on his past, he sees many blank spaces in the map because the Empire and its cartographic processes portray the earth as empty. The map is a slippery tool that can easily be utilized by colonial powers for domination and exploitation. As Marlow grows mature, he voices his disappointment in the diminishing blank spaces in maps: “True, by this time it was not a blank space any more. It had got filled since my boyhood with rivers and lakes and names. It had ceased to be a blank space of delightful mystery—a white patch for a boy to dream gloriously over” (8). Map functions as a tool to signify and fill the blank spaces the Empire sees. The map and the blank paper superimpose emptiness over a land which might already be inhabited by cultures and peoples. Although Marlow’s disappointment may arise from the lack of adventure and discovery of virgin locations, it also communicates the emotion of pity and discomfort in the progress of the Empire’s reach and domination of diverse spaces.

Marlow's disappointment in the expansion of colonial influence and the diminishing blank spaces can be indicative of an inherent colonial attitude, but it can also be a genuine feeling of despondency for the restructuring of diverse spaces of other lands by the colonizer. In her "The Spatial Imagination", Janice Ho positions Conrad's texts historically, in a time when modernity and its dizzying pace find echoes in fiction. She argues that Conrad's ambiguous narrative style functions to obscure a colonial attitude. However, *HD* realizes the opposite; the African coasts and lands are described in such a way, in fact, they subvert the colonial spatial absolutism and imperial narrative capacity to fully chart the face of the earth. According to Ho, with modernity the Western peoples experienced a noticeable transition from a more structured and steady life to a faster and less stable one. She writes:

The view of the world as vast and immense - a view fuelled by exploration and imperialism from the fifteenth century onwards-was unsustainable by the end of the nineteenth century when the late Victorians felt not a 'sense of expansiveness' but its opposite: a sense of constriction, that the world was too small. (2)

Ho analyses Conrad's texts in the historical context of a mass claustrophobia experienced in the nineteenth century. According to her, with the technological developments and better travelling vessels the world became smaller and more compact. Similarly, in his "Conrad's Life", Owen Knowles also joins in this historical positioning of Conrad. Analogous to Ho's historicization of Conrad, Knowles also writes:

If sea-life quickly lost its romance (Conrad was, after all, as a seaman connected with another lost cause, the disappearing world of sailing ships) and later brought him into conflict with some of his employers and captains, it also introduced him . . . to social traditions that he could increasingly associate with the idea of home. (8)

Conrad stands in the threshold of an increasingly faster transitioning of the old technologies and customs replaced by newer but more impersonal ones. Thus, Ho's and Knowles' arguments are persuasive in the way that the changing reality finds pensive echoes and emotions in Conrad's texts. Furthermore, according to Ho, "Conrad's novels . . . must be located within this historical context . . . to demonstrate the way Conrad's literary imagination is inseparably bound up with the turn-of-the-century's spatial imagination" (2). Ho argues that the spatiality of the

fin-de-siècle becomes an important part of fiction and Conrad is no exception to the writers who not only experiment and explore temporality but spatiality as well. In this line of thought, the spatiality of modernity is more fluid, transitory, and subject to change. However, in her criticism of Conrad's texts, Ho's handling of space and cartography is not questioned. She writes: "By the turn of the century, developments in mapping had rendered the entire globe visible and consequently knowable; if the world remained physically the same size, nevertheless for the first time it was no longer large enough to explore but small enough to be charted" (2). The assumption that the world becomes knowable parallels with the Enlightenment understanding of stable and absolute spatiality. Although the map can indeed chart the face of the earth and allow for better transportation, this approach takes cartography for granted. Analogous to the Euclidean and Newtonian view of the fixed and absolute space, which renders the diverse, chaotic, and ever-changing space knowable, Ho bases her study of Conrad within the traditional understandings of space. While she argues that Conrad's texts perpetuated the colonial discourse, her criticism is positioned on the same epistemology and spatiality she criticizes in Conrad's texts.

Against this taken-for-granted understanding of the map, in her "Mapping" (2004), Teresa Stoppani realizes that

[m]apping offers the possibility for the partial understanding of a space and at the same time it provides the grounds for the production of *other* from it. Mapping is always an incomplete and insufficient description and its incompleteness remains open to the condensation of multiple possibilities. (182)

As Stoppani puts it, Ho's persuasiveness is shadowed by the unstable link between the representation of the earth on map. Ho argues that the map and cartography chart the world and create a sense of stability in the minds of many 19th century Europeans, explorers, colonists. This argument indeed stands firm as the creation of absolute and mathematical spaces are tools the imperial enterprises use. Yet Conrad's spatial descriptions and the perpetual obscurity he uses do not offer a stable narrative of things in their proper places. Yet Conrad's texts also emit a palpable feeling of loss of exploration and discovery. Both of his texts offer subtext of the loss of the stable narrative of spaces and events. Regarding this loss, Ho writes: "But like Marlow, who finds that 'the glamour's off' traveling (and who

therefore no longer wishes to see the North Pole), Conrad too encountered a de-mystified, de-romanticized Africa with 'rivers lakes and names' writ large over it by the time he arrived" (3). Indeed, Conrad's novella portrays lands which are already colonized. This can be read as Conrad's texts are charged with a sense of loss that there are no lands left on earth undiscovered. Yet these texts also reveal us how the previously diverse and chaotic spaces are made absolute, fixed, mathematical, and signified with names, dates and titles. This can also be the sense of loss his texts radiate. Ho argues: "The romance of travel seems to be predicated on preserving whatever is alien, unknown, and therefore exotic about a destination-allures that were fast receding into the past as cartography transformed the foreign into the familiar" (3). Indeed, the "unknown" and the "alien" beckons discovery and exploration. Conrad's texts can be read as texts that mourn the loss, the lack of a virgin land waiting to be discovered. This sad mood in Conrad's texts can be a symptom of such loss. However, it can be the symptom of the loss of diverse spaces.

This line of postcolonial spatial thinking creates difficulty in situating Conrad's texts as discourses that reinforce the imperial epistemology. His spatial narratives do not conform with the colonial requirements of rigidity, clarity, and mathematical precision of background descriptions. Furthermore, Ho sees this lack of clarity as an inherent colonial attitude in Conrad's texts, however they can also suggest avoidance and denial of absolute spaces the colonial endeavours require. Ho writes:

First, the coast is compared not to any concrete object that might explicate its features but to an abstract "enigma." Second, a series of contradictions ensues -the coast simultaneously smiles and frowns, is grand and insipid, is mute but also whispers - in which one term negates the other, thereby leaving the reader with no definite information, only a number of contradictory possibilities. Lastly, the description of the coast as "featureless" and "monotonous" employs adjectives that have no real content; their descriptive power comes from their negativity. (6)

As Ho reveals, the very obscurity of Conrad's texts also comments on and reflects upon the relationship between the diverse and absolute spaces. By employing an impressionist, confusing, and obscure narrative style, Conrad does not provide a clear portrayal of the earth. In turn, this suggests a conscious effort of avoiding the

safety, stability, and the fixity of a narrative space. The gaps, contradictions, and oppositions in the narration avoids a clear and single image of the background; they allow for a plurality of images that do not completely fit together and are comprised of fragments. The very enigmatic nature of Conrad's texts subverts the imperial maxim of things in their proper places and the chronological account of events. Nevertheless, Ho's study neglects this relationship between the Empire and empty and absolute spaces: "This passage, it seems to me, suggests one major reason behind Conrad's obscurity: he is obscure paradoxically because there is nothing obscure left on this earth to write about" (6). This limiting assumption ignores how Conrad and people in his time made spatial imaginations and comments.

The physical manifestations of the map are dramatized when Marlow takes the role of captain from Fresleven, a former and now deceased agent of the company. This event in the tale also offers a spatial resistance against the colonizer which scholars like Achebe argue missing in *HD*. When Marlow finds his remains, he says:

I couldn't let it rest, though; but when an opportunity offered at last to meet my predecessor, the grass growing through his ribs was tall enough to hide his bones. They were all there. The supernatural being had not been touched after he fell. And the village was deserted, the huts gaped black, rotting, all askew within the fallen enclosures. (9)

Marlow does not back away from graphic images. The grass covering up Fresleven's bones is a striking image subverting the rhetoric of the colonial heroism. The colonizing man is portrayed as defeated both by the natives and nature as well. The bones covered up by the grass can be a symbol of the difficulty and the constant maintenance required by the fixed, mathematical, absolute spaces. The signifying, colonizing, and policy producing agent, in the end is beaten and nature reclaims its domain back. Achebe accuses Conrad for silencing the Africans but Fresleven's case is a clear example of African resistance in the form of spatial narrative. As a modernist example *HD* does not assume omniscience in its narration and does not provide a stable narrative to the African side of the story. In parallel with the rest of the work, the African side of events are given through short, obscure anecdotes. This passage is also a clear example of how imperial, capitalist, and colonial enterprises create empty spaces in real life. The map first empties the land. Then, the land is actually emptied by force. Existing villages, cultures, and people are eradicated.

Then the map is filled with arbitrary names, lines, and nodes which not only totalizes the diverse spaces but also allows for better and effective exploitation.

After the setting of London, comments about its colonial past, and some memories of Africa, Marlow narrates his time in Europe, Denmark. This description of the European city not only subverts the myth of the pure and benevolent, technologically advanced, and structured imperial centre but also unravels its absolute spatiality and the paradox of the monolithic structure hiding a fragmented spatial configuration. Analogous to the portrayal of London, the European city is also portrayed lacking any positive, happy, and warm qualities. Marlow's description injects the notion of death into the description of this city: "In a very few hours I arrived in a city that always makes me think of a whited sepulchre" (9). For Marlow, the achievement of civilization, the city is a tomb. In the portrayal of this city the colour is uniform; it is "whited", a single colour with its possible versions dominate the image. The city is associated with death by either suggesting death roams its streets or it radiates death to its surroundings.

Marlow also narrates its streets, commenting on the constructed absolute spatiality of the city with boundaries and fragmentations. The paradox of mathematical and absolute spaces has been discussed by John Noyes and other scholars. As the space transforms into a stable, absolute, and mathematical one, the space goes through fragmentations and divisions to better mark its position and its inner layout. As Marlow describes the streets of the European city, we see walls and streets as boundaries portraying the paradoxical relationship absolute spaces have with the myth of a unified and structured space and its promise of mobility within:

A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting between the stones, imposing carriage archways right and left, immense double doors standing ponderously ajar. I slipped through one of these cracks, went up a swept and ungarnished staircase, as arid as a desert, and opened the first door I came to. (10)

As Marlow navigates through the city to meet his next employer and receive his orders, his description of the city shows us how the absolute spaces of the city are in fact fragmented. The city with its planned streets does not offer easy mobility but obstructs passages. However, while obstructing passage, these boundaries also

allow passage further highlighting the fragmentary and highly controlled and regimented structure of the absolute spatiality of the imperial centre. Marlow remembers the city as a paradoxical space; while the imperial civilization boasts about progress, efficiency, technology, and science, the feelings Marlow experiences are confusion, intimidation, constriction, and entrapment. The absolute spatiality of the European city emerges as a clear example of imperial spatial structure and configuration scholars like Noyes, Ashcroft, Upstone, and other have discussed. Furthermore, the spatial rewriting these scholars discussed is identifiable in the spatial manipulation of lands on map in the company offices. About the division and straight and arbitrary configuration of lands in Africa Marlow narrates:

Deal table in the middle, plain chairs all round the walls, on one end a large shining map, marked with all the colours of a rainbow. There was a vast amount of red—good to see at any time, because one knows that some real work is done in there, a deuce of a lot of blue, a little green, smears of orange, and, on the East Coast, a purple patch, to show where the jolly pioneers of progress drink the jolly lager-beer. (10)

The colours and the lines separating different colours represent the erasing of previous diverse spaces in African continent and reconfiguration of these diverse spaces into ordered, mathematical, absolute spaces the Empire and the company created. Although Marlow finds some “real work is done” in some of these places, the very existence and the narrative of this corporation’s office exposes the spatial mechanisms of colonial enterprises. The diverse and chaotic spatiality of Africa have been turned into a chessboard of division and conquest. Although Marlow’s narration carries subtext that perpetuates colonial discourse, by having such narrative backgrounds and narrative spaces Conrad’s *HD* subverts and sometimes highlights the spatial manipulation of colonizing powers. The following section moves on to discuss the sea journey Marlow takes to Africa. The analyses of the narrative spaces which take place mainly on the sea and near the African coasts offer strong subversions of colonial spatial absolutism.

3.2 The Journey

The journey between Europe and Africa dislodges Marlow from the stability the civilization and the imperial centre provide and hurl him into the raw and unprocessed diverse spaces of the Actantic ocean and coasts of Africa. Therefore,

the journey offers substantial spatial narrative subversions of the colonial discourse. By analysing how *HD* renders these unpredictable waters and seemingly endless coasts, this thesis argues that *HD* undermines colonial spatial rhetoric of stable, static, and taken-for-granted spaces. The following section of the chapter offers discussions on the subversion of colonial narrative spatiality through the diverse and chaotic spatiality of African coasts, the colonial negation and restructuring of African space, and the ambiguous and absurd colonial military skirmishes as ubiquitous ambiguity the colonizing projects utilize for domination.

Marlow's journey from Europe to the river in Congo includes commentary on the nature of imperial powers' spatial manipulation. From an uninformed point of view as the narrator, Marlow's feelings are complicated and chaotic in relation to the earth and human actions. Many times, he stresses the absurdity of colonial actions and voices his confusion against the African scenery. What he sees and feels are explainable through the postcolonial spatiality Noyes, Ashcroft, and Upstone have discussed earlier. The colonizing enterprise disregards the previously inhabited diverse spaces (and either simultaneously or one after the other) empties these inhabited spaces and rewrites them in a more geometrical, structured, and fixed manner. Moreover, African space is personified and described as a subject having agency against the colonizing manipulations of space; thus, the text resists the imperial and colonial rhetoric by depicting spaces which are more dynamic and less static.

Marlow's sea voyage and the coasts of Africa show us these colonial undertakings through his fallible, mis/uninformed, and sometimes biased point of view. As the boat he is on travels to Congo, he watches the coast pass by and contemplates:

Watching a coast as it slips by the ship is like thinking about an enigma. There it is before you—smiling, frowning, inviting, grand, mean, insipid, or savage, and always mute with an air of whispering, 'Come and find out.' This one was almost featureless, as if still in the making, with an aspect of monotonous grimness. (13)

The African scenery and space do not yield itself in the form of stable and ordered knowledge. Marlow has trouble in absorbing the space he sees. Conrad's text emphasizes the diverse and chaotic spaces, Upstone discussed, as spaces which are

always in a state of becoming. The true nature of African space (and of any space) is marked with its form as constantly changing. This is one of the reasons why Marlow has trouble understanding the scenery he sees. The personifications of the land create binaries which give Marlow trouble to clearly, and strongly grasp the perceived space. Thus, *HD* subverts the colonial and imperial mode of spatial certainty and inventory like stable, chronologically ordered narratives of spaces. Moreover, the visibility is another factor that plays in the destabilization of the colonial rhetoric. Marlow says: “The edge of a colossal jungle, so dark-green as to be almost black, fringed with white surf, ran straight, like a ruled line, far, far away along a blue sea whose glitter was blurred by a creeping mist. The sun was fierce, the land seemed to glisten and drip with steam” (13). The jungle does not give any aperture to see through. Like a wall, nature prevents the viewer clear vision of what lies behind. The vision towards the land is blocked and the ocean side is also misty and blocks vision. There is a feeling of constriction in Marlow’s spatial narrative. The individual perception is always blocked or blurred. The colour diversity is scarce. This style continuously emphasizes the modernism’s questioning of reality and the fiction’s capability and capacity of reflecting reality. In doing so, Conrad’s text offers, what Ford Madox Hueffer writes in his “On Impressionism” (1914), “impression, not the corrected chronicle” (174). Conrad’s novella both innovate and subvert colonial spatiality. By commenting on the undertakings of colonial projects Marlow also remarks ironies. These ironies are done by the scaling and juxtaposition of spatial description with the colonial manipulation of space. Marlow says: “Here and there greyish-whitish specks showed up clustered inside the white surf, with a flag flying above them perhaps. Settlements some centuries old, and still no bigger than pinheads on the untouched expanse of their background” (13). The semblances of ships, the transportation and weapons of colonial expansion are undermined by how small they look against the expanse of the earth. Marlow’s vision is not certain. He is not sure that what he sees in the distance are ships. Thus, modernism and impressionism both pull the narrative away from the corrected chronology of an omniscient narrator. At the same time, it undermines the colonial rhetoric of glorification of the nautical apparatuses with a feeling of absurdity and

astonishment. The latter feeling is present because the scaled down colonial apparatuses (ships, trading posts, stations) juxtaposed with the vastness of earth actually allow the imperial powers to exploit, conquer, and wreak havoc on foreign lands.

Marlow's narrative of the journey to Africa includes spatial commentary acting as the background, the scene for the story. The African space is personified, made obscure, and shown as a barrier which obstructs visibility and vision. These characteristics of the ocean, land, and sky deny clear, ordered, and complete corrected accounts of the space. These qualities subvert the imperial and colonial rhetoric which often glorify and fictionalize the hero and takes the spatiality of the narrative for granted by not questioning its nature and its perceptive reception. Although Marlow's perception lacks further information about the populations inhabiting the narrated spaces, his spatial narrative, nevertheless, questions the absurdity of the imperial objectives which continuously try to manipulate diverse spaces. Moreover, Marlow's commentary of the spatiality of the journey also includes a discussion of the rewriting of African space. His narrative highlights the arbitrariness of colonial names given to the lands in Africa. John Noyes discussed the uses of arbitrary names in the manipulation, emptying, and structuring the diverse spaces into absolute spaces. Marlow says: "Every day the coast looked the same, as though we had not moved; but we passed various places—trading places—with names like Gran' Bassam, Little Popo; names that seemed to belong to some sordid farce acted in front of a sinister back-cloth" (13). Marlow's realization of how new names of lands appear absurd comments on how colonization rewrites space in favour of colonial domination. The new name is arbitrary because it serves to confuse and alienate the lands from their previous inhabitants. Evoking the dual nature of Marlow as a person who belongs to the imperial and colonial epistemology and as someone who questions and criticizes them continuously, his uncanny experience and the inability to associate the new arbitrary names with African lands can be explored in a few levels. The renaming of African lands attempt to create a semblance of home but fails in Marlow's eyes. One other possibility might be his resistance to the very act of renaming these African lands as an adventurer who is

denied the origin, the unprocessed lands which are colonized, signified, renamed, and made absolute already. His expectation of experiencing Africa as it was prior to the imperial domination is lost. As Marlow comments more on the rewriting of African space, we see further criticism of the absurdity of colonial enterprises and the African space which is hostile:

We called at some more places with farcical names, where the merry dance of death and trade goes on in a still and earthy atmosphere as of an overheated catacomb; all along the formless coast bordered by dangerous surf, as if Nature herself had tried to ward off intruders; in and out of rivers, streams of death in life, whose banks were rotting into mud, whose waters, thickened into slime, invaded the contorted mangroves, that seemed to writhe at us in the extremity of an impotent despair. (14)

The renaming and rewriting of space appear again with a more condensed criticism of imperial greed and exploitation of Africa with the image of commerce and killing as dancing together. This image contributes to the creation of irony, absurdity, and dark humour in the narrative. The nature and space appear hostile, personified, and giving challenges to the colonizing actions. Far from a colonial narrative of space, which is often a background in which the colonizing character meets challenges but easily and luckily overcomes them, Conrad's spatial narrative plays tricks on the mind of the narrating voice and puts new obstacles every time. Conrad's *HD* portrays resistance to the colonization through the exposition of how spatial narrative plays an important role in subverting or perpetuating imperial and colonial rhetoric.

Achebe accuses Conrad of denying speech for the Africans as a conscious effort on Conrad's side to suppress and mute African characters and thus contribute in the justifications of the colonial attitudes that justify its operations through the creation of empty and cultureless spaces (786). However, Conrad's modernism and style does not assume for the African. Giving them speech, as true to life as he can, is another form of establishing a cultural grid, a new reality layered on narrative about Africans from the eyes of a Westerner. Avoiding an imaginary Africa and attempting to write the unknown and the obscure, Conrad might be revealing us that his texts do not overlay a stable Western narrative of Africa. However, Achebe is persuasive in his argument that Conrad's choice of not substantially portraying

Africa, his language, and tone can situate him as a writer who reinforces colonial discourse. Yet, seen from the lenses of postcolonial spatiality, Conrad always highlights the impossibility of meaning fully carried by language. Thus, subverting the taken-for-granted narrative spatiality of the imperial rhetoric.

HD does give voice to the Africans. However, there are not many characters in the traditional sense with a proper name and backstory. Rather, Conrad's modernism and impressionism offer a tunnel vision and subjective knowledge through Marlow's biased point of view. Therefore, the African is voiced subtly or obliquely. The emptying of the land, the establishment of a grid, and the creation of the paradoxical absolute spatiality are present in Marlow's narrative. When he lands on shore in Africa for the first time, he waits at the station for a while. Later, Marlow goes into the inner station to find his boat. From the shore to the first inner station on foot he comments about the surroundings. He observes the land, its state and comments on how colonial powers manipulate space:

Paths, paths, everywhere; a stamped-in network of paths spreading over the empty land, through the long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut. The population had cleared out a long time ago. Well, if a lot of mysterious niggers armed with all kinds of fearful weapons suddenly took to travelling on the road between Deal and Gravesend, catching the yokels right and left to carry heavy loads for them, I fancy every farm and cottage thereabouts would get empty very soon. Only here the dwellings were gone, too. Still I passed through several abandoned villages . . . Now and then a carrier dead in harness, at rest in the long grass near the path, with an empty water-gourd and his long staff lying by his side. A great silence around and above. Perhaps on some quiet night the tremor of far-off drums, sinking, swelling, a tremor vast, faint; a sound weird, appealing, suggestive, and wild—and perhaps with as profound a meaning as the sound of bells in a Christian country. (19-20)

As John Noyes and other scholars who expanded on postcolonial spatiality discussed, the geometrical and absolute spaces have a mythical monolithic structure and paradoxically hide a fragmented diverse structure. The paths in Marlow's above-quoted narrative represent the many attempts the colonizing ventures have made to both establish better, safer, more efficient routes and draw borders at the same time. The space continuously resists the colonizing forces' manipulations by

making it difficult for the Europeans to comfortably carry out their agendas. The imperial endeavours also empty out the land by physically destroying the natives' villages and homes to overlay their own grids and cartographical engineering. Marlow's narrative subverts the colonial justifications of terrible and horrific actions of killing, annexing, and subjugation of the lands and the peoples by reversing the colonial history happening in the imperial centre, Britain. Another subversion of imperial rhetoric is the colonial hero who is comically lying in the "long grass" as nature reclaims his body. Perhaps the biggest subversion is another spatial narrative which both renders the scene difficult to understand for the colonial convoy and erodes underneath the assumption that European culture is more advanced than the cultures in Africa with the image of the "far-off drums" as substantial as the "bells in a Christian country". Therefore, the African is voiced and the traces of the resistance against colonial endeavours are discussed in the novella.

Spatial narrative in *HD* also comments and reflects on the nature of reality as an entity beyond sober and conscious experience of the mind. The narrative realizes and highlights how language and corrected temporal accounts of things and spaces leave a feeling of uneasiness and inadequacy in how the experience of reality is unable to find its mirror image in language. The notion of reality and truth emerge as a topic of investigation. Marlow says:

The idleness of a passenger, my isolation amongst all these men with whom I had no point of contact, the oily and languid sea, the uniform sombreness of the coast, seemed to keep me away from the truth of things, within the toil of a mournful and senseless delusion. The voice of the surf heard now and then was a positive pleasure, like the speech of a brother. It was something natural, that had its reason, that had a meaning. (13)

The spatial narrative is comprised of adjectives that both personify and complicate the image of the objects in the scenery. The sea's liquid texture is described as a more viscous substance. The spatial narrative is not precise but rather cumbersome and indirect, subverting the precision and ordered account of colonial spatiality. The fictive (but asserted as the origin and the absolute) colonial spatiality plays with the notion of truth as well. Marlow's connection to reality is linked to his perception of African space. If we approach the "truth of things" bearing in mind what the colonial spatiality does to the diverse and chaotic spaces, Conrad's experience of space pulls

him away from “truth” which is meant as an imperial construction. For him, the land has its own agency. This can be interpreted as the autonomous emergence of diverse and chaotic spaces. For him, the lie is the map, charts, and colonial names and undertakings. The colonizing powers need to make up pretexts and narratives which justify their presence in these lands. However, they often achieve this by overarching grand narratives, totalizing national discourses, and the creation of absolute, mathematical, structured, and fixed spaces as myths and invisible wraps that seem like holding fragments, gaps, silences, incongruities, and paradoxes intact. To illustrate this further, Marlow narrates a moment of Africans in a boat rowing:

Now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows. You could see from afar the white of their eyeballs glistening. They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks—these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast. They wanted no excuse for being there. (13-14)

Although the description of Africans and their bodies raises racial and psychological issues which can reinforce a colonial rhetoric, Marlow’s relationship with truth can be found in this description. The “momentary” perception of Africans gives Marlow a glimpse of African space prior to colonization and the later colonial creation of absolute spatiality. Africans do not require an “excuse” because they belong to the diverse and chaotic spatiality Upstone has discussed. This is the reason why the colonizers’ presence is deliberately and continuously portrayed as absurd, ironic, and farcical. The imperial powers need arbitrary myths and narratives as excuses for their presence. For Marlow, Africans do not need such narratives and we understand this from the juxtaposition of space (the “surf”) and their presence. Analogous to this, the image of the French gunship shelling the bush is described in such a way to surpass irony and depict utter madness:

Once, I remember, we came upon a man-of-war anchored off the coast. There wasn't even a shed there, and she was shelling the bush. It appears the French had one of their wars going on thereabouts. Her ensign dropped limp like a rag; the muzzles of the long six-inch guns stuck out all over the low hull; the greasy, slimy swell swung her up lazily and let her down, swaying her thin masts. In the empty immensity of earth, sky, and water, there she was, incomprehensible, firing into a continent. Pop, would go one of the six-inch guns; a

small flame would dart and vanish, a little white smoke would disappear, a tiny projectile would give a feeble screech—and nothing happened. Nothing could happen. There was a touch of insanity in the proceeding, a sense of lugubrious drollery in the sight; and it was not dissipated by somebody on board assuring me earnestly there was a camp of natives—he called them enemies!—hidden out of sight somewhere. (14)

The image of the ship swinging on the water creates an uncanny feeling mixed with dark humour. The juxtaposition of the ship with the immensity and power of nature creates a space which is almost alive and watching the colonizer condescendingly. Patronizing the colonial agencies, the space shows the colonizer as a transient event. The colonizer's enterprises are shown small and ineffective; the colonizer, a small but stubborn thing, appears funny. The way the space is narrated portrays the French and the colonizer in a humorous tone but with a feeling of madness and terror underneath. The colonial glorification of the heroic defeat of the "enemies" is turned upside down with the subtext which depicts the imperial powers as empty, uncanny, unintelligible, and insane. In fact, everything related to the colonial rhetoric and action are incomprehensible, unreal, and removed from truth. The work depicts the continuous spatial manipulation the colonial powers must maintain. While nature resists the spatial restructuring, the colonizer always tries to establish spatial dominance and keep the rights to engineer it to themselves.

As Marlow journeys from Europe to Africa, his sense of reality, which is mostly a product of Western epistemology, is challenged. In the narrative of his journey, spatial narratives subvert or undermine the imperial and colonial, men above nature rhetoric with absurd images and actions. Moreover, the spatial narrative also highlights Marlow's pursuit of substantial meaning in things; he finds them in unprocessed, diverse, and chaotic spaces of Africa. The narrative highlights how names, maps, and other signifying methods generate incongruities, lies, and absurdity to remove a self-emerging logic behind human life. Instead, the colonial endeavours construct a logic which enables emptying out lands, creating an uncanny semblance of home space, establishing an abstract grid and further divisions and markings of a processed and constructed space which ultimately is not compatible with the local life and destroys native peoples' lives. The next section of the chapter analyses the narrative spaces of Marlow's time spent in the inner parts of Congo.

3.3 Africa

HD subverts colonial spatial narratives in its portrayals of Africa and the inner parts of Congo. The colonizer and his achievements, buildings, and technology are shown defeated against nature, in disorder, and very small compared to the rest of the African space. This section of the chapter discusses the absurdity of colonial projects, their subversion of the promise of progress and wealth, and haphazard exploitation of the resources. After the journey, Marlow arrives at the Company's station and narrates the events and the state of things in the scene. His spatial narrative is charged with subtext and commentary on how colonial exploitation – both intentionally and as a result – rearranges the land. The narrative of space touches on the chaos, devastation, and desolation the colonization brings. Furthermore, the spatial narrative plays a vital role in Conrad's impressionism and his critical depiction of exploitation of the land and people. The properties of these spatial narratives include personifications, juxtapositions of scaled down objects and the immensity of African space. Moreover, his narrative comments on empty spaces, the process of failing colonial attempts on establishing a geometrical and absolute space which subverts the colonial rhetoric. Marlow's narratives do not handle each spatial manifestation of colonization separately but blends together some of the colonial manipulation of space in his reimagination of the African space. Therefore, the following analyses of key moments in which Marlow directly comments on space or utilizes it to emphasize a point will help us better situate Conrad's work within the debates regarding its status as a narrative which subverts or supports colonial rhetoric. For the most part, the narrative space in *HD* subverts the imperial and colonial discourse to show how difficult and energy consuming the creation of absolute spaces as myths of origin, order, stability, progress, efficiency, benevolence, and civilization.

Marlow's first contact with the first station emphasizes slavery, degradation, disorder, and absurdity. His narrative juxtaposes the colonial buildings with the vast lands to undermine the presence of these exploiting apparatuses of the company. After Marlow's journey on the ship, he transfers to a smaller one with a Swedish captain. Then, he disembarks for the first station. He depicts this place as absurd and

incomprehensible but also with a subtext which suggests his position as a disappointed and experienced colonizer; that things should be done differently and more efficiently:

At last we opened a reach. A rocky cliff appeared, mounds of turned-up earth by the shore, houses on a hill, others with iron roofs, amongst a waste of excavations, or hanging to the declivity. A continuous noise of the rapids above hovered over this scene of inhabited devastation. . . . 'There's your Company's station,' said the Swede, pointing to three wooden barrack-like structures on the rocky slope. (15)

The narrative of the first contact with the station suggests disappointment and surprise for Marlow and the reader. The buildings and dwellings are scaled down and made to look very small against the land. The image of some buildings hanging to a slope suggests that these constructions and apparatuses of colonial enterprises are highly transitory and not imposing at all. There is no order in the way these objects are put on the land. Although unmentioned, the incongruity between the narrative at home, the imperial centre (about where the goods and the loot come from) and the actual state of things in these stations subverts the imperial narrative of technology, progress, and order the colonial powers bring to foreign lands.

A strong image is the “inhabited devastation” which openly challenges the benevolent rhetoric of imperial expansion over other lands and people. Marlow’s narrative further comments on how the colonial enterprise is far removed from the rhetoric of fair commerce, trade, partnership, efficiency, and order brought to the African lands:

I came upon a boiler wallowing in the grass, then found a path leading up the hill. It turned aside for the boulders, and also for an undersized railway-truck lying there on its back with its wheels in the air. One was off. The thing looked as dead as the carcass of some animal. I came upon more pieces of decaying machinery, a stack of rusty rails. . . . A horn tooted to the right, and I saw the black people run. A heavy and dull detonation shook the ground, a puff of smoke came out of the cliff, and that was all. No change appeared on the face of the rock. They were building a railway. The cliff was not in the way or anything; but this objectless blasting was all the work going on. (15)

The spatial description includes objects personified or given animal like imagery or behaviour. The possibly cylinder-shaped boiler tank rolls around in the mud as an

animal would. The inanimate objects the colonizers brought with them or made there are depicted acting like animals subverting the technological superiority rhetoric of the imperial and colonizing discourse. The very symbol of industry and transportation, the “railway-truck” is likened to an animal’s corpse lying on its back, exposing its most vulnerable part, the belly. This humorous and strong criticism of the wrongs of colonizing enterprises in Congo can be read as there are possibly better, efficient, and more “humane” ways to colonize. However, when juxtaposed with the vast space, Marlow’s words gain a more general criticism of colonization and not a comparison. The railway, as one of the creators of straight lines on the diversity and chaos of the space is depicted as a vain attempt against the nature. “The face of the rock” does not change no matter what the colonial spatial manipulation does. Even if they rearrange the space, for Marlow the nature does not care. For Marlow, the planet will always surpass the human being.

Paradoxes and oxymorons play an important role in Conrad’s narrative of subverting colonial discourse. Conrad wrote at a time of intense and rapid transformations in not only the Western societies but also around the globe. Therefore, the conjecture arising from the thought that Conrad’s texts are enigmas because they have been produced in the vortex of modernity can be plausible. In his “Conrad’s Life” Owen Knowles writes:

Surprised though the Polish-born 'Joseph Conrad' may have been to become a published English author in 1895 at the age of thirty-seven, it should come as no surprise, given the extraordinarily varied and cosmopolitan influences at work on him, that he should turn out to be the novelist of paradox and riddle. (1)

Considering Conrad’s eventful past, the era he has lived, and his life at sea are some of the factors that contribute to his fiction. His obscure, indirect, and – at times – highly puzzling narrative style are not accidental. As the world began to lose credulity towards meta and overarching narratives, – as Lyotard later explores – Conrad’s texts also show both symptoms and they are contributing factors in the slippery notion of truth and knowledge. On this aspect of Conrad’s texts, in his “‘Heart of Darkness’”, Cedric Watts contends:

From its very title onwards ('Heart of Darkness' invokes contradictory notions), the tale is full of paradoxes. And the 1890s were a decade in which paradoxes, whether small or large, abounded

in literature. . . . Conrad was able to voice his paradoxes not only through explicit statement but also through ambiguous images and many-faceted symbols. (46-7)

Conrad's texts use paradoxes, oxymorons, and an enigmatic style to emphasize the myth of absolute spaces that suppress the real diverse spaces. In this line of thought, the very ambiguous style and the abundant adjectives that blur or sometimes make it impossible to imagine a coherent, ordered, and clear reality subvert the colonial rhetoric and understanding of space. Some critics argue that this style reveals us hidden or suppressed imperial subtexts and colonial discourse while others see it as a conscious attempt to highlight the real fluid nature of everything that always resists clear narratives and ordered chronicles of events. Such an obscure style not only becomes suitable to be explored by the tenets of modernism but also undercuts the colonial requirements of a functional myth of a unified, classified, taxonomized, dated, and time stamped reality. Furthermore, Watts reports that when Conrad went to Congo, he saw how the Empire is presented to the people back at home and to the people outside Congo. Then he compared that narrative with the terrible reality of human and land exploitation, tortures, chaos, and deaths. In his *Heart of Darkness* and his other texts, this incongruity between reality and its colonial representation "results in satiric exaggeration: the inefficiency and incompetence displayed in the tale are so widespread as to make it seem unlikely that the imperialists in Africa could ever establish viable railways, road systems, or towns" (48). While Watts focuses on the colonial developments on a foreign land, we see a discussion of how spatiality functions. The roads, railways, and towns can be associated with the idea of the mathematical and absolute spaces the colonial enterprise requires and constantly maintains.

Marlow's spatial narrative juxtaposes the colonial endeavours with the African space, which is depicted as the reality and truth, often personified, and as a powerful resistance against the colonizing actions. The undermining of the colonial rhetoric, which often shows the colonizing subject successfully taming the wild land, works on the binary of the wild versus the civilized, is done through Marlow's spatial narrative. For instance, when Marlow learns that he is going to obtain rivets to mend the boat to float he celebrates it and causes a lot of noise. He narrates:

We stopped, and the silence driven away by the stamping of our feet flowed back again from the recesses of the land. The great wall of vegetation, an exuberant and entangled mass of trunks, branches, leaves, boughs, festoons, motionless in the moonlight, was like a rioting invasion of soundless life, a rolling wave of plants, piled up, crested, ready to topple over the creek, to sweep every little man of us out of his little existence. And it moved not. A deadened burst of mighty splashes and snorts reached us from afar, as though an ichthyosaurus had been taking a bath of glitter in the great river. (30)

What Conrad does here is to blend different sensual images together. Like a liquid, sounds come and go like water waves. The use of the simile and the oxymoron of motionless vegetation “rioting” also creates an abstruse image which subverts the mathematical spatiality which relies on and expresses clarity and concrete knowledge; conversely, this image both depicts obstructed vision and a space which is difficult to comprehend and classify. The sea and water metaphor create an image which is powerful enough to wipe off the colonizer easily. The spatial narrative erodes underneath the foundation of traditional imperial rhetoric of absolute, definite, and mathematical spatiality which boasts its objective and stable narratives. In this case the perceiving consciousness, historical context, and human responses are taken into consideration in the spatial narrative. An analogous moment also appears in another moment when he spends days for rivets in the central station and comments on the Europeans and their state. Marlow calls these colonizers, employees of the company “faithless pilgrims” and they aimlessly move around; Marlow says that the “word ‘ivory’” can be heard if one pricked up his/her ears (23):

You would think they were praying to it. . . . By Jove! I've never seen anything so unreal in my life. And outside, the silent wilderness surrounding this cleared speck on the earth struck me as something great and invincible, like evil or truth, waiting patiently for the passing away of this fantastic invasion. (23)

Again, the events and the routine of everyday life in the station are juxtaposed with the narrative space. Space is scaled up and the station is depicted as a point – a reference to cartography.

Space with its diverse, chaotic, and unprocessed state appears to Marlow as more real and true. The colonial endeavours are undermined to such a degree that all their actions, history, the narratives of its conquests, and its culture are depicted as insignificant and only transitory. The binary of the colonizing, signifying, and

abstract structuring of reality and the unprocessed state of things is portrayed vividly when Marlow describes more of the “faithless pilgrims”:

I verily believe they took these sticks to bed with them. Beyond the fence the forest stood up spectrally in the moonlight, and through that dim stir, through the faint sounds of that lamentable courtyard, the silence of the land went home to one's very heart—its mystery, its greatness, the amazing reality of its concealed life. (26)

The colonizing subjects with their power of signification, rewriting of space, and a cultural and scientific epistemology which removes them from reality are portrayed as absurd. Therefore, everything they do is absurd for Marlow. The sticks they carry are symbolic. Arguably, Conrad offers a gendered approach to the engineering of reality using the phallic object, the sticks these pilgrims cling to. Their relationship is removed from the true reality of unprocessed space; they need a distancing tool, the stick to guide them. The guidance is done through an imaginary, a mythic construction of reality analogous to what the colonial manipulation of space achieves. It creates an imaginary grid, planning, and structuring to engage with the ever diverse and chaotic space.

The relationship between the raw reality and the reality experienced behind the grid (the distancing tool) can help us better understand what Conrad comments about the Empire's need of a spatial narrative absolutism. To explore Conrad's interest in understanding the Western culture, which has a highly taxonomized and categorized structure, by juxtaposing it with African spatial diversity, in his “Gnawed Bones”, Tony Tanner situates Conrad as a writer who undermines the solid and stable narratives of Western epistemology and the understanding of the world. Although his discussion does not directly do a spatial analysis, his discussion can be applied to the spatiality of Conrad's texts. While analysing Conrad's “Falk a Reminiscence” he contends:

To put it crudely, the completely de-socialised man would find himself in a completely de-categorised world. This is exactly what happens to Falk. He fell out of the world and has experienced reality unmediated through hitherto unquestioned taxonomies. He has confronted, not only the thing classified, but' the thing itself'. I am suggesting then that in Conrad's story the breakdown of categories is intimately related to the more obvious themes of the breakdown of a ship and the breakdown of the human body. (27-8)

The recurring theme Tanner identifies is peoples' interaction with the "thing itself" in life. There can be made an analogy between the chaotic and diverse spaces (Upstone, Noyes, and Ashcroft discussed) prior to the colonization and "the thing itself". What Falk experiences is the reality experienced raw and unprocessed. What Conrad tries to explore in his texts is to show us how the grid, newness, and order actually removes the human experience away from "the thing itself". As Tanner also realizes, by exploring the imagined frame forced onto the reality ("the thing itself") Conrad also exposes the myths of colonization. Conrad uses an obscure narrative style to show us "the thing itself", in other words the reality without filtered by the man-made frames, cultures, rules, or absolute spaces. His spatial narratives do not contain many lines that separate things in space clearly. Tanner writes: "Very often, for instance, he will associate the attempt to narrate something with mist, fog, dusk, veils, wax, water, etc., phenomena which resist clarity of outline and which suggest desubstantiation, deindividuation, lack of stable definition" (33). These natural phenomena allow Conrad to avoid clearly narrating objects, things, and events. Most of them occur behind a veil that conveys enough to maintain a narrative state that actually show more by telling less. The "lack of stable definition" functions against the imperial and colonial requirement of mathematical, clear, stable, and absolute renderings of space in narratives. In this respect, we realize that Conrad refuses to contribute in the perpetuation of colonial discourse if we foreground their narrative spaces. Yet there is an inherent paradox: To articulate "the thing itself" - whether it is a character or event or the background for the action - requires a linguistic configuration - a set of language and narrative ordering. However, to narrate requires the use of language and the non-linguistic, "the thing itself", the diverse and chaotic space must be signified in order for it to be articulated and understood. The fluid reality is passed through the frames of language. The relationship between the diverse and chaotic spaces and the creation of maps, mathematical and absolute spaces are analogous to this thought. Moreover, Tanner writes:

The exact description of a cloud - that is the impossibility. It is also what is required. The thing has no name. Just as in the case of Marlow's own notional existence, the name has no thing. But the thing must be named, and the name must be thinged: simple impossibilities. (33)

The necessity of linguistic signification also manifests in the interaction between space and the perceiving consciousness. This necessity can be turned into a weapon for the imperial enterprises. The space can be reconfigured to cause disorientation, confusion, isolation, constriction, and many more to colonize people and lands. For some scholars Conrad's texts realize and subvert the colonial ab(uses) of space within a frequently occurring imperial language.

For Marlow, the subjective experience of space, its "silence" and "mystery" are more real than the objective and processed version of constructed colonial space and its actions. Another instance when Marlow compares the colonial ventures with the space it attempts to subdue, he highlights the utter weakness the attempts of the colonizers'. When Marlow goes up the river with the Russian he says: "I looked around, and I don't know why, but I assure you that never, never before, did this land, this river, this jungle, the very arch of this blazing sky, appear to me so hopeless and so dark, so impenetrable to human thought, so pitiless to human weakness" (55). Marlow expresses his realization that no matter how many charts, maps, or narratives attempt to describe the reality, they will always ignore or assume something. Moreover, like a snapshot, the representation is momentary, but the reality is everchanging. Therefore, technically in the moment of representation it is already obsolete. On the other hand, the simulacra of reality in the form of maps, charts, narratives, and more are never fully capable of completely representing reality. On top of this distance from reality, colonial ventures function by using a myth of a unified and absolute spatiality which remove the colonial subject even more from reality. Thus, perhaps Marlow realizes this in part, but argues still that the human being is weak and will not fully grasp the reality. Therefore, Conrad's narrative subverts the imperial and colonial deception of the originary mathematical and fixed spaces.

Another instance of the portrayal of space as hostile, personified, and to an extent evoking the fear associated with Burkean sublime. In his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1990), Edmund Burke writes:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that it so say, whatever is in any sort terrible, or is conversant about

terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. (36)

HD is arguably a narrative that evokes Burkean sublime in every spatial description Marlow makes. When Marlow waits for spare parts and rivets to fix his steamboat, he prefers to sleep in his stranded boat. One night he hears the nephew and the uncle. From the fragments of their speech we understand that they agree on making the stations trade centres which can bring civilization to Africa. After Marlow hears them, he immediately recognizes the space surrounding them. He says: “The high stillness confronted these two figures with its ominous patience, waiting for the passing away of a fantastic invasion” (33). The African lands are personified and elevated to such a degree that they appear like a formless deity, powerful but also amused enough to let the colonizer do what he does before it is bored and flicked them off like dandruff on a shoulder. After they leave, Marlow comments about their shadows: “The sun was low; and leaning forward side by side, they seemed to be tugging painfully uphill their two ridiculous shadows of unequal length, that trailed behind them slowly over the tall grass without bending a single blade” (33). The image of their shadows ineffective against the space is a powerful one suggesting the colonial persistence to maintain their own narrative and spatial grids. Marlow’s narrative clearly erodes the foundations carrying the colonial mathematical, originary, and absolute spatial narratives.

Marlow’s idea of colonization and the spatiality it generates makes it harder for us to situate the text as imperial or dissenting from such discourse when he contemplates on how the journey to Kurtz’s station made him feel: “Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest” (33). Kurtz is notorious for his effective and unhinged exploitation of the people of inner Congo. He is a symbolic figure who is physically and briefly shown to the reader towards the end of the novella. From the beginning Marlow wonders about this man and his great deeds the other company men murmur and gossip with each other. Although, Marlow is enchanted by this man’s power in the beginning, he later realizes the violent exploitation Kurtz has managed.

Marlow's narrative inclines towards a discourse which reinforces the colonial epistemology. However, it also undermines such discourse by the spatial narrative. The image of going back in time in Africa suggests that Africa does not have culture, history, and life. Such discourse associates the primitive with Africa. It empties out the land but also at the same time, Marlow's discourse can suggest an unprocessed spatiality as well. Through physical or narrative manipulation of space, Marlow is denied the raw, diverse, and chaotic experience of space. His journey to Kurtz's station makes him glimpse or imagine such an adventure. Janice Ho's argument that Conrad was unhappy because there were no more lands to see for the first time is convincing. However, a closer look at the way he uses the narrative space allows us to see a subversion of the colonial, mathematical, and fixed spatiality because Marlow's narrative is filled with language that render space unknowable and ambiguous. This is vividly shown as he navigates through more dangerous parts of the river:

The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps. (34)

Marlow's narrative often shows the colonizer as a lost person unable to find his/her path. Although on the surface, this moment can be seen ordinary and can happen to anyone who navigates a boat in unknown waters, the narrative is symbolic enough to comment on the greater issues.

Ubiquitous ambiguity in *HD* makes it receive mixed reviews and criticism, some scholars situate it in between the two poles of supporting or subverting the Empire: In his *Rule of Darkness* Patrick Brantlinger situates Conrad as both imperialist and anti-imperialist. He writes:

Conrad's critique of empire is never strictly anti-imperialist. Instead, in terms that can be construed as both conservative and nihilistic, he mourns the loss of the true faith in modern times, the closing down of frontiers, the narrowing of the possibilities for adventure, the commercialization of the world and of art, the death of chivalry and honor. (274)

In parallel with Janice Ho's historical context, Brantlinger also historicizes Conrad in a world that is shrinking in terms of the availability of better and faster transportations. According to him, Conrad writes in a world that has no more true novelty and adventure left to explore. The modernity has stripped away many ceremonies from the highest to the lowest of human interactions, from religion, from manners and morals. In such a time his texts are not clearly anti-imperialist. Furthermore, Brantlinger asserts: "However, the notion that Conrad was consciously anti-imperialist but unconsciously or carelessly employed the racist terminology current in his day will not stand up. Conrad was acutely aware of what he was doing" (263). Although some scholars find Conrad's obscure and indirect style, his choice of not voicing Africans as a tendency towards racism and a continuation of imperial rhetoric, Brantlinger asserts that the novella and his other texts are carefully constructed to be the way they are. In the light of an analysis that foregrounds narrative spaces, we see a rhetoric that is antagonistic towards the absolute and mathematical spaces the imperial discourse needs. Brantlinger argues that situating Conrad based on isolated studies is erroneous; a more holistic approach shows us that Conrad cannot be fully anti-imperialist or imperialist. His ambiguous style indeed suggests an escape mechanism supporting an imperialist rhetoric but also highlights and emphasizes the questions of knowledge, tenets of modernism, and spatial manipulation. Moreover, Brantlinger writes:

Conrad knows that his story is ambiguous: he stresses that ambiguity at every opportunity, so that labelling the novella anti-imperialist is as unsatisfactory as condemning it for being racist. . . . Conrad poses these questions with great care, but he just as carefully refrains from answering them. (263 - 4)

Instead of opting for the ordered chronicle, the omniscience of the narrator, stable narrative of spatiality unfiltered through the mind and the light altering substances within it, Conrad prefers to employ gaps, silences, subjective narrators and points of views, and unanswered questions. This style of narrating tries to avoid the singular actuality of a frame and instead offers a more open-ended, personal reading of the text; therefore, the tales are more plural and fluid.

Indeed, this indirect and obscure style may mask an inherent imperial discourse. However, it can also be an attempt to move away from such rhetoric.

Analogous to this thought, in his “The River, the Earth, and the Spirit World”, Maik Nwosu’s comparison between Kurtz and Marlow shows us how Conrad’s spatial narrative subverts the colonial rhetoric:

Kurtz is obviously a man who [has] . . . to subdue the (black) forest, triumph over the (white) fog, and write his name on the waters with ivory and blood. . . Marlow as the captain of the boat struggles against the fog and manages, by instinct mostly, to get to Kurtz’s station, but the fog never lifts entirely, and Marlow’s journey ultimately produces sympathy rather than knowledge. (95)

The fog and other similar natural phenomena help Conrad to avoid creating stable, clear, and categorized narrative spaces. While for Kurtz – who is an agent of colonial enterprise – space is an entity to be conquered, for Marlow it is an entity of enigmas and confusion. This difference stems from the ideologies and the mentality of both characters. For Kurtz, the exploitation of other lands and its justifications are not important subjects, but Marlow seems to be occupied with a perpetual and impossible process of understanding reality.

Conrad’s work subverts the colonial discourse by narrating space as an elusive, quicksilver-like, and as an ever-changing entity. The ship and being lost in a desert are recurring images that comment on the greater colonial ventures as lost and arbitrary actions. Moreover, Conrad’s work depicts space as an obscure and personified entity which is more than capable of getting rid of the colonizing invasion, watching amusedly and patiently: “And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect” (34). The space, nature, earth, this incomprehensible entity as a mythic godlike agency appear in Conrad’s work as a force which is antagonistic to the colonizing ventures. Marlow’s commentaries of the relationship between people and space go so far as to also include the Western ideals, sciences, epistemology, and the way the West live life not only the colonizer in a foreign land. To return to the colonial context, the inscrutable space puts obstacles before Marlow.

I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped

the life out of the tin-pot steamboat and drowned all the pilgrims.
(34)

Although a humorous, absurd, and dark version of a colonial adventure story, *HD* portrays a protagonist who is not in control, the greater corporate ventures are in disarray, all the colonial justifications exposed farcically. From one obstacle to the next, Marlow overcomes challenges, but space always resists his progress. Unlike in a colonial narrative, in *HD* space is present, active, and purposeful. Although Achebe's attack against Conrad's silencing of Africa and Africans is persuasive, we cannot ignore the indirect resistance present in the narrative space of the work.

As the boat travels upriver to Kurtz's station, Marlow continues to comment on the tininess of their presence and the imperial venture. However, his narrative is also, as Fredric Jameson has discussed, schizophrenic. While the spatial narrative and Marlow's commentary subverts the colonial and imperial rhetoric, at the same time it, reinforces such discourse. As the boat travels upriver, they sometimes come across other smaller stations with more "faithless pilgrims" curious about ivory. Marlow says:

The word ivory would ring in the air for a while—and on we went again into the silence, along empty reaches, round the still bends, between the high walls of our winding way, reverberating in hollow claps the ponderous beat of the stern-wheel. Trees, trees, millions of trees, massive, immense, running up high; and at their foot, hugging the bank against the stream, crept the little begrimed steamboat, like a sluggish beetle crawling on the floor of a lofty portico. It made you feel very small, very lost, and yet it was not altogether depressing, that feeling. (35)

The smallness of the colonizing subjects against the background, the space repeats over and over in the work subverting the hero stereotype of colonial expansion and conquest. Marlow is enigmatic because although he carries out the company's orders and aids in the colonization of Africa, he is very self-conscious about his actions and questions the whole affair of exploitation and violence committed against people. As he says that being and feeling small is not bad, we get a glimpse into his fragmented, incomplete, and groping understanding of the European absolute temporality and spatiality which shatters against the reality he experiences in Africa. However, sometimes the way he narrates space reinforces colonial discourse while subverting it. As the boat continues on its path, Marlow says at one point: "The earth

seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman” (36). The choice of adjectives that describe the land is problematic. The reason for the use of animal imagery could be to highlight space’s incomprehensibility. However, this choice puts the narrative in the middle of both subverting and strengthening colonial rhetoric. It reinforces colonial rhetoric because Africa is described via animal and monster imagery. It subverts colonial spatial discourse because as the product of the Empire, Marlow thinks that they are used to seeing the signified, mathematical, absolute, and structured spaces of the imperial centres (as the “shackled form”). The free, diverse, and chaotic African space is alien to him; however, this should be the opposite. In Marlow’s mind there is the mourning of the loss of what the Africans have, the connection with the “monstrous and free” space.

The narrative oscillates from the subversion to the perpetuation of colonial rhetoric again. When Marlow describes natives’ reactions to the boat going upriver to Kurtz’s station the density of colonial rhetoric increases even more:

We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. (35)

In this part of the narrative, Marlow’s descriptions of the unprocessed and raw space and nature are described as a time machine showing us the prehistoric times. Still rendering space ungraspable by putting it before the history’s records and subverting the colonial rhetoric, it also empties out African space cultureless, backward, and primitive. The African people are portrayed within the tenets of impressionism, but it also makes them a part of this incomprehensible, pre-historic background. Their behaviour is also portrayed as madness, foreign, incomprehensible, and violent. Although this continues the imperial rhetoric of separating and classifying the African people as inferior, it also shows them as a source of fear, an unknowable

resistance to the colonizing enterprise. The people on the shore blend in with the jungle, the narrative space which has been portrayed as unmappable. Moreover, for Marlow Africans and the African space are closer to reality and the Western colonizer has been shown as removed from the reality as he understands the earth through epistemological structures, maps, order, and mathematical devices. The narrative problematizes colonial discourse because the colonizing subjects are the alien and the dupe pointlessly toiling for loot. Thus, sometimes Marlow's narrative of space and events both subverts and strengthens colonial discourses which justify exploitation of other lands on narrative.

Through its narrative spaces, *HD* subverts colonial discourse as much as it does in its narratives of actions and characters. The novel subverts colonial discourse by ubiquitous ambiguity and irony present in its narrative spaces. Moreover, the African lands and the earth itself are portrayed in a much bigger scale that the colonizing projects and actions are dwarfed in comparison. Furthermore, the narratives of the colonizing endeavours always have a feeling of absurdity, aimlessness, a fake sense of self-importance. In relation to a more traditional colonial adventure story, *HD* renders African space as life-threatening, hostile, impenetrable, and irregular causing the colonizing subjects great problems. Therefore, such narrative spaces substantially undermine the colonial spatial rhetoric, the colonial hero stereotype, and the Empire as the centre of the world.

CHAPTER 4

***ALMAYER'S FOLLY* AND THE FOREGROUNDING OF NARRATIVE SPACE**

Analysed through the conceptual framework of postcolonial spatiality Upstone, Noyes, and Ashcroft have put forth, Conrad's *Almayer's Folly* offers as many subversions of colonial spatial rhetoric as *HD* does. Although *AF* is Conrad's first novel, which was published in 1895, it introduces innovation and a pluralist approach to the rendering of Borneo, its characters, and events. The novel uses the colonial adventure and Victorian love story conventions and experiments on their tenets to portray a deeper and complex narrative world. Therefore, its narrative spaces also offer substantial evidence of diversity in narrative and content in which Conrad undermines imperial spatial absolutism. Thus, in this chapter *AF*'s narrative spaces will be analysed to argue and discuss Conrad's experimentation with the colonial adventure narrative styles, his use of the narrative spaces which erode the foundation under the tenets of colonial spatial absolutism. Therefore, this chapter first discusses key scholarship regarding *AF* which dwell on the narrative style and its relationship with the Empire. Then, the chapter offers analyses of the narrative spaces of *AF* in terms of how it relates to the postcolonial spatial framework, (discussed in the previous chapters) how it undermines imperial spatial narratives, how it juxtaposes the colonizer dwarfed against the indomitable nature, and how the work subverts the colonial adventure story conventions, which often result in the portrayal of the colonizer as the centre of the narrative and the others as supernumerary figures.

Analogous to *HD*, *AF* lays bare the processes of imperial spatial manipulations. By scrutinizing the way the narrative spaces of this work is put together and what they narrate, this study will contribute to the debates regarding whether the text has a symbiotic or antagonistic relationship with the Empire.

Adopting a postcolonial spatial approach and Edward Said's "contrapuntal reading", which he elaborates in his *Culture and Imperialism*, looking at the narrative spaces of *AF* reveals a subtext which subverts the colonial rhetoric (82-3). Conrad's impressionism, modernism, and his attention to the details, faults, and proprieties of the oriental and the occidental characters and places render him as a writer who innovates and avoids colonial binaries. Although being a later novelist than Conrad, in his "Imaginary Homelands" (1991), Salman Rushdie writes: "we are inescapably international writers at a time when the novel has never been a more international form" (20). Indeed, Rushdie is persuasive in this remark that in the late twentieth century, the world cannot be viewed as isolated national fragments with no dialogue in between. It is arguable that in Conrad's time, during the advent of modernity, Rushdie's remark was equally valid. Therefore, his *AF* shares comparable characteristics and is in dialogue with other discourses which play with or subvert the imperial rhetoric. Consequently, while subverting the Empire's glorifying narratives, Conrad's *AF* emerges as an international work voicing and discussing different cultures, factions, and peoples inhabiting the Bornean shores and jungles.

Many scholars wrote about Conrad's *AF* celebrating it, vilifying it, and approaching it from a postcolonial perspective. Most studies of *AF* offer discussions involving narrative spatiality to primarily highlight some other aspect of the novel related to the events, actions, and characters. This thesis differs from the following overview of key studies of *AF* by primarily foregrounding the narrative spaces of the text to argue that the novel substantially undermines imperial spatial discourse. In his work *Essays on Conrad* (2004), Ian Watt offers a comprehensive study ranging from a historical background, its conception to its stylistic form and content. He argues that Conrad's competency as a writer starts off with an awkward use of English language. Then, he concludes his study by historicising the work by giving links to real people and events. In the Cambridge edition of *AF* (1994), Joseph Conrad's "Author's Note" (1985) offers a profound essence of what his work attempts to convey as its message. While Watt concludes his "Introduction" by asserting that the debates about *AF* will pick up in density and pace, in her "Conrad and Imperialism" (1996), Andrea White offers a study of the text with its

relationship to the Empire. To her, the work mainly subverts and destabilizes imperial rhetoric in the way it depicts its characters and events. Analogously but for a different purpose, in his “Postcolonial/Postmodern Spatiality in *Almayer’s Folly* and *An Outcast of the Islands*” (2006), Harry Sewlall argues that a spatial approach to *AF* and Conrad’s texts in general will contribute to the debates regarding its status as a text that reinforces the imperial discourse or not. He offers a study of the critical background of *AF* which ranges from its celebration to vilification and ultimately a third disposition that argues for a postcolonial spatial engagement. However, his spatial approach primarily centres around a third space from which we can do postcolonial readings and not prioritise the narrative spaces. Moreover, in his *Rule of Darkness British Literature and Imperialism, 1830 – 1914*, Patrick Brantlinger discusses briefly the character of Almayer as a marooned figure sharing the land with many others like him and highlights the multiple voices the novel raise. Comparably, in his “‘Conflicting Impulses’: Focalization and the Presentation of Culture in ‘Almayer’s Folly’”, Allan Simmons argues that *AF* can be studied in the light of Bakhtin’s heteroglossia because the novel has a rich, diverse, and dialogic story world. Analogously, In his “Conradian Narrative” (1996), Jacob Lothe remarks on the complexity and plurality of Conrad’s narrative style in *AF*. Most studies of *AF* discuss it by historicizing the novel and the developmental process of its narrative style. More on Conrad’s style, in his *Conrad and Impressionism* (2001), John Peters discusses how omniscient the third person narrator is in the novel, which will allow this study to further explore the conventionality of *AF*’s narrative spaces. In his *Conrad: Almayer’s Folly to Under Western Eyes* (1980), Daniel Schwarz looks at the narrative spaces of *AF* to argue for how the work is far removed from the Romantic ideals of storytelling. He discusses narrative spaces as an example of how the Sambir acts as a catalyst in his character analyses and comments on sexuality and Victorian sexuality. While Schwarz explores how the novel represents and plays with the love story conventions, in his *Conrad in the Nineteenth Century* (1981), Ian Watt offers a discussion of the inception and inspiration for *AF* with references to Conrad’s letters. His study underpins his discussion of Conrad’s relationship with the conventions of the colonial or Victorian adventure and love

story genre as well as the development of the character of Almayer who is based on a real person Conrad met named Olmeijer. In terms of the aesthetics of modernity, in his “Almayer's Folly and Lord Jim: A Study in the Development of Conrad's Imagery”, Wilfred Dowden explores Conrad as an imagist and *AF*'s aesthetics touching upon the narrative spatiality and modernism's influence in the novel. Departing from this brief overview of these studies, this chapter offers a postcolonial spatial narrative analysis of Conrad's novel to investigate how the narrated space performs to undermine colonial discourse. This thesis foregrounds the narrative spaces of *AF* because most studies use spatial commentary and analysis to argue for character and event development prioritising narrative temporality rather than spatiality. This thesis explores the narrative spaces of *AF* to bring balance to the primacy of the study of temporality and to bring out the potential of narrative spatiality in how it can substantially function within the context of colonization of other lands and peoples.

Almayer's Folly tells us the story of Kaspar Almayer, who is a delusional man and a colonial figure aspiring to find stray Captain Lingard's supposedly hidden riches in the jungles of Borneo and return to England with his daughter Nina, for whom he harbours much more than a parent's love. Almayer is married to Lingard's adopted (abducted) daughter, whom he saw as a father figure. Set during the late 1800s, in the jungles and shores of Borneo, Almayer waits to find and inherit Lingard's treasures and leave Borneo with his daughter who later abandons him, his western ideals, and his dreams of returning to the imperial centre. Nina falls in love and runs away with Dain Maroola who wants to trade prohibited gunpowder from Almayer and in return Almayer hopes a safe passage to the inner parts of the jungle so that he can search for the treasure with Dain's help. While waiting to navigate his way to the gold with relative safety, around Almayer, political and military intrigues engulf his once promising but now neglected and squalid trading post and compound.

4.1 Conrad's First Novel and its Tribulations with Victorian Ideals: Subversions of the Conventions of Colonial Adventure Story

Conrad's subversion of the colonial spatial absolutism in *AF* occurs in the way he renders the narrative spaces, in how he constructs his narrative style, and in the way his ironic representation of the events surrounding the western colonizer. This section of the chapter offers a discussion of *AF*'s narrative style, Conrad's use of the English language, and the effects of modernity in the text. First, the chapter offers an exploration by Ian Watt about Conrad's use of English language which has some irregularities that can result in fluctuations and alternations in the conventional adventure story genre. Then the section offers discussions on how Conrad's narrative style shows differences from *HD*, which is a highly experimental modernist text. Moreover, this section discusses how *AF* stands as a threshold text in terms of its (ab)use of the Victorian or colonial conventions of the adventure story narrative styles. Considering how *AF* plays with the narrative conventions of its time, the novel inevitably shakes some of the established modes of representing the colonizer and the colonized. The following analyses of the narrative spaces of the text and the supporting scholarship will underpin this thesis' argument that Conrad subverts imperial spatial rhetoric in his *AF*.

In combination with the foregrounding and analysing the narrative spaces of *AF*, a discussion of its voicing the other factions to subvert the colonizer, colonizing narrative stereotypes, and the centrality of the colonizing subject will underpin this study's argument that *AF* subverts colonial spatial discourse. Although this thesis primarily discusses and foregrounds the narrative spaces of Conrad's *AF*, the colonial spatial subversions are linked to the other ways in which the novel engages with the literary conventions of the Empire. By doing so, this thesis also addresses Chinua Achebe's criticism of *HD* and of Conrad only offering the colonizer's point of view while silencing the native. To explore Conrad's relationship with the imperial discourse as a writer, in his *Conrad in the Nineteenth Century*, Ian Watt offers a background of Conrad's relationship with the literary marketplace of his time. Watt offers a discussion of the inception and inspiration for *AF* with references to Conrad's letters. A little bit of a backstory underpins his discussion of the

development of the character of Almayer who is based on a real person Conrad met named Olmeijer and the novel takes 5 years to complete:

As the reviewers of *Almayer's Folly* make clear, Conrad was in part following current market formulae. *Almayer's Folly* could after all be regarded as a romance in the most popular sense, since it contained a love story with a happy ending; and it also fitted in with contemporary interest in exotic adventure. (43)

Conrad's *AF* includes most of the conventions and appeals to the literary market. However, Conrad does not take these conventions as a blueprint or a bucket and pour in the content. Conrad modifies the genre by voicing other factions, subverting the colonial discourse, and boldly including experimentation in a first novel. About Conrad's views of other cultures and how this moves his narrative as a dissenting one in relation to the Empire, in his *Conrad: Almayer's Folly to Under Western Eyes*, Schwarz writes:

Conrad did not accept the late Victorian notion shared by the Fabians, Shaw, Cunninghame and Butler, that mankind was evolving into a higher creature or that Western civilisation was of superior quality to the more primitive kinds of human life. Conrad implies that the distinction between civilised white man and savage natives, a distinction which is taken as the essential premise of life by his Western European characters living in undeveloped areas, is fundamentally apocryphal. (16)

Conrad travelled to many places around the earth due to his career at sea. Therefore, he saw the hypocrisy and the illusions of colonial mythical narratives and stories representing a fictionalized reality. White asserts: "Out of this experience, he would begin writing, two years later, his first novel, *Almayer's Folly*, a work that seriously questions the imperial subject as constructed by the dominant discourse of the day" (184). Therefore, Conrad's disposition inclines him more towards undermining colonial stereotyping and binaries of the progressive West and backward East. This in turn has consequences in his fiction as giving voice to the other and equalizing cultures. Jacob Lothe states: "In *Almayer's Folly*, Conrad's first novel, the narrative presents not just the main action revealing Almayer's inglorious situation and futile dreams, but also a covert plot centred on Abdullah's schemes to eliminate Almayer as a trading rival" (160) Arguably, although the novel is centred around Almayer, there are subplots surrounding Nina and Dain and also on Abdullah, who is the great trader of Sambir once offered a marriage between Nina and his nephew Reshid as a

business merger but got rejected by Almayer. The novel offers other perspectives of other people and natives sufficiently. Such narrative does not follow the colonizer centred colonial adventure story conventions. Patrick Brantlinger discusses Robert Luis Stevenson's *The Beach of Falesá* and its narrator Wiltshire giving Almayer as an example of a marooned colonizer:

By the end of his story Wiltshire, is like Conrad's Almayer, beyond adventure, a figure stranded in the backwaters of the Empire with nowhere to go. Both traders are marooned, but not in ways that resemble Robinson Crusoe or any Marryat's characters. Instead they are marooned in plenty of company, surrounded by natives, half-castes, and Europeans . . . (41)

Conrad's Almayer is beyond the traditional colonizing hero. He is not the centre of the narrative and he cannot triumph over the lands and people of Sambir. The superior colonizer versus the inferior native binary is clearly subverted. Furthermore, the text offers a vibrant, dynamic, and diverse story world in which spatiality also takes on a function and role of subverting the colonial spatial discourse. Therefore, Conrad gives voice and narrative time for the natives or the colonized; and Achebe's condemnation of Conrad as racist needs to be reconsidered because *AF* is published only four years before *HD* and *HD*'s unique subjective and limited narrative perspective is a choice that differentiates it from *AF*. The following paragraphs discuss the narrative style and form of *AF* to differentiate how Conrad's text subverts colonial spatial absolutism.

Conrad's works are complex narratives that blend round characters, dynamic settings, historical events, tales of faraway lands, and many more. Appearing at a time of change and the advent of modernity, Conrad's works both resonate with the developing aesthetics around Britain and Europe blending and playing with the colonial adventure genres. *Almayer's Folly* actively and openly subverts the tenets of the adventure-story genre and the existing colonial rhetoric. White explains *AF*'s status as a text which destabilizes the Empire's narrative apparatuses. About Conrad's disappointing experience of finding thoroughgoing exploitation of other lands and people White writes: "Out of this experience, he would begin writing, two years later, his first novel, *Almayer's Folly*, a work that seriously questions the imperial subject as constructed by the dominant discourse of the day" (184-5). White

argues that *AF* forcefully subverts the colonial discourse. For a writer who enters into the literary arena for the first time and not with a shorter piece but with a novel which subverts Victorian and imperial ideals perhaps demanded courage or were a cleverly provocative move. White further argues that the work subverted the traditional and totalizing narratives of the Empire in many levels: Firstly, “[n]o one group is idealized; rather our sense is of a succession of displacements and power struggles, internally and externally fuelled by a common human greed” (187). For her Conrad does not favour one faction or group over others. For him the binary between the colonizer and the colonized is problematic. The stereotype that the white colonizer is aggressive and the colonized is the passive does not stand. Secondly, “[i]t is a world of multiple viewpoints, rich and historic, not the homogeneous, self-congratulatory story of unenlightened, backward 'them' and heroic, progressive 'us', a Manichean opposition central . . . to most of the day's colonial fictions” (187-8). White asserts that at a time of increasing disbeliefs towards overarching narratives of religion, politics, and even science *AF* had to choose between an imperialistically fantasized version of truth and the reality with its improper (for the colonial rhetoric) facts of life. Moreover, White aptly explains what is to be found in the work:

The imperial world as represented in the popular press, in the contemporary adventure fiction of heroic white men in the tropics, in the public pronouncements of England's political leaders of the white man's moral - and economic - duty to civilize the dark places of the earth is nowhere to be found. (187-8)

The justifications of colonial annexing and exploitation of other lands and peoples crumble. They shatter because of writers like Conrad who would rather show the reality through modernism' and impressionism's tenets with the maxim catapulting his writing career: It is to put the reader in a position as active as possible in the reading experience. Such an aim inevitably takes into account the ever-shifting nature of reality, the transience of the moment, and the perceiving human mind.

Conrad develops *AF*'s narrative style flexible and complex enough to give voice to other factions, natives, and cultures. We do not have an isolated point of view or a subjective perspective but rather an omniscient third person narration.

Allan H. Simmons explores the consequences of *AF*'s narrative style as plural and dialogic:

In *Almayer's Folly*, the focus of perception from which the narrative is presented varies. This variability inevitably means that the narrative we receive is being presented from different *cultural* perspectives. The resultant *heteroglossia*, or blend of voices speaking in the novel, might be said to recreate, at the level of narrative discourse, the cultural conflicts that form the novel's social and historical background." (163)

The text does not have a single or static understanding of the reimagined Sambir. Each point of view has its own unique disposition against events. As readers, we are given the opportunity to at least understand substantially the agendas, worries, and tales of other players of the trade in Sambir. Simmons discusses this diversity and plurality of points of view in the light of Bakhtin's concept. However, not only the characters and events but also the narrative spaces of *AF* gain a dialogic and heteroglot quality. Analogously, Schwarz contends: "These first novels [*Almayer's Folly* and *An Outcast of the Islands*] introduce the essential Conrad theme, that man necessarily lives in a world of his own illusions. Each of the major characters creates narratives of the future in which he or she believes" (8). Schwarz also agrees to the dialogic and diverse nature of the narrative style in *AF*. What Conrad reflects in his *AF* is the isolation of human consciousness and the illusion of a unity, in a mythical sense, of communally shared action among people. The colonial (spatial) absolutism forces the illusion of the unity and the coalescence of people pursuing a single cause. On the other hand, *AF* realizes that this is not the case and in the harsh competitive space of Sambir and Borneo everyone follows their own dreams. Therefore, such individualism creates diverse narratives and a narrative style that delivers such a diverse story world. Inevitably, the narrative spatiality of *AF* is affected by this diversity and portrays diverse, plural, dynamic spaces, which ultimately undermine the colonial spatial discourse.

AF represents the colonial enterprises via rejecting the colonial and anti-colonial binary. It exposes the evil and the benevolence of both sides. Harry Sewlall in his "Postcolonial/Postmodern Spatiality" offers a compact but adequate review of Conradian criticism from its beginning to 2006. First his texts are celebrated and later generated reactions which condemned his texts as dangerous to be thought in

educational institutions. Sewlall argues for a third attitude to his texts which also take into consideration of the notions of space. He writes about Conrad's diverse attitude about people further discussing the shared characters of *An Outcast of the Islands* which later appear in *AF* as well: "Conrad spares neither Europeans nor Malaysians in his scrutiny of humankind. Not all Malaysians are portrayed as submissive". (88) To be able to recognize the apparent but irregular impartiality in Conrad's narratives requires a third disposition which would pay attention to many nuances of the text that would align it towards strengthening or subverting colonial rhetoric instead of cherry-picking words and sentences to pass judgement for a text would do injustice. An example to this can be seen in how Babalatchi is represented during a dialogue he has with Mrs. Almayer after the fake death of Dain. Babalatchi is the right-hand man of Lakamba, the Malay Rajah and local war-lord who plots against Almayer. Babalatchi is his spy but also has his own agency as well. Dain fakes his death because the Dutch officers are looking for him because he set his own ship up to explode causing the death of Dutch soldiers. Babalatchi does not like the Dutch therefore he also schemes in Dain's faking his own death:

"They [the Dutch officers staying in Almayer's house] are sleeping now, I think. May they never wake!" exclaimed Babalatchi, fervently. "Oh! but they are devils, and made much talk and trouble over that carcase. The chief threatened me twice with his hand, and said he would have me tied up to a tree.

Tie me up to a tree! Me!" he repeated, striking his breast violently.

Mrs. Almayer laughed tauntingly.

"And you salaamed and asked for mercy. Men with arms by their side acted otherwise when I was young."

"And where are they, the men of your youth? You mad woman!" retorted Babalatchi, angrily. "Killed by the Dutch. Aha! But I shall live to deceive them. A man knows when to fight and when to tell peaceful lies. You would know that if you were not a woman." (117)

This exchange between Babalatchi and Mrs. Almayer both touch upon gender roles but also explain how the natives have agency and voice. Babalatchi is like a Machiavellian character who both shows courage and deception. Arguably, Conrad's *AF* represents the necessity of dirty play, corruption, lies, and the violence

being an integral part of human life in Sambir, in a colonial setting where everyone schemes and plots for dominance.

Analogous to or a possible precursor to a recurring characteristic in the narrative spaces of *HD*, *AF* also portrays spaces with obstacles, with lack of vision and clarity in the characters' comprehension of spaces. Moreover, the hints in the narrative space point to a diverse and dialogic narrative space which undermines the static, taken-for-granted nature of colonial spatial rhetoric. Light, objects such as trees, vegetation, and geographical features of the land contribute to the difficulty in the comprehension of space. Therefore, in *AF*, the narrative space subverts the absolute, stable, static spatiality which would aid in the imperial narratives of active Western characters adventuring in a static and stable background. In the early pages of *AF*, after Almayer remembers his younger times and Lingard's promises of the wealth which did not happen, as an older man he watches the debris move ominously across his compound:

He shivered in the night air, and suddenly became aware of the intense darkness which, on the sun's departure, had closed in upon the river, blotting out the outlines of the opposite shore. Only the fire of dry branches lit outside the stockade of the Rajah's compound called fitfully into view the ragged trunks of the surrounding trees, putting a stain of glowing red half-way across the river where the drifting logs were hurrying towards the sea through the impenetrable gloom. (11)

Darkness is a recurring natural phenomena Conrad utilizes to evoke mystery, curtailment on the depth of vision, and timelessness. As most features of space are unknowable, the experience of time becomes relative and difficult to calculate. Thus, as a recurring spatial image, darkness becomes a tool which subverts the precision, straight geometry, and mathematical exactness of colonial spatial narrative. Consequently, the features of space are difficult to grasp and difficult to narrate in a stable manner. Moreover, the impressionism's rendering of other factions around the Bornean jungle acknowledges the fact that Almayer, other explorers, and colonizers like him are not alone in these lands. *AF* gives voice, presence, and detail to the natives of colonized lands and portrays strong resistance to the European colonization. Its narrative is not centred around the colonizer pursuing the adventure with little detail to his/her surroundings; rather, the colonizer

is thrown into a dialogic, diverse, and difficult space. Moreover, the text acknowledges the presence of other factions by impressionist and obscure images of the fires barely visible in the darkness. This mode of narrative suggests an avoidance to specifically naming or arranging the narrative of describing the diversity the jungle conceals subverting the colonial discourse of classifying and listing an inventory of different factions.

AF's contribution to the subversion of colonial spatial rhetoric can be explored through its aesthetics as well. *HD*'s narrative style shows more than it tells since it is a later work in Conrad's oeuvre compared to his first, *AF*. However, *AF* also manifests instances of showing rather than telling. Telling can be a form of a stable narrative of static and taken-for-granted characters, events, and spaces. On the other hand, showing has the potential to be a form of narration which requires active participation of the reader to create the story world and experience it which involves more relativism, dynamic spatiality, and multiple points of view. In his *Conrad and Impressionism*, Peters writes:

Naturally, Conrad uses this device [achronology and flashbacks] for exposition, and it is certainly less sophisticated than some of his later techniques. However, Conrad's flashbacks are not as transparent as they may at first appear; in the flashback, Conrad still works from the same principle of achronology that shows his narrators gathering information rather than dispensing knowledge, stumbling as it were through the darkness of human existence rather than illuminating the way for others. (109)

Peter's discussion of Conrad's use of the flashback technique allows him to explore how the diverse characters of *AF* navigate. Rather than stable and taken-for-granted narrations, narrative subjects also convey knowledge in fragments and through imperfect memories, and minds. Therefore, this narrative aesthetic subverts the colonial adventure story conventions of the unbreakable colonizing subject never losing control of himself and the environment. Moreover, this type of narrative aesthetic creates a diverse and dialogic story world and narrative spatiality. The spatiality emerges as dynamic, relative, and diverse because the narration shows rather than tells. The showing therefore becomes subjective for each moment and character. Thus, such narrative aesthetics, modernism, and impressionism subvert

colonial spatial absolutism. However, in his *Conrad in the Nineteenth Century*, Watt situates the narrative aesthetics of *AF* more inclined towards telling:

The visual imagery is not particularly arresting in itself, and it is not left to make its meaning clear without explanatory comment – Conrad still tells rather more than shows: nevertheless the passage has impressive cumulative power, and by making us identify with the developing sequence of Almayer's observations we both participate in his consciousness and yet anticipate the fate to which he is still blind, but which is presaged in the imagery. (56)

An example to this kind of blending of Almayer's inner thoughts, his past, present, possible future, and narrative space can be seen in the opening page of *AF*:

Leaning with both his elbows on the balustrade of the verandah he went on looking fixedly at the great river that flowed – indifferent and hurried – before his eyes. He liked to look at it about the time of sunset; perhaps because at that time the sinking sun would spread a glowing gold tinge on the waters of the Pantai, and Almayer's thoughts were often busy with gold; gold he had failed to secure; gold the others had secured – dishonestly of course – or gold he meant to secure yet, through his own honest exertions – for himself and Nina. (5)

What Watt argues is the oscillation of *AF*'s narrative aesthetics between telling and showing. As the reader, we are both told about Almayer's life, his past and future, but at the same time given a glimpse into his thoughts to experience his inner world. The narrative both projects omniscience and the modernism's influence of uncertainty. Settling whether *AF*'s aesthetics shows or tells more would be a limiting one. I would rather situate *AF* as a transition work from the traditional to the experimental because the text's aesthetics oscillates between the two modes.

In *HD* the narrative space emerges more symbolic; its narrative is more isolated from the rest of the narratives of characters and events. In *AF*, the narrative of space subtly, in a passing remark, subverts the colonial spatial rhetoric of the submissive and static spaces within a complex narrative of the character. In this passage, the flowing river gives the feeling of fear and anxiety to the colonising man because Almayer waits for Dain to show up and the overflowing and intimidating river heralds bad news. Moreover, an example of impressionism is visible in the way Conrad renders the setting sun. The experience of the narrated space is very subjective belonging to Almayer. Thus, the narrative space is not static and just a background which undermines imperial discourse. However, Dowden contends:

“There is a direct correlation of imagery to mood and tone, and the same image is used again and again, with monotonous regularity, to establish the same mood or tone. Furthermore, imagery seldom establishes more than one emotion for any of the characters” (14). For Dowden, the use of imagery and narrative space serves to indirectly comment or emphasize the mood and emotions of characters. Therefore, narrative space emerges as a secondary tool to shadow narrative temporality for Dowden. However, as it is the case in *HD*, AF also does more with its narrative spaces to reverse colonial spatial absolutism. For Dowden the repetition serves to better reinforce the power of the image. However, Conrad’s repeated impressionism serves more than to persuade and does more than establish few emotions. There are instances in which Conrad inserts a humorous attitude to the traditional or romanticized renderings of narrative spaces. In the story, Nina and Dain often meet secretly. Mrs. Almayer knows and supports these meetings because for her Dain is a better suitor than a Western man because she yearns for her former life which was taken from her by Lingard. As Dain is a leader with political agendas he goes away for a few days. Almayer is annoyed because he had made preparations for an expedition to explore and exploit the resources further up-river. Nina and Dain meet before Dain leaves to disrupt the Dutch activity and stay the night together. This is the description of the sunrise which make the young couple to separate:

Suddenly a great sheaf of yellow rays shot upwards from behind the black curtain of trees lining the banks of the Pantai. The stars went out; the little black clouds at the zenith glowed for a moment with crimson tints, and the thick mist stirred by the gentle breeze – the sigh of waking nature – whirled around and broke into fantastically torn pieces, disclosing the wrinkled surface of the river sparkling in the broad light of day. Great flocks of white birds wheeled screaming above the swaying tree-tops. – The sun had risen on the East Coast.
(54)

The image in the narrative space is impressionistic. There is the overarching narrator freely changing focus in the scene but also there is the interplay between the conventional and the experimental. The embellished telling of space is juxtaposed with the unceremonious sunrise. The space is portrayed without specific colours, hierarchy, order, and transparency. The weather and the mist obstruct vision. The narrative space also includes animal life and is not a static background. This quality

makes this narrative space undermine the colonial spatial discourse. Moving on to a discussion of how to situate *AF* as dissenting the Empire becomes difficult because the narrative space includes an inflated style of telling. However, the same narrative makes fun of the conventional modes of storytelling. By analysing this passage, we can argue that *AF* stands as a transition text between the experimental and the establishment. Conrad's tongue-in-cheek style emerges with his use of sentences between the em dashes. Therefore, it is arguable that *AF* problematizes the colonial spatial absolutism in its narrative spaces.

Commenting on what was popular at the time in Conrad's writing, Watt situates *AF* as a text that both continues tradition and introduces innovation. In turn innovation allows Conrad to question the imperial rhetoric of his time. Watt writes:

Almayer's Folly, like much of Conrad's later fiction, embodies many standard adventure-story motifs: Lingard's secret channel up river; his notebook with its vague clues to the treasure; pirates and gunrunning and mysterious political intrigues; and above all, the hunted hero, Dain. (51)

Conrad does follow standards of fiction's content and form. However, there are spaces in the narrative from which he plays with the common aspects of the adventure-story genre he utilizes. Although for Watt Conrad's use of English language shows awkwardness at times due to his interesting life as an immigrant, this attitude assumes a writing process of spontaneity rather than a careful calculation of words. Watt states:

The device of paired or tripled qualifiers is most obtrusive when they are placed after the noun or verb, as in the earlier 'the great river that flowed – indifferent and hurried – before his eyes'. There Conrad's measured cadence perhaps suits the content and thus justifies the departure from common English usage, but more often the use of paired and post-positioned qualifiers, usually adjectives, suggests a flat-footed striving for elegance which is a rather wearisome hallmark of Conrad's early writing. (48)

Arguably, a writer whose mother tongue is not English but writes in English must be aware of the rules, grammar, and the structure of that language. Conceivably, the modernist attitude that questions the limits of a corrected, calculated and ordered flow of language might deliberately play with the "common English usage". Therefore, *AF* deliberately has a "flat-footed" narrative style to suggest the limits of language and ultimately the limits of imperial discourse which would lean towards

a more polished, idealised, and presentable narrative. In the “Author’s Note”, Conrad aptly points to the purpose of his work via the image of a narrative space and its analysis: “But in the cruel serenity of the sky, under the merciless brilliance of the sun the dazzled eye misses the delicate detail, sees only the strong outlines, while the colours, in the steady light, seem crude and without shadow” (3). What he means by the “serenity” and “merciless brilliance” is a strong feeling and light which overpower all the differences. While his narrative is messy and cumbersome, perhaps this is intentional to emphasize the importance of heaviness and the details of life. While the tradition polishes and familiarizes the narrative, while the light that overpowers the nuances and other details makes the image easier to digest, perhaps what Watt finds a writer’s early crudeness is conversely a deliberate act to overturn the common and traditional.

Watt’s early criticism of Conrad’s narrative style realises what makes Conrad’s work a text which plays with the common adventure-story, set in a colonial setting. In his “*Almayer’s Folly*: Introduction”, Watt identifies a spatial narrative example from *AF* which goes beyond from being a lifeless background:

The passage is typical of Conrad in presenting a picture, not of a static landscape but of nature in motion: within a single sentence the lush tropical aubade, with the jungle showering the happy lovers with nuptial petals, is soon disclosed as an ephemeral moment in a larger and grimmer process. (50)

Conrad’s spatial narrative offers dynamic and substantial surroundings for the characters of the novel. Although this can be formulated as an unoriginal and predictable spatial trope which functions only to symbolise or parallel larger themes of the work and foreshadow events, it nevertheless moves away from the colonial, calculated, understood, static, and fixed attitude towards narrative space by at least suggesting motion. Moreover, modernism’s relationship with reality and the novel’s process of capturing a moment in reality are problematised by the transience of events. Furthermore, Conrad’s spatial description is dialogic. The small, secret, and intimate is public, open, and linked to larger themes. They are not isolated. Therefore, following the tenets of modernism, they depict transient nature of the moment, and do not fantasize about love but deepens it by contextualizing them in history.

Watt's above-mentioned passage portrays one of Dain's and Nina's secret meetings away from the gossiping peoples of Sambir. Dain first approaches Almayer to trade gunpowder but he falls in love with Nina, whom he sees in Almayer's house. Almayer's wife immediately develops a liking to Dain because his family descends from a line of Rajahs, the local kings. They have some political power in the southern islands. Therefore, a marriage would make her "the mother of a great Ranee", a royalty and remove her from being the miserable slave-like wife of Almayer, who is a failed European colonizer (51). The novel subverts colonial discourse by voicing a non-European woman like Mrs. Almayer and the presence of other powerful factions and their political agendas. To return to the subversion of colonial discourse through the use of narrative space Watt discussed earlier, during one of Dain's and Nina's secret meetings, the space is first portrayed following the properties of the conventional love story background, static, and taken for granted. Then it turns into something else carrying messages of its own, subverting the absolutism of colonial spatial discourse:

In a moment the two little nutshells with their occupants floated quietly side by side, reflected by the black water in the dim light struggling through a high canopy of dense foliage; while above, away up in the broad day, flamed immense red blossoms sending down on their heads a shower of great dew-sparkling petals that descended rotating slowly in a continuous and perfumed stream; and over them, under them, in the sleeping water; all around them in a ring of luxuriant vegetation bathed in the warm air charged with strong and harsh perfumes, the intense work of tropical nature went on: plants shooting upward, entwined, interlaced in inextricable confusion, climbing madly and brutally over each other in the terrible silence of a desperate struggle towards the life-giving sunshine above—as if struck with sudden horror at the seething mass of corruption below, at the death and decay from which they sprang. (55)

Nina and Dain meet on the river in their own canoes in a secluded part of the river. Although the narrative space is typical of an enclosure for the couple and appealing to those who look for the tropical and exotic in such a novel, to the end, the narrative remarks on images of conflict, violence, and strife. The narrative space subverts the conventions of the spatiality for a typical love scene and links the narrative space to war, violence, death, and desolation. Subverting the whitewashing colonial acts of progress and civilization, *AF* subverts these qualities of most colonial narratives and

argues that the way to wealth and riches (the direction of the plants towards sun) goes through corruption, violence, brutality, and death. Moreover, analogous to *HD*, *AF* also portrays a narrative space which is impregnable, dynamic, and as if it had a will of its own a history of its current state giving the colonizer and the reader a sense of not isolation but existing within an unexplainable living entity.

The work subverts the colonial rhetoric in many ways. One of them is the depiction of the hero and the white colonists' relationship with the natives. Another way the novel rejects traditional imperial rhetoric is to compare the Western culture with the orient. Finally, the colonized peoples' resistance to the Empire is described via the folly of the colonizing protagonist. White writes:

Almayer's Folly reflects Conrad's scepticism about the imperial venture generally and about the accompanying 'fine words' in particular, in its refusal to depict the Europeans in Sambir heroically. Almayer himself is a bitter, failed Dutchman whose dreams of gold and glory in this backwater outpost have come to nothing. . . . It is hard to see here among the 'damaged characters and careers' the superior white men Kidd and others would speak of. (188)

The very title of the book suggests a delusional or erring protagonist. Indeed Almayer's future plans are far removed from his present state. He has grand plans and aspirations to settle back in the imperial centre thinking that money will buy him and his daughter status and recognition. Not only his future dreams are dreams he also decides for his daughter leaving her side of the story ignored. He is also described not as a strong, capable, and heroic man but quite like a comical figure who thinks he is in control. While Almayer aspires to return back to a better more substantial imperial centre his daughter sees right through his folly. White further argues:

Almayer's final defeat is his much loved daughter's rejection of him; 'feeble and traditionless', he has nothing to pass on to her. Rather than the native's reputed moral inferiority, it is European civilization that Nina condemns for its narrowness, moral emptiness, racial exclusivity, and lack of vigour. (189)

In this tale, the protagonist does not prevail, the story does not end well for him. As a tragic hero he is left to suffer the consequences of his decisions. His daughter who becomes like an object centre for Almayer's aspirations and love is given a strong agency who rejects his father and his dreams. Not only the female figure is given an

agency, Conrad's text also depicts strong, witty, and capable native people who does not only act a stereotypical cunning and evil role. They also have substantial cultural, political, and historical reasons behind their actions. White says:

While Conrad's depictions of the white man in the tropics is subversively unheroic, his representations of the native also work to destabilize the hegemonic versions of the imperial endeavour. Babalatchi, for example, is indefatigable; we do not recognize him as belonging to a race of 'low efficiency'. Hunt Hawkins argues that Conrad's fiction challenges one of the dominant theories of the day that worked to justify imperial intrusions, that natives thought of the European as a god, a super-being upon whom they became dependent. (189)

Indeed, Conrad's work destabilizes many stereotypes and deep-seated characteristics of the colonial adventure narratives. His protagonist is a comical figure who fails catastrophically in his colonial ventures. His narrative has many side characters which take the weight of the narrative progress as well. They are also characters with substantial backgrounds and have extensive and immersive historical and cultural backgrounds. They also subvert the stereotype of the servile native and the colonizing master.

Almayer's depiction as a failed, incapable, and unfortunate colonizer can be seen when the Dutch officers visits first the successful trader Abdulla and then Almayer. Almayer starts building a new house because there had been news about the English coming to Sambir to start new trading activities and settlements. However, Almayer's plans collapses when the Dutch decides to come and the Dutch trust more to Arabs than others. The narrator of *AF* says:

They [the Dutch officers] drank his health, wished him many big diamonds and a mountain of gold, expressed even an envy of the high destinies awaiting him yet. Encouraged by so much friendliness, the grey-headed and foolish dreamer invited his guests to visit his new house. They went there through the long grass in a straggling procession while their boats were got ready for the return down the river in the cool of the evening. And in the great empty rooms where the tepid wind entering through the sashless windows whirled gently the dried leaves and the dust of many days of neglect, Almayer in his white jacket and flowered sarong, surrounded by a circle of glittering uniforms, stamped his foot to show the solidity of the neatly-fitting floors and expatiated upon the beauties and convenience of the building. They listened and assented, amazed by the wonderful simplicity and the foolish hopefulness of the man, till Almayer,

carried away by his excitement, disclosed his regret at the non-arrival of the English, "who knew how to develop a rich country," as he expressed it. There was a general laugh amongst the Dutch officers at that unsophisticated statement, and a move was made towards the boats . . . (29)

This is a stark example of how a colonizing subject fails at reading the future and his current state. The other factions and nationalities of the Bornean jungle are much better at navigating the economic developments of their time. On the other hand, Almayer fails because he is delusional and lives in his own dream world of the coming riches. In fact, Conrad here portrays a common character. Not everyone who goes to another part of the earth and gets rich. Wealth requires work, sanity, and sometimes brutality among the harsh realities of the business of trade. Even his own kinsmen laugh at Almayer. Therefore, Conrad subverts the colonial hero stereotype. His narrative also comments on the processing of space in the building of the new house and how it represents the desolation and hope. Additionally, the novel explores how the colonization and the processing of the land, the earth has a strong relationship both in real life and in the discourse.

Departing from this line of thought to discuss the importance of space and spatiality of a text, Sewlall discusses Edward Soja's studies to argue for a call "for an appropriate interpretive balance between space, time, and social being: in other words, the creation of human geographies, the making of history, and the constitution of society" (90). With the realization of the space as the missing link in literary studies, Sewlall asserts that a postcolonial spatial reading would better situate texts and help us better interpret them. Moreover, Sewlall writes:

Reading Conrad from a postcolonial space of contingency and contiguity enables us in the twenty-first century to conceptualize racial and cultural differences not simply in terms of binaries or even diversity, but in terms of an "*international culture*," something which Conrad, as an *inter-national* writer, figured between two nationalities, was able to perceive proleptically. (91)

Passing judgements on a text based on binaries and on narrative framing choice which includes or excludes information appears a deficient way to appreciate literature's full potential. Every included or excluded information can be read in both ways; Conrad's texts can strengthen colonial discourse by not voicing the colonized point of view, but it can be interpreted as a fair choice to not assume things

for people the author does not know much about. Otherwise, he can risk sliding into stereotypes. What Sewlall argues by the word “space” is more abstract within the context of postcolonial approach to literature. This usage of the word denotes a positioning of the critic before the text. However, he also advocates the use and the blend of narrative spatiality and postcolonial theory to fully appreciate these texts. The following analyses of *AF* fill in this gap of foregrounding the narrated spaces to better understand how the narrative background to events contribute or disrupt the colonial rhetoric and ultimately the imperial discourse.

4.1.1 An Experimental and Conventional Amalgamation of the Problematization of the Empire: Conrad’s *Heart of Darkness* and *Almayer’s Folly*

In comparison with *HD*, *AF* has a more conventional narrative with its main and sub plots, its third person omniscient narrator, its multiple characters, its narrative spaces have potential in showing more but lack narrative volume in the tale. In many occasions the narrator describes the space in which the event unfolds but the space lacks further insight and lacks depth and character. On the other hand, *HD*’s narrative is experimental, it does not give details about other characters, there are not many at the outset. The tale is given from a limited, uninformed, and subjective point of view. It offers a much more sinister, unknowable, organic, and living narrative space almost every time the novella pauses the action and describes the narrative space. As the previous chapters analysed, its narrative spatiality perpetually highlights the unmappability, incomprehensibility of space. Whereas, *AF* contains more conventional narrative spatiality in the sense that the space can become just a background for the events. *AF* does offer substantial detail and diversity, however there are instances in which the space does not transcend from being a container. An example to this is when the narrator describes other factions through narrative objects and buildings in space. As Dain Maroola and Almayer meet often to discuss their future plans to venture into the continent to somehow find gold from the natives, their frequent meetings stir gossip around other factions. To describe them the narrator says:

Had he seen the Sultan? What did the Sultan say? Had he given any presents? What would he sell? What would he buy? Those were the

questions broached eagerly by the inhabitants of bamboo houses built over the river. Even in more substantial buildings, in Abdulla's house, in the residences of principal traders, Arab, Chinese, and Bugis, the excitement ran high, and lasted many days. (44)

As this passage shows the novel does have sweeping and overarching narrative style in which the narrated space becomes less symbolic, signified and more like a container. Indeed, the attention to detail and diversity allows Conrad to subvert the colonial discourse but the conventions also play a great role in the way *AF* narrates its spaces. The repetition of questions creates a diverse and lively background. The natives, different factions, and the colonized peoples are described not as static and empty. They are resourceful, political, and ambitious. As the previous chapter on *HD* demonstrated, *HD* offers a more personalized and subjective narrated spaces and an unfolding of events as they happen. Marlow's narrative after the frame narrator lacks omniscience and a freely moving narrative point of view. What the reader gets are Marlow's biased, limited, and imperfect accounts of events. Therefore, while *AF* portray a lively and overarching narrative space, *HD* offers a more subjective spatiality. Although both novels converge in problematizing the colonial narrative spatiality, they do it in very different ways.

AF is a more conventional narrative in comparison with *HD* but the earlier novel can be situated as a transition narrative between the earlier conventional Victorian or colonial narrative that assumes that the earth is mappable through the dry and sober Rational approach and the later modernism's problematization of the novel's capabilities to reflect the universe in a stable manner. An example to this can be seen in one of Dain's and Nina's secret meetings. As the couple fall in love and secretly meet outside Almayer's compound the narrator offers conventional narrative spatiality of a love story but also in a slightly modified way:

Standing there alone, as if separated from the world; the heavens, earth; the very water roaring under him swallowed up in the thick veil of the morning fog, he breathed out the name of Nina before him into the apparently limitless space, sure of being heard, instinctively sure of the nearness of the delightful creature; certain of her being aware of his near presence as he was aware of hers. (53)

The narrative offers traditional love tale elements in which lovers instinctively know that they are present without seeing each other. Moreover, the narrative space provides a shroud, a cloak for them so that they are hidden from curious eyes.

However, the space is described in an analogous way *HD* does. The space blocks vision and is unending which renders it unmappable. Such a narrative space subverts colonial spatial absolutism. Therefore, it is arguable that *AF* subverts the colonial spatial rhetoric more than strengthening it; however, the novel also utilizes the conventions of Victorian or imperial narrative spatiality.

Discussions of modernism and impressionism in *HD* can provide a basis for comparing the difference between *HD* and *AF*. *HD* emerges as a highly experimental text compared to *AF*. Therefore, *HD*'s narrative spaces subvert colonial discourse due to its close relationship with modernism and impressionism. *AF* does undermine imperial rhetoric, but it has a more conventional mode of storytelling and narrative style. While *AF* tells the story, *HD* makes us experience the story through the limited vision of the narrator. In comparison, *AF* contains more extensive mode of descriptions and telling. With the advent of modernity, *HD* delves deeper into the mind of Marlow and portrays a retrospective narrator. The frame narrator introduces him and the people on the boat with an impressionist view of Thames and an unpleasant looking London. Then, the modernist interest into the workings of Marlow's mind becomes ubiquitous. The narrative does not assume or become omniscient. Rather, it allows the reader to experience the tale as it happens. Rendering a more real-like narrative, Conrad's narrative style in *HD*, his impressionism, and modernism create a colonial subject (as Marlow can be argued as one was) who is unsure, lost in the moment, and unaware. Such renderings problematize the myth of the stereotypical colonial hero who is always in charge and certain of his actions. *AF* aims to portray such colonial characters, but it does them in a very different way. It is a more conventional story.

Arguably, *AF* depicts the colonial enterprise in action. Although we do not have the colonizing characters landing for the first time on other lands and when Almayer starts his venture in Sambir, there are competition and many factions, *AF* shows us the colonial endeavours in process, temporally sometime in the middle. We see the imperial enterprise during colonization. On the other hand, *HD* portrays the during and the aftermath of colonization in Congo. In *HD* we see how the colonizer tries to shape the nature and the peoples live there, however the novella

almost always comments on the smallness and weakness of the colonizer. The earth is portrayed in such a grand scale that the colonizer is shown insignificant; the novella depicts the narrative space as the permanent one and the human beings and their actions as the transitory.

4.2 The Imaginary Grid

AF extensively subverts many colonial stereotypes and offers a more dialogic reimagining of the interactions between different factions – European colonizers, Muslims, Malays, and many more. Blending many narratives of a gold rush into the depths of the continent, love, politics, trade, and conflict, *AF* portrays a dynamic and multi-layered narrative world. Although not as conscious and symbolic but equally backed up by aesthetic structure, *AF* consists of many narrative spaces which subvert the colonial stereotypes and lay bare how imperial aspirations and greed restructure space for efficient exploitation of lands and people. To portray such a narrative world, the text uses dynamic settings and a narrative spaces which can be explored via the insights of postcolonial spatiality. In Almayer's remembrances of his past as a beginning trader and colonizer the motive to restructure the space is aptly portrayed.

Almayer has unrealistic and delusional dreams for his daughter's and his own future. As a young man he is convinced into a life of solitude and servitude to Lingard. As the stereotypical explorer, slaver, and treasure hunter, Lingard seduces the young Almayer to marry his captured daughter to be the attendant of a frontier trading outpost with promises of future riches. At a later age, stranded on the squalid corner of the Borneo jungle, Almayer reflects on his current and past state as an adventurer and trader:

When, turning round, he beheld the pretty little house, the big godowns built neatly by an army of Chinese carpenters, the new jetty round which were clustered the trading canoes, he felt a sudden elation in the thought that the world was his. But the world had to be conquered first, and its conquest was not so easy as he thought. He was very soon made to understand that he was not wanted in that corner of it where old Lingard and his own weak will placed him, in the midst of unscrupulous intrigues and of a fierce trade competition. The Arabs had found out the river, had established a trading post in Sambir, and where they traded they would be masters and suffer no rival. (20)

The conception and development of Almayer's trading compound includes suggestions of the domination of diverse space and geometrical reordering in a few key words. The words "neatly" and "conquest" point to the processing, emptying, and restructuring the colonial space. Moreover, the inception of this business venture involves the image of dominating the world. Lastly, this spatial narrative introduces a multiplicity and resistance of native presence. The adverb "neatly" suggests the construction of buildings and restructuring of space geometrically. Erasing the diversity, this corner of the Bornean jungle is now Almayer's trading post. But, this creation of absolute space, the inception of exploitation and trade precede a will to conquer not people but first the space. Almayer believes the world must be conquered for a more efficient and lucrative trade. Additionally, Almayer has many rivals giving him troubles in his business. Via this subtle and momentary description of Almayer's settlement, *AF* subverts many stereotypes of the colonial rhetoric. First, Almayer is not portrayed as a god-like figure who thrives in the Bornean jungle with his European background. The narrative space is itself an entity of trouble and difficulty. There is a glimpse to its layout and its restructuring by the Chinese carpenters suggesting the Chinese as having culture and craftsmanship. Lastly, Almayer is set to encounter great trade competition. The most evident subversion of the colonial rhetoric is the laughable state of the European trader against the intricacy and power of the Arabic trading network.

Conversely, in the earlier pages of the novel, when Almayer was younger and working in Hudig's trading company, in the narrated space, there are emphasis and examples of a more successful colonial venture which highlights the importance, allure, and efficiency of an absolute space. Hudig was a trading partner of Lingard who ran a successful trading company Almayer worked for when he was young. Almayer thinks about those times as he stands

in the close and stifling heat of a Bornean evening, he recalled with pleasurable regret the image of Hudig's lofty and cool warehouses with their long and straight avenues of gin cases and bales of Manchester goods; the big door swinging noiselessly; the dim light of the place, so delightful after the glare of the streets; the little railed-off spaces amongst piles of merchandise where the Chinese clerks, neat, cool, and sad-eyed, wrote rapidly and in silence amidst the din

of the working gangs rolling casks or shifting cases to a muttered song, ending with a desperate yell. (6-7)

There are strong feelings of desire, and longing in Almayer's thoughts of straight lines, conquered spaces, and efficiency in business. As he remembers his time in Hudig's establishment, we see images of educated Chinese people probably working for very low income slaving for the master of the business. Their "sad eyes" and their neatly organized working spaces resemble cages. The warehouse with its organized and geometrically precise state is undoubtably an image of the absolute and mathematical space in motion. The very darkness and the coolness of the building are actions which conquer the world by engineering the temperature and light. The reality outside is uncomfortable; the inside is but oppressing at the same time for not only the natives but other European workers as well. This image portrays the European colonial fetish for geometrical and mathematical precision to exploit other lands and people under the of mask comfort, progress, and wealth for all. From this image of the narrative space of Hudig's business establishment and the "good old days", the narrative portrays entropy in motion. In Almayer's establishment, the state of things is not that great:

He stepped cautiously on the loose planks towards the ladder. A lizard, disturbed by the noise, emitted a plaintive note and scurried through the long grass growing on the bank. Almayer descended the ladder carefully, now thoroughly recalled to the realities of life by the care necessary to prevent a fall on the uneven ground where the stones, decaying planks, and half-sawn beams were piled up in inextricable confusion. (11)

The gradual decay of things allows space to diversify and introduce the diversity and chaos Upstone conceptualized back again. The colonial static and absolute spatiality with its processing of space in its own image gradually disintegrates. The nature and the elements of weather disrupt straight lines and nature reclaims its former chaotic state. The organization and efficiency, the mechanical precision of daily life in the warehouses are nowhere to be found. In Almayer's settlement everything is decaying and dying. This subverts the colonial rhetoric of unproblematized spatiality. In such narratives the colonizing hero is invulnerable and indomitable. The well-known example is Robinson Crusoe who literally

comfortably given everything he needs to conquer his island alone, while Almayer with his servants is unable.

AF subverts many colonial stereotypes and discourse by the events surrounding Almayer but also through the portrayal of functioning and failing absolute and mathematical spaces. Moreover, the text's narrated spaces are not static backgrounds but entities of uncontrollable and unknowable nature. Schwarz asserts that

Sambir is an inchoate form that can be controlled neither by man's endeavours nor by his imagination. The demonic energy that seethes within the forests is a catalyst for the perverse sexuality of the white people and their subsequent moral deterioration. . . . Sambir's river, the Pantai, is a prototype for the Congo; the atavistic influence it casts upon white men, drawing out long repressed and atrophied libidinous energies, anticipates the Congo's effect on Kurtz. . . . Sambir's tropical setting seems to be dominated by the processes of death and destruction, and the jungle's uncontrollable fecundity expresses itself in devolution rather than evolution. The dominance of the Pantai and the forest implies that Conrad's cosmos is as indifferent to man's aspirations as the cosmos of his contemporary Hardy whose *Jude the Obscure* was published in 1895. (3-4)

The narrative spaces of *AF* like *HD* has the quality of being separated from the human epistemology. The nature, ocean, jungle, and the earth is portrayed through a distance which defies clear explanations. In a Romantic sense the nature and its reflections in the narrative spaces of Conrad embody a quality of mystery, unknowability, and uncontrollability. However, in Schwarz's reading we can see a problem of the nature turning men evil. However, men also have these repressed violent and libidinal feelings within them in the first place. The natives lacking these negative qualities would be also a limiting argument as *AF* renders them as much witty, clever, brave, and violent as many European colonizer. Conrad's spaces and the narrated world always deny precise predictions and control. These spaces both portrayed as unknowable and unpredictable but also as habitation and homes to many different factions which dialogically play a part in the misery of Almayer.

4.3 The Subversion of the Towering Colonial Trading Post

The narrative space of *AF* sets up a complex, dialogic, and living structure surrounding Almayer's compound. Almayer's adventure story does not take place in a static background in which the protagonist overcomes obstacles to a fair ending.

The narrated space includes comparisons of different factions struggling for power. As *AF* subverts many Western colonial narratives and discourses, Almayer, the European explorer, adventurer, and colonizer is portrayed as the destitute of all. His house and warehouses are set up without much thought given to nature which is one of many narrative spaces of the novel having a mysterious agency of its own. Such portrayals of narrative space subvert the imperial discourse in many levels by showing the realities behind stable, heroic, overarching adventure narratives in which the Western explorer eases through storms, jungles, battles, and many more obstacles.

In the early pages of the novel portrays Almayer's later years as a desperate, broken, and stranded character. His business is not working well, and the future looks unpromising. As the book sets up his initial and common state to start the narrative, we see Almayer often pensive. In one of those moments he looks at the river and this is his view:

There was no tinge of gold on it this evening, for it had been swollen by the rains, and rolled an angry and muddy flood under his inattentive eyes, carrying small drift-wood and big dead logs, and whole uprooted trees with branches and foliage, amongst which the water swirled and roared angrily. (5-6)

As the sun sets, the view does not give hope. Although the spatial narrative is not as explicitly symbolic as in *HD*, in *AF* the word "gold" denotes more than colour. The nature is shown as a force beyond human control. Additionally, the choice of the location of Almayer's new house does not make sense. Either he was forced to settle on a land with more difficult surroundings, or he and his men were not forward thinking. Both subverts the traditional colonial binary of clever and witty colonizer and the opposite colonized. Moreover, the drifting debris after the storm moves right across Almayer's place showing how low his position among the other factions.

The narrative space also vividly sets Almayer's point of view, his position and status among the inhabitants of the Bornean jungle subverting the privileged position, status, the inherent and entitled primacy and dominance of the Western subject. The narrator of *AF* portrays Almayer's thoughts and the narrative space is given:

From the low point of land where he stood he could see both branches of the river. The main branch of the Pantai was lost in complete darkness, for the fire at the Rajah's had gone out altogether; but up the Sambir reach his eye could follow the long line of Malay houses crowding the bank, with here and there a dim light twinkling through bamboo walls, or a smoky torch burning on the platforms built out over the river. (13)

The subversion of the Western colonial venture and the colonizing subject starts with a sweeping and impressionist image of a night-time activity of fires and lights. Almayer is not alone and the inhabitants of this part of the Bornean jungle are diverse with their different ways to settle and live. The space is also made to be seen in fragments and through the jungle's cracks subverting a stable narrative of who is where. The narrative of space continues with a comparison of the different faction occupying different locations with the presence of a hierarchy in the narrative:

Further away, where the island ended in a low cliff, rose a dark mass of buildings towering above the Malay structures. Founded solidly on a firm ground with plenty of space, starred by many lights burning strong and white, with a suggestion of paraffin and lamp-glasses, stood the house and the godowns of Abdulla bin Selim, the great trader of Sambir. To Almayer the sight was very distasteful, and he shook his fist towards the buildings that in their evident prosperity looked to him cold and insolent, and contemptuous of his own fallen fortunes. (13)

Almayer occupying the lowest points on the Bornean jungle finds himself surrounded by the other installations of business ventures high above him. Muslims occupy the highest and the most stable point in this place subverting the primacy and privileged dominance of the Western colonizer. The image of the Muslim traders' space "founded solidly on a firm ground" may suggest metaphorical meanings. The knowledge of the area before settlement, communal bonds and friendships, religious factors all play into their supremacy over others in the region, again undermining the imperial rhetoric. Dialogically, the spatial narrative in *AF* portrays a rich and diverse spatiality occupied by many different factions avoiding a spatial narrative which is static and fixed. Furthermore, the narrator explains how full and active the jungle is: "And all those imaginings are heightened by the difficulty of penetrating far inland, especially on the north-east coast, where the Malays and the river tribes of Dyaks or Head-hunters are eternally quarrelling" (31). Although the imperial and colonial discourse empty out the lands through

naturalizing or undermining the culture and history of a coveted land, Conrad's *AF* corrodes the foundation of such totalizing, assuming, and fictionalizing colonial narratives of other lands and people.

AF subverts colonial narrative spatiality through Conrad's modernism and impressionism. Moreover, the conventions of the Victorian or colonial adventure story are undermined via the subversion of the stereotypical colonial hero, the rendering a diverse space of the Bornean jungle and shore in which different factions and characters are given voice and agency. To achieve this the narrative style and aesthetics oscillate between an omniscience to moments of a narrator who is in doubt and lacking the vision of future. Moreover, the novel's narrative spaces share tenets with the postcolonial spatiality Upstone, Ashcroft, and Noyes have conceptualized. There are brief but substantial narrative spaces in *AF* in which the absolute, static, mathematical and taken-for-granted spaces are explored, its mechanisms laid bare, and undermined.

CHAPTER 5

CONCLUSION

This thesis analysed Joseph Conrad's *Heart of Darkness* and *Almayer's Folly* from the lenses of postcolonial spatiality arguing that they subverted the colonial spatial narrative absolutism with emphasis on elevating the narrative spatiality to the same importance as narrative temporality in the context of narrative studies. Conrad's both texts have recurrent elements and patterns which make their narrative spaces unique in the way they portray the world. Historically, the time in which Conrad was writing were grand changes in the Western society and the societies around the globe. Conrad has found himself during the booming technological, medical, political, economic, and other advancements that transformed peoples' experience. Modernity also affected literary approaches and aesthetics. Therefore, this thesis looked at Conrad's texts reflecting the tenets of modernism and impressionism. Such aesthetics influence the both texts under study to show rather than tell, focus more on the minds of characters, and become aware of and question stable, overarching, secure narratives of reality. In the light of the scholarly explorations of the concepts of postcolonial spatiality, Conrad's texts show substantial evidences in which they subvert colonial spatial discourse. As Conrad and many of his texts still remain controversial in terms of whether these texts strengthen the colonial outlook, this thesis joined in the debates weighing in by showing Conrad's subversion of and critical attitude towards imperial narrative.

This thesis explores the narrative spaces of *HD* and *AF* to better understand their relationship with the Empire. These two texts are chosen because *AF* is Conrad's first novel and arguably *HD* is one of his most experimental works. Although the two texts are very different in content and form, this asserts that both works problematize colonial discourse when their narrative spatiality are foregrounded. The analyses of these texts also reveal the development of Conrad's

narrative style in terms of rendering space. Moreover, *HD* takes most of the criticism about Conrad reinforcing imperial and colonial discourse. Indeed, *HD* offers a tunnel vision narrative of a subjective narrator. However, the work is shaped by the tenets of impressionism and modernism for the most part and therefore, does not voice the colonized because the narrative is uninformed and at times unreliable. However, *AF* is more conventional and is able to voice the natives, the colonized, and the other factions surrounding Almayer. *AF* is a substantial example among Conrad's works which problematize colonial discourse if the condemning factor for Conrad's racism is the lack of African presence in *HD*.

After the introductory chapter, the second chapter explored the notion of space in the colonial context to compare Conrad's observations and reimagining of colonization of other lands and peoples. The chapter has started with a discussion of how discourses and narratives of spaces in fiction play an important role in the colonization of other lands even before they are conquered physically. Then, the chapter moves on to explore how space is emptied in narratives for the invasion to begin. Moving from this point, the chapter has offered insight into how space is restructured in a more absolute, geometrically precise, and culturally monochrome way to suit the needs of the exploitation of these lands and people. Because the thesis has focused on the narrative spaces of Conrad's both texts, discussions of space and temporality in narratological studies were necessary. Narratological studies in the past have put more emphasis on the primacy of temporality in fiction. In the late twentieth century a call for a foregrounding of narrative spatiality became more ubiquitous. Therefore, this thesis had to both justify its primary focus on the narrative spaces of Conrad's both texts and to raise awareness on the lack of spatial attention given to literary studies with implications of perpetuating and maintenance of imperial attitudes in literary scholarship. Then, the chapter delves into spatial terminology used in the narrative studies to both demonstrate how these terminologies are used loosely and differently by many scholars and to clarify what the thesis has meant as I have used them. The chapter ends with a discussion of the two main aesthetics (modernism and impressionism) that influenced Conrad's both texts and the way they depicted reality in their narrative spaces. The chapter offered

insight into how modernism and impressionism can be linked to how Conrad's both texts portray substantial incredulity against overarching imperial narratives and spatiality.

Third chapter has focused on Conrad's *Heart of Darkness* exploring its narrative spaces which is more deliberately subverting the imperial narrative spatiality than *Almayer's Folly*. In *HD*, the narrative spaces depict the world as inscrutable, more powerful than the people who inhabit it, and how it is colonized by Europeans. Although Conrad's *HD* subverts the colonial rhetoric and spatial reimaginings, it also strengthens imperial rhetoric in some cases. However, the novel plays with the adventure-story genre by introducing spaces that explain how diverse and chaotic spaces receive structures by the colonizer which transform them as absolute and as mathematical. Arguing the past of London and Britain as a colony, *HD* gains impartiality in its treatment of Africa and the Western world. The work explores all three cultural domains Britain, Europe, and Africa from the perspective of postcolonial spatiality which lay bare the process of spatial manipulation, signification, and transformation from diversity to a totalized state in the hands of colonization. Then, as Marlow travels to Africa, the spatial narrative gains ironic tones to depict the absurdity of colonization by how comic the colonizing enterprises become when juxtaposed with the diversity and the chaos of space. Later, in Africa, as Marlow travels up on the river towards Kurtz's station, the narrative space emphasizes the insignificance of the imperial subject; the narrative juxtaposes these colonial subjects with an immense, personified, and obscured space and nature. Consequently, the foregrounding of narrative spaces of *HD* allows us to see how the text destabilizes imperial and colonial epistemology and rhetoric via the tenets of modernism and impressionism which bring attention to the relativity of knowledge, the instability of language and narrative, and the importance of spatial manipulation in exploiting other lands and people, ultimately eroding the foundations of imperial discourse.

Fourth chapter has focused on Conrad's *Almayer's Folly* to analyse its narrative spaces. As Conrad's first book, *AF* also shares characteristics of spatial description with *HD*. In *HD* the obscurity, expansiveness, power, and the discussion

of diverse versus absolute spatiality are more ubiquitous than *AF*. *AF* is a more conventional adventure story subverting the conventions of the genre in many ways. On the other hand, *HD* is a more experimental work which subverts the colonial spatial absolutism more openly and ubiquitously. Therefore, *AF* also shows signs of recurring subversive spatial motifs to be developed further and used more consciously in Conrad's later works. In *AF*, the subversion of the imperial rhetoric is done more through character development, decisions, events happening around them, and in the temporal process of the story's unfolding. The "omniscient" narrator in *AF* subverts the colonial spatial rhetoric via the representation of Almayer as a failed colonizer, via the voicing of the different factions, and commenting on the narrative spaces in which the colonizing acts play out. The spatial side does generate such subversions of the Empire's rhetoric of other lands but not as much as *HD* does. There are two main ways *AF* subverts the colonial spatial discourse. First is to show how the colonizer manipulates the space to its better exploitation of lands and people. The second is done to show a hierarchy between factions in the Bornean jungle, coupled with the substantial background given to these different factions. Many of Conrad's criticism focuses on a lack of insight or back stories missing in his texts. However, *AF* extensively describes these native peoples, their culture, history, and existence. There are many side characters who are not Europeans and are highly witty and resourceful. In contrast, Almayer stands the opposite, a dupe, fool, and delusional man, subverting the imperial hero and explorer rhetoric. The narrative space is filled with the presence of other factions not as a static background but as dynamic entities with motion. The novel also offers insight into how colonization is linked with the manipulation of space. As a double of Almayer, Hudig is successful in doing this as the parts of the novel about Almayer's younger years tell. On the other hand, Almayer fails to subjugate the space around Borneo because the nature is more difficult, the space is inhabited to a degree to invalidate the colonial narratives that empty out the land in rhetoric. Thus, *AF* destabilizes the colonial discourse on narrative and demonstrates the absurdity and wrongs of colonial expansion.

At times Conrad's texts can be charged with racist messages, subvert its own arguments to defend the opposite of what the text wants to convey. For instance, some of his descriptions in *HD* of the journey upriver towards Kurtz's station does empty out the space and argue that Africa is a primitive and savage place. Similarly, in *AF* some jungle descriptions imply that the diverse and chaotic space turns men evil. However, it also questions the meaning of these words; primitive and savage appear more real or close to reality for him than the understandings of Western civilization and its tenets of manners, morals, and civility. These appear more made up for Marlow in the text. *AF* comes about more technical in terms of how the colonizer manipulates the land. In this work we see the making of absolute and geometrical spaces. In *HD*, we see its aftermath and the failing attempts at maintaining these totalizing, absolute spatiality. By analysing the narrative styles, spaces, and events of Conrad's *AF* and *HD*, this thesis argues that Conrad subverts the colonial discourse more than he supports it. His narrative spaces are rendered in such a way that the colonizer appears ironic, comical, insignificant, the human endeavours of exploitations as absurd. By (ab)using the conventions of the some Victorian or colonial adventure story genre, from his earliest works, Conrad subverts the Empire's discursive endeavours in his fiction.

By discussing Conrad's subversion of colonial spatial discourse, this thesis also problematizes the narrative studies which prioritize narrative temporality over spatiality. As the introductory chapter of this study discusses, there are influential and authoritative narrative studies which see narrative spatiality as a secondary and insignificant constituent of a narrative. This thesis demonstrates that such hierarchy which prioritizes temporality may result in the perpetuation of an imperial type of narratology focusing only on the actions and history and not the violence done on the face of the earth. Spatial manipulation always accompanies and feeds political acts and vice-versa. People gather around national monuments or celebrate the achievements of governments' infrastructure projects which draw straight lines on the face of the earth. The suppression of spatial studies or space's status as important as time may have imperialize narratology. Departing from this thought, this thesis opens up possible foregrounding of narrative spaces of many literary works because

narrative space has been in the shadows as this thesis discusses in its introduction. Such analyses may yield richer studies of texts and how they reimagine their narrative spaces. The problem with the prioritization of temporality may be traced as earlier the Greek philosophers. Therefore, this thesis also points towards possible studies of much earlier texts and how philosophers, poets, and thinkers handled spatiality in discourse.

This thesis analyses narrative spaces of Conrad's two texts to better situate them in the debates regarding their status as subverting or reinforcing the imperial rhetoric. But it also demonstrates the importance of narrative spaces in the study of fiction. Many scholars argue that even today the attention given to the spatial in the literary studies is not at the desired, equal level as the attention given to the temporality of narrative. The lack of attention regarding spatial side of the fiction raises issues about the imperial attitudes on literature continue. Therefore, the colonial and postcolonial emerge as a broader issue, free from a topic of study among many other literary academic interests but as a topic that show itself in many other literary works which are not classified under the colonial/postcolonial.

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APPENDICES

A. TURKISH SUMMARY / TRKE ZET

Bu tez Joseph Conrad'ın *Karanlıđın Kalbi* (1899) ve *Almayer'ın Sıra Kşk* (1895) adlı romanlarının anlatısal uzamlarını, Conrad'ın ve bu eserlerinin smrgeci sylemleri glendirdiđine ya da bozduđuna dair tartıřmalar içindeki yerini daha iyi konumlandırmayı amalar. Sara Upstone, Bill Ashcroft ve John Noyes gibi yazar ve dřnrlerin smrgeleşmeyi uzamsal olarak incelemek iin geliřtirdiđi *yeniden yazım*, *bořa ıkarma* ve *yeniliđi zorlama* gibi kavramların ıřıđında, bu tez Joseph Conrad'ın sz konusu eserlerinde smrgeci mutlak uzamsal anlatıyı bozduđunu savunur. Smrgeci anlatısal uzamlar matematiksel, deđiřmez ve nemi sorgulanmaz uzamsal anlatılar ortaya ıkarır. Conrad'ın eserleri bu İmparatorluđa ait uzamsal retoriđi modernizmi ve empresyonizmi kullanarak znel, anlařılamaz, haritalandırılmaz ve geitvermez anlatısal uzamlar resmederek onu bozar. *Karanlıđın Kalbi* ve *Almayer'ın Sıra Kşk* romanlarının anlatısal uzamlarını ne ıkarmak sadece yođun smrgeci uzamsal retoriđin yıkımına zgn rnekleri ortaya ıkarmakla kalmaz, ayrıca anlatıbilim bađlamı içinde anlatısal uzamın anlatısal zamana gre nemini de gsterir. Bu nedenle, uzamın anlatımın ikincil bir bileřeni olarak bastırılmasının ve uzamı aksiyon iin bir kap grevi grecekle řekilde konumlandırılmasının, zamanın ncelik kazandıđı ve uzama yapılan řiddetin sessizleştirildiđi, smrgeci bir anlatıbilimin geliřmesi ynnde sonuları olmaktadır. Bylece, Conrad'ın eserlerine uzamsal bir yneliřin, yazarın edebi sanatılıđının geliřimi, İmparatorluđun uzamsal sylemlerinin yıkımı ve anlatıbilim iinde anlatısal zamanın nceliđinin tartıřmaya aıldıđı gibi sonular ortaya ıkmaktadır. Bu bađlamda, *Karanlıđın Kalbi* modernizm ve znel anlatısal bakıř aısı ile İmparatorluđun mutlak uzamsal anlatılarını kırarken, *Almayer'ın Sıra Kşk* ise deđiřmez uzamların resmedildiđi smrgeci anlatısal gelenekleri

değiştirerek çoğulcu uzamsal anlatıları verebilecek, sömürgeci uzamsal mutlakıyetin kırıldığı bir anlatı tarzını geliştirir.

Bu tez, öncelikle kolonileşme ve sonrası anlatısal uzama ait kavramları inceler ve kolonin kurulması ve devam ettirilmesine ilişkin totaliter söylemlerin uzam ile olan yakın ilgisini ön plana taşır. Ayrıca, bu çalışma koloninin fiziksel olarak dünya üzerinde henüz ortaya çıkmamışken başka topraklara ait uzamsal anlatılarda nasıl yapılandırıldığını, mutlak değer kazandığını ve matematiksel olduğunu vurgulayarak sömürgeci ve totaliter uzamı inceler. Bu tip uzam anlatıları çoğunlukla üniter, değişmez, önemi ve yapısı dikkate alınmaz ve karakter gelişimi ve olay akışı için bir sahne ya da kap görevi görürler. Buna kıyasla, Conrad'ın incelenen iki romanında ise anlatısal uzam tam tersi özellikler sergiler. Özellikle *Karanlığın Kalbi* romanında uzamsal anlatılarda düz çizgiler, hava, orman ve okyanus arasında keskin ve belirgin hatlar ve aynı şekilde nesnelerin belirginliği yoktur. Roman, tünel görüşünü andıran bir anlatı biçimi ile, anlatıcı olayları ve uzamı tecrübe eder ve okuyucuya aktarır. Böylece mutlak, değişmez ve düzen bir uzam anlatısı yerine daha öznel, parçalanmış ve akışkan bir uzam tasviri vardır. Böylece *Karanlığın Kalbi* mutlak emperyalist uzamsal anlatıları kırar. Benzer şekilde *Almayer'ın Sırça Köşkü* de sömürgeci uzamsal anlatı mutlakıyetini bozar fakat bu roman diğerine göre daha geleneksel bir anlatı biçiminde yazılmıştır. Tam olarak İmparatorluğun geleneksel anlatı biçimini devam ettirmese de bu roman sömürgecilik ya da Viktorya dönemine özgü anlatı ilkelerinden yola çıkar ve bunları değiştirir. Conrad geleneksel aşk öykülerindeki kapsayıcı ve kap görevi gören ve sevgilileri saklayan bir uzam kullanır ve ayrıca bazı uzam anlatılarında politik, kültürel ve felsefi yorumlar da içerir. Bu romana kıyasla, *Karanlığın Kalbi* neredeyse her uzam anlatısında kolonileşmeye özgü mutlak uzamı bozar fakat *Almayer'ın Sırça Köşkü* geleneksellik ve deneysellik arasına konumlandırabileceğimiz bir roman olarak öne çıkar.

Uzam bir kavram olarak 20. yüzyılın ikinci yarısından itibaren sosyal bilimlerde önemini arttırmıştır. Michel Foucault, Edward Soja ve Mikhail Bakhtin gibi çeşitli alanlarda çalışan bilim insanları uzamın önemine vurgu yapmışlardır. Bu durum disiplinler arası arenada 'uzamsal dönüş' diye adlandırılmış ve uzamın sosyal

bilimlerdeki kararlılığını ve sarsılmazlığını sorunsallaştırarak yeni tartışma alanları açmış ve uzamı da dikkate alarak bilimsel araştırmalara daha bütüncül bir boyut katmıştır. Bu gelişmelerin ışığında kolonileşme sonrası edebiyat çalışmalarında yer bulması kaçınılmaz olmuştur. Uzam çeşitli alanlarda farklı amaçlar ve tanımlarla öne çıktığı için bu tez, uzamı üç alanda tartışmıştır. Bunlar *anlatısal uzam ve zamanın arasındaki dinamikler, kolonileşme ve uzam ilişkisi ve kolonileşme sonrası uzamın kavram olarak gelişimi ve çeşitli uzamsal kavramların tartışılması* olarak bu tezde yer bulmuştur.

Tezin ilk bölümünde, Joseph Conrad'ın geleneksel uzamsal anlatıları bozarak İmparatorluğun kolonici söylemlerini kırarak İmparatorluğa karşı muhalif bir tutum sergilediğine işaret edilmiştir. Bunun sonucunda ise bu tez Conrad'ın emperyalist ve kolonici olduğunu savunan çalışmaları sorunsallaştırmış ve anlatısal uzamları ön plana çıkararak Conrad'ı emperyalist olarak etiketlemenin güç olduğunu vurgulamıştır. Tez daha sonra, teorik çerçeve olarak Sara Upstone'ın *yeniden yazım* kavramı ile uzamın nasıl kolayca şekle girebilen yapısını incelemiştir. Bundan yola çıkarak, John Noyes'in *boşa çıkarma* ve Bill Ashcroft'un *yeniliği zorlama* kavramları ile tez, uzamın kolonileşme sürecinde ve sonrasında nasıl kullanıldığını ve işlendiğini tartışmıştır.

Upstone'a göre uzam kolonileşme ve sonrasındaki süreçlerde değişimden geçer. Upstone koloni öncesi uzamın kaotik bir yapısı olduğunu söyler. Bu kaos negatif anlamda düzensizliği değil daha çok çeşitliliği, doğal bir şekilde dönüşümü ve hareketi temsil eder. Yazar, koloni öncesinde dünyanın topraklarında yaşayan insanların çeşitli ve yıllarca dönüşümden geçmiş ve geçmekte olan coğrafi, kültürel ve tarihi bir yapısı olduğunu savunur. Heterojen yapıdaki bu uzam farklılıkları, parçalardan oluşmayı ve akışkanlığı barındırır. *Yeniden yazım* ile bu çoğulcu uzam; kolonileşme ile üniter, matematiksel, tek tip ve yekpare bir yapıya geçer. Kolonileşme ve uluslaşma bu noktada benzer özellikler gösterir ve genelde kolonileşme, Britanya ulus bilincini koloni ve çevresindeki uzama zorla yerleştirir. Bu bütüncül ve tek tip anlayışını çeşitlilik içeren uzama baskılaması güç ve kontrol içindir. Uzamsal incelemeler ise bize kolonileşmenin uzamsal bir ayağının olduğunu ve uzamı şekillendirmeden kolonileşmenin de olamayacağını gösterir. Bu bağlamda

kolonileşme ve sonrası edebi eserlerde uzamsal incelemeler zengin çıkarımlar ve okumalar sunar.

Noyes'e göre koloni için çeşitlilik içeren uzam önce sıfırlanmalıdır. Var olan çoğulcu uzam ilk başta yok sayılır ve bazen bu topraklar üzerinde fiziksel olarak yerlilerin ve kültürlerin yok edilmesi öncesinde söylem ile yapılır. El değmemiş, doğal, balta girmemiş, vahşi, barbar ve medeniyetsiz olarak tasvir edilen ve kolonileşme öncesinde orada var olan tarihi, uzamı ve yerlileri hiçe sayarak, bu söylemle başka toprakların sömürülmesinin önünü açar. Noyes daha sonra mutlak uzamın kolonileşme sürecinde yeniden yapılanmasını tartışır. Bazen uzamın içinin boşaltılması ve yeniden yapılandırılması aynı anda olabilirken bazen de ilk aşama atlanıp çoğul ve çeşitlilik içeren uzam, sömürgecinin vizyonunda yeniden yapılandırılır. Yeni uzam haritalanırken düz çizgiler, noktalar ve isimler ile yeniden yapılır. Fakat bu mutlak ve matematiksel uzam bir paradoksu da oluşturur. İmparatorluğun mutlak uzamı toprakların ve insanların daha verimli ve etkin sömürüsü için yollar, sınırlar, alanlar, duvarlar ve geçitler inşa eder. Fakat üniter, değişmez ve yekpare bir uzam olarak başlayan sömürgeci uzam kendi içinde bölünmeler, parçalanmalar ve etkinliği engelleyen sınırlar oluşturmaya başlar. Bu doğrultuda, kolonileşmeye özgü uzam, yekpare bir yapısı olduğu hayalini ve aldatmasını söylemlerinde oluşturur ve sürekli olarak tekrarlar. Fakat sömürgeci anlatı, ne kadar bu illüzyonu anlatılarında vurgularsa vurgulasın, anlatısal çatlaklar, mantıksal çıkmazlar ve yazarların bu üniter yapıyı bozan anlatılarıyla sömürgeci uzamlara karşı direniş oluşturmaktadır.

Ashcroft ise daha çok uzamın yeniden yapılandırılması ile ilgilenmektedir. Ona göre *yenilik*, çoğul ve çeşitlilikleri içeren uzamın üzerine baskı ile mutlak ve matematiksel bir yapının gelmesini açıklar. Uzam kolonileşme sürecinde din, isimlendirme ve gelişigüzellik ilkeleri ile emperyalist vizyonda yeniden dönüştürülür. Sömürgeci özne, uzamı ikili karşıtlık ilkesince sömürülecek farklı toprakları ve insanları dinsiz ve kafir olarak etiketler. Bu etiketleme kendi içerisinde var olan çeşitli uzamları sıfırlar ve tarihlerini ve kültürlerini yok sayar. Kendi dinini, sömürülmesi planlanan uzama milat niteliğinde birincil bir tutumla zorlar ve baskılar. Sömürülen topraklarda dikilen haç ve diğer dini binalar da sembolik olarak

uzamın yeniden yapılandırıldığını gösterir. Farklılıkları yok sayarak sanki kendisi ile düzen, medeniyet ve ilahi kurtuluş yeni topraklara ilk kez gelmiş gibi sömürgeci aktiviteleri cömertlik, iyilik ve hayırseverlik ile bağdaştırır. Bu bağlamda *yeniliğin* din ile sömürülen topraklara zorla konumlandırılması her zaman önceki yapıların, kültürlerin ve tarihlerin tahribatı, ezilmesi ve baskılanması ile mümkün olur. Ashcroft buna benzer sömürgeci aktivitelere *isimlendirmeyi* de ekler. Bir denizci, haritacı ya da sömürgeci bir koya, denize, dağa ya da bir göle isim verirken o toprakların halihazırdaki isimlerini yok sayar. Sömürülen topraklarda yüz yıllar boyunca, bir noktaya kadar mantık çerçevesinde, yerlilerin isimlendirmesi ve uzam yapılandırması, gelişigüzel verilen isimlerle bozulur ve mutlak ve değişmez bir yapıya kavuşur. Böylece din ve gelişigüzel isimlendirme, yerliyi kendi toprağına yabancılaştırır. Bu durum hem uzamsal mutlaklaştırma mühendisliğini açıklar hem de sömürülen toplumu havada asılı bırakarak toprak ile bağını kopartır ve böylece daha etkin bir sömürünün önünü açar.

Upstone, Noyes, Ashcroft ve tezin incelediği diğer uzamsal çalışmalar Conrad'ın iki romanındaki uzamsal incelemelere ışık tutar. Uzamın nasıl kullanıldığı, yapılandırıldığı ve sömürgeci söylemlerde şekil aldığı daha iyi anlaşıldığında Conrad'ın incelenen iki eserinde uzamsal anlatılar ile ne yaptığı anlaşılabilecektir. *Karanlığın Kalbi* ve *Almayer'in Sırça Köşkü* romanlarındaki uzamsal anlatılarda kolonileşmeye özgü motifler ve anlatım tarzı emperyalist uzamsal anlatıları sorunsallaştırır. Sömürgeci uzamsal anlatılarda doğa ve faydalanılmak istenen topraklar ve insanları genelde bir mantık çerçevesinde sıralı ve hiyerarşik olarak betimlenir. Teorik çerçeve ve kavramların ışığında bu iki romanın anlatısal uzamları incelenebilir hale gelmektedir.

Bu tez Conrad'ın *Karanlığın Kalbi* ve *Almayer'in Sırça Köşkü* romanlarını bir araya getirir. Bunu yapmakta birkaç amaç vardır. Bu tez özünde Conrad'ın anlatısal uzamlarında sömürgeci söylemleri kullanmaktan kaçındığını ve sorunsallaştırdığını savunduğu için *Almayer'in Sırça Köşkü* romanı *Karanlığın Kalbi* için iyi bir karşılaştırma yapabilmeyi sağlar. Özellikle, *Karanlığın Kalbi* düşünürler ve bilim insanları tarafından ırkçı ve sömürgeci söylemleri tekrarlayıp güçlendirdiğine ilişkin birçok eleştiri almıştır. Bu eleştirilerde çoğunlukla hikâyenin

yerlilere ait perspektifinin olmadığı, sömürülenin sesinin bastırıldığı ve romanda ırkçı bir söylemin olduğu vurgulanmıştır. Fakat, *Karanlığın Kalbi* anlatı stili ile *Almayer'in Sırça Köşkü*'nden oldukça farklıdır. *Karanlığın Kalbi* öznel ve sınırlı bir anlatıcıya sahiptir. Anlatıcı olayların ve karakterlerin hakkındaki bilgilerin bütününe hâkim değildir. Sınırlı ve tünel içinden bakan bir bakış açısı ile olayları anlatır. Bu sebeple yerli ve kolonileştirilmiş halkların perspektiflerine hâkim değildir. Romanın anlatısı, olaylar ana karakterin başından geçerken okuyucu tarafından tecrübelenecek şekilde yapılandırılmıştır. Bu sebeple *Karanlığın Kalbi*'nin sömürgeci söylemleri desteklediği iddiası tekrardan gösen geçirilmelidir. Bu bağlamda *Almayer'in Sırça Köşkü* ön plana çıkmaktadır. Bu tez bu iki romanı bir araya getirmiştir çünkü *Almayer'in Sırça Köşkü*, *Karanlığın Kalbi*'ne kıyasla çok daha geleneksel bir anlatıya sahiptir. Ana olay örgüsü yan ve alt olay örgüleri ile çeşitlendirilmiştir. Ana karakter Almayer dışında birçok yan karakter vardır. Bu karakterler gelip geçici, figüran ya da önemsiz değiller, tam aksine, Almayer kadar olamasa da eserde zengin ve detaylı anlatısal hacime sahiplerdir. Almayer'ın kızı Nina'nın ya da aşık olduğu adam Dain'in en az Almayer kadar önemi vardır ve hatta Almayer'ın hikayenin ana karakteri olduğu fikri de tartışmaya açıktır. Bunlara ilave olarak, *Almayer'in Sırça Köşkü* farklı dini ve etnik gruplara da detaylı özgeçmişler vererek *Karanlığın Kalbi* üzerindeki yerlileri susturduğu ile ilgili eleştirilere bir cevap olarak gösterilebilir. Buna ek olarak, *Almayer'in Sırça Köşkü* Conrad'ın ilk romanıdır. Tartışmaya açık bir şekilde *Karanlığın Kalbi* Conrad'ın en deneysel yapıtlarından biridir ve *Almayer'in Sırça Köşkü* ile anlatısal uzamları yan yana incelendiğinde, Conrad'ın eserlerindeki uzamsal estetiği nasıl geliştirdiğini ve olgunlaştırdığını görmek mümkün hale gelmektedir. Dahası, her iki romana tarihi bağlamında yaklaşırsak *Almayer'in Sırça Köşkü* Viktorya dönemi ya da geleneksel kurgu gezi yazınına nasıl kullanıp üzerinde değişiklikler yaptığını gösterirken, *Karanlığın Kalbi* modernitenin ve modern yazının ilkeleri ile öne çıkmaktadır. Bu iki romanın birlikte incelenmesi Conrad'ın romancı gelişimine ışık tutar ve ırkçı söylemleri anlatısal uzamlarında sorunsallaştırdığını gösterir.

Bu tezin anlatısal uzamlara olan özel ilgisi anlatıbilim çalışmalarında önemli bulgulara ışık tutar. “Spatial History” yazısında, Paul Carter anlatısal zamana

öncelik veren ve zamanı uzamdan daha önemli ve incelemeye değer bunal anlatıbilim çalışmalarının İmparatorluğa özgü ve kolonici bir bakış açısına sahip olduğu şeklinde tartışmaya açar. Edward Said'ın *Kültür ve Emperyalizm*'i üzerinden yola çıkarak kolonileşme ve sömürgeciliğin en büyük tahribat uzamsaldır ve uzamlar ile ilgili olmuştur denebilir. Paul Carter da buna katılarak zamanı öne alan bir anlatıbilim aynı zamanda emperyalist ya da koloniye özgü söylemleri bilimsel alanda da sürdürmekte olduğunu ileri sürer. Bu tez de bu bağlamda, Conrad'ın *Karanlığın Kalbi* ve *Almayer'ın Sırça Köşkü* romanlarının anlatısal uzamlarını ön plana çıkararak anlatısal uzamın zaman ile eşit öneme sahip olduğunu ileri sürüp anlatısal uzamın metin analizlerinde zengin çıkarımlar yaratacağını göstermiştir. Anlatıbilim alanındaki çalışmalarda anlatısal zaman ve uzam arasındaki denge çoğunlukla zamanın önemi üzerine kaymıştır. M. M. Bakhtin, Michel Foucault, ve Susan Friedman gibi düşünürler ve bilim insanları 20. Yüzyılın ikinci yarısından itibaren anlatısal zamanın önemine olan vurguyu arttırmışlardır. Bu bağlamda bu tez Conrad'ın incelenen iki eserindeki uzam, yer, mekan, arka plan ve sahne betimlemelerine odaklanmıştır. Çoğu etkili ve itibarlı anlatıbilim çalışmaları ve düşünürleri anlatısal zamanın uzamdan daha önemli bir olgu olduğunu savunmuşlardır ve 21. Yüzyılda da hala anlatısal zaman ve uzam arasındaki önemi zamandan yana görenler vardır. Bu çalışma, Conrad'ın *Karanlığın Kalbi* ve *Almayer'ın Sırça Köşkü* romanlarının anlatısal uzamlarını ön plana çıkararak anlatıbilim alanındaki zamansal ve uzamsal anlatılar arasındaki dengeyi sağlamaya da çalışmıştır. Çoğu anlatıbilim üzerinde çalışan bilim insanlarının, anlatıda zamanı birincil ve uzamı ikincil ya da daha önemsiz bir oldu olarak sınıflandırması edebi eser incelemelerinde önemli kayıplara yol açabilmektedir. Genelde uzam anlatıda duraklama ve ara verme gibi yorumlanmıştır. Aksine bu tez ve anlatısal zamanın önemine vurgu yapan diğer çalışmalar uzamsal anlatılarda da önemli tematik, politik ve alt metin anlamları bulabileceğimizi ortaya koymuştur. Özellikle, kolonileşme ve sonrası döneme ait edebi eserlerde ise uzamsal anlatılar, metinlerin karakter gelişimi ve olay örgüsü gibi unsurlarla aynı önemde incelenirse ciddi miktarda alt metin ortaya çıkarmaktadırlar ve metin incelemelerinde daha doğru çıkarımlar verebilmektedirler.

Conrad'ın incelenen iki eserinin anlatısal uzamların sanatsallığına ve estetiğine empresyonizm ve modernizm şekil vermektedir. Özellikle *Karanlığın Kalbi* romanında ve *Almayer'ın Sırça Köşkü*'nün bazı kısımlarında modern ve empresyonist etkiler görülmektedir. İki romanın arasındaki farklardan yola çıkılarak *Karanlığın Kalbi* modernizmin özelliklerini yüksek ölçüde yansıtır. Fakat, *Almayer'ın Sırça Köşkü*'nü daha geleneksel tarz ile modern roman biçimine geçiş olacak şekilde arada bir yere koyduğumuzda, bu romanda empresyonist özellikler daha belirginken modern romanın unsurları daha azdır. Empresyonist bir anlatısal uzamda düz çizgiler, hiyerarşik ve bir mantığa göre dizilmiş bir imge yerine daha akışkan bir doğa, yer ve mekân betimlemesi vardır. *Karanlığın Kalbi* ve *Almayer'ın Sırça Köşkü* romanlarındaki anlatısal uzamlarda renkler iç içedir. Renkler arasında keskin ayrımlar ve renklerin belirli ve açık isimlendirme yoktur. Kırmızı, turuncu ya da sarı gibi keskin renklendirmeler yerine kıvılcık ve alaca gibi renklerle renk tonlarıyla anlatılarak okuyucuyu aktif bir şekilde metnin içine alır ve okuyucu anlatısal uzamları aklında oluşturur. Modern bir özellik olan anlatmak yerine uzam gösterilmiş olur. Böylece değişmez, sabit ve bütüncül bir uzamsal anlatı yerine daha akışkan, çoğul ve değişken bir anlatı ile bu romanlar öne çıkarlar. Böylece sömürgeci anlatının hiyerarşik, bütüncül ve matematiksel hakikat olguları sorunsallaştırılmış olur.

Karanlığın Kalbi romanı Thames nehrinde demirli bir yattaki Marlow ve arkadaşları ile başlar. Marlow Congo'daki buharlı ufak bir yük teknesinin kaptanlığını yaptığı sıradaki yaşadıklarını dostlarına anlatır. Roman nehrin ve ufkun empresyonist ve modernist bir tasviri ile başlar ve bu tasvir sömürgeci uzamsal anlatı özelliklerini sorunsallaştırarak daha akışkan ve belirsiz bir doğa betimlemesi yapar. Buna ek olarak, Marlow eski zamanlardan örnek vererek Londra'nın da önceden bir koloni olduğunu ve Romalılar tarafından işgal ve talan edildiği üzerine yorum yapar. Marlow'un anlatısı sırasında Londra hiç de hoş bir görüntüye ve betimlemeye sahip değildir. Londra matematiksel ve mutlak bir anlatısal uzama sahiptir. Yattakiler Londra'ya doğu yönünden baktıkları için batan güneşi görürler ve Marlow şehrin güneşi yuttuğunu ve şehrin karanlığın getiricisi olduğunu vurgular. Sömürgeci uzamsal anlatıların, medeniyetin, ilerlemenin, ve gelişmişliğin

meşalesi olarak gösterilen Batı uygarlığı ve onun başkenti Londra tam aksine ışıltı yutan ve kuluçkaya yatmış bir canlı gibi betimlenir. Londra'nın tasvirinde İngilizce "brood" kelimesi sık sık tekrarlanır. Bu kelimenin arı kovana, kuluçkaya yatmış bir kuş ya da derin düşüncelere dalma anlamları vardır. Bunlar kolonileşme bağlamında yorumlandığında Londra, planlama, uygulama, bilimsellik, kanunlar, kültür ve günlük yaşam ile sömürgeleşme için kurulmuş bir makine gibi betimlenmiştir. Bu tip bir anlatısal uzam sömürgeci söylemi sorunsallaştırmaktadır. Conrad'ın bir ırkçı olduğu ve sömürgeci söylemleri devam ettirdiği üzerine geliştirilen iddialar, anlatısal uzamlar incelendiğinde, tekrar gözden geçirilmelidir.

Afrika'ya olan yolculuğunda Marlow sık sık sömürgeci girişimleri ve hareketleri ironik bir şekilde amaçsız ve saçma olarak resmeder. Anlatısal uzamlarında kıyı ve okyanus onu gerçekliğe daha çok çeker ve aslında Batı epistemolojisinin gerçeklikten uzak, gerçekle arasına kavramsal bir kurgu kurduğunu bize kolonyal bir bağlamda verir. Afrikalıların orada olmalarında ve doğa ile iç içe olmalarında bir bahane yoktur. Fakat Batılının orada olması için uydurduğu düşmanlar Fransız savaş gemisinin çalıları bombalaması ile gülünç ve mantıksız bir anlatışa uzam ile betimlenmiştir. Marlow'un Congo'nun içlerine olan yolculuğunda ise sömürgeci kamplar, ticari üsler ve yerleşkeler gülünç bir şekilde, doğanın enginliğinde kaybolmuşçasına küçük resmedilmişlerdir. Bir kaptan olarak, Marlow'un kendisi de sık sık ormanın geçit vermezliği, anlaşılmazlığı ve nehirde yön bulmanın zorluğuna vurgu yapar. Bu tip anlatısal uzamlar sömürgeci, matematiksel ve sabit uzamsal anlatıların altını oyar ve kolonici söylemleri sorunsallaştırır. Dahası, Afrika uzamı korku salan, haritalanması ve anlaşılması güç olan, karanlık ve uğursuz bir şekilde resmedilmiştir. Kolonici özne kahramanca yerliyi ve doğayı yola getirmekte zorlanmaktadır. Medeniyetin meşalesini taşıyan kaşifler, zenginlik hayali peşinde koşanlar ve sömürgeciler Afrika uzamını yola getirip işleyememiş, uzam onları derinden etkilemiş, korku salmış ve akıllarını yitirmelerine sebep olmuştur. Bu uzamsal anlatıların analizlerinden sonra Conrad'ın *Karanlığın Kalbi* asgari olarak anlatısal uzamlarında İmparatorluğa özgü ve kolonyal söylemleri değiştirmiştir ve kolonicilerin acizliğini, mantıksızlığını ve sömürünün vahşetini gözler önüne sermiştir.

Almayer'ın Sırça Köşkü romanı *Karanlığın Kalbine* göre daha geleneksel bir tarzda yazılmıştır. Conrad'ın ilk romanı olmasına rağmen, eser sömürgeci anlatısal uzamları sorunsallaştırır. Bunu farklı grupları ve karakterleri dolaylı söylem ile vererek hikâyede göreceliliği vurgular. Eser modernizmin özelliklerini tam olarak göstermezken anlatı dünyasına olan göreceli yaklaşımı ve karakterlerin akıllarına olan ilgisi ile bazı modernizm özelliklerini barındırır. Bu romanda da doğa ve uzam anlaşılması güç, korku veren ve akışkan bir şekilde resmedilmiştir. Almayer'ın gençliğindeki çalıştığı bir ticaret merkezi ve ambarları matematiksel ve mutlak uzam anlatılarını örnekler. Buna ek olarak, Almayer'ın Sambir kıyısında kurduğu ticaret merkezi ve evi de çeşitlilik içeren uzamın kolonileşme ile nasıl mutlak ve matematiksel bir şekil aldığını göstermektedir. Ayrıca bu romanda da, *Karanlığın Kalbi*'ndeki kadar olmasa da, doğanın enginliği ve gücü karşısında sömürgeci hareketler sönük, küçük ve anlamsız gösterilmiştir. Almayer'ın planları hep hava şartlarına, denizin ve nehrin durumuna bağlıdır. Ayrıca romanın çifti, Nina ve Dain yalnız buluştuklarında uzam romantik bir muhafaza ve gizlilik sağlamaktan öteye geçerek sömürgecilik hakkında politik mesajlar da vermektedir. Farklı olarak, bu roman daha fazla her şeye hâkim bir anlatıcı ile farklı fraksiyonların, etnik grupların ve yerlilerin varlığını, seslerini ve kültürlerini anlatısal uzamların içinde verir. Almayer her zaman penceresinden ya da bahçesine açılan balkonundan bu farklı grupları ormana yayılmış şekilde görür ya da geceleri bu grupların ışıklarını ormanın karanlığında fark eder. *Karanlığın Kalbi*'nde anlatım çerçeve anlatımının dışında tek bir kaynaktan gelir ve her zaman kısıtlıdır. *Almayer'ın Sırça Köşkü*'nde anlatı çeşitlilik içerir. Conrad bu romanda farklı karakterler, gruplar ve bunların hareketleri, kültürleri ve ihtirasları ile sömürgeci söylemleri değiştirip yerine daha gerçekçi, çoğulcu ve kolonyal projelerin sorunsallaştırıldığı bir söylem kurmuştur.

Bu tez Joseph Conrad'ın *Almayer'ın Sırça Köşkü* ve *Karanlığın Kalbi* romanlarının anlatısal uzamlarını Conrad'ı emperyalist söylemleri destekleyip desteklemediğini daha iyi anlamak için incelemiştir. Bu bağlamda Sara Upstone, Bill Ashcroft ve John Noyes gibi yazarların uzamsal kavramları bu tez için teorik çerçevenin ana yapılarını oluşturmuştur. Buna ek olarak, modernizm ve empresyonizm Conrad'ın incelenen eserlerindeki edebi estetiklerin ve özelliklerin

sömürgecilik ve sonrası dönem edebiyatı bağlamında daha iyi anlaşılması açısından tartışılmıştır. Dahası, incelenen eserlerde kolonyal uzamsal söylemlerin, eserlerin anlatısal uzamlarında altının oyulduğu ve sorunsallaştırıldığı ortaya çıkmıştır.

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