

الجمهورية الجزائرية الديمقراطية الشعبية  
PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
وزارة التعليم العالي والبحث العلمي  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
جامعة عباس لغرور- خنشلة  
UNIVERSITY OF ABBES LAGHROUR –KHENCHELA



كلية الآداب و اللغات  
FACULTY OF LETTERS AND LANGUAGES  
قسم الآداب و اللغة الإنكليزية  
DEPARTMENT OF ENGLISH



# **A Comparative Study of Joseph Conrad's *Heart of Darkness* and George Orwell's *Animal Farm: A Postcolonial Approach***

*Dissertation Submitted to the Department of English in Partial Fulfillment of the  
Requirements for the Degree of Master in Language and Culture*

**Candidate:**

**Amira REGHIS**

**Supervisor:**

**Mrs. Fedoua MANSOURI**

## **Board of Examiners**

**Mr. Salim OUNIS**

**President**

**University of Khenchela**

**Mrs. Fedoua MANSOURI**

**Supervisor**

**University of Khenchela**

**Mrs. Imen KAHOUL**

**Examiner**

**University of Khenchela**

**June, 2019**

## **Acknowledgment**

*Most thanks to Allah for granting me the power and the courage to prepare this work.*

*My sincere gratitude and acknowledgment go to Professor **Fedoua Mansouri** who devoted her precious time and effort to help me accomplish the current research. Without her valuable advice, inspirational thoughts and constant support this work would not have been completed.*

*Equal thanks to the teachers and the crew members of the English Department at Abbas*

*Laghrou University – Khanchela*

## **Dedications**

*I dedicate this work*

*To my beloved parents for their unconditioned love, confidence and faith*

*To my beloved husband “**Cherif**” for being the loving, understanding, caring husband*

*To my beautiful daughter “**Dania Rassil**”, for being my source of joy, inspiration and  
persistence.*

*To my distinguished sisters; **Malak and Rodayna** for being supportive, comprehensive and  
compassionate*

*To my brothers; **Fares and Raouf** for their tolerance and support*

*To my dearest friends whom constantly encouraged me; **Khawla Belhouchet, Hassani Aida  
Ryma, Mechri Imen and Arrab Madiha.***

## **Abstract**

### **ABSTRACT**

This dissertation provides a postcolonial framework through which Conrad's *Heart of Darkness* and Orwell's *Animal Farm* are compared. It attempted to question the already established similarity of the two authors' stances towards their nation's imperialism through involving the seemingly pro-revolutionary Orwell's novella. The study, however, established *Animal Farm* as a sequel to *Heart of Darkness*. The first and the second chapters of the work offer the theoretical background of the comparison, emphasizing the related postcolonial theories and the prominent figures who coined the concepts the study utilized. The last chapter presents the analytical discussion of the main aspects of convergence and divergence between the two literary works on the basis of the postcolonial approach.

**Key Words:** George Orwell; Joseph Conrad; *Animal Farm*; *Heart of Darkness*;

**Comparative analysis; postcolonial approach**

# Table of Contents

Acknowledgment

Dedication

Abstract

Table of contents

General Introduction .....1

## Chapter I: Understanding Postcolonialism

Introduction .....7

I. Definition of Colonialism.....7

I.1. Colonialism versus Imperialism .....9

II. Postcolonialism .....11

III. Postcolonial Literature .....15

IV. Postcolonial Theory .....16

V. Major Postcolonial Figures and their Contributions .....18

V.1. Frantz Ibrahim Fanon.....18

V.2. Edward Wadie Said .....19

V.3. Homi K.Bhabha.....20

V.4. Gayatri Chakravorty Spivak .....21

V.5. Antonio Gramsci .....22

Conclusion .....22

## Chapter II: Heart of Darkness and Animal Farm (Text and Context)

<b>I.</b>	<b>Background of the Writers .....</b>	<b>24</b>
	<b>I.1. Joseph Conrad .....</b>	<b>24</b>
	<b>I.2. George Orwell .....</b>	<b>25</b>
<b>II.</b>	<b>The Historical Context of the Two Novels .....</b>	<b>26</b>
	<b>II.1. Heart of Darkness.....</b>	<b>26</b>
	<b>II.2. Animal Farm .....</b>	<b>28</b>
<b>III.</b>	<b>The Novels' Plot Summary .....</b>	<b>30</b>
	<b>III.1. Conrad's Heart of Darkness .....</b>	<b>30</b>
	<b>III.2. Orwell's Animal Farm .....</b>	<b>34</b>
<b>IV.</b>	<b>Major Themes in both Novels .....</b>	<b>38</b>
	<b>IV.1. Heart of Darkness .....</b>	<b>38</b>
	<b>IV.1.1. The Hypocrisy of Imperialism .....</b>	<b>38</b>
	<b>IV.1.2. Human Greed and Decadence .....</b>	<b>38</b>
	<b>IV.1.3. Racial Discrimination .....</b>	<b>39</b>
	<b>IV.1.4. Moral Corruption and the Decaying of Idealism.....</b>	<b>40</b>
	<b>IV.1.5. Violence .....</b>	<b>40</b>
	<b>IV.2. Animal Farm.....</b>	<b>41</b>
	<b>IV.2.1. Tendency towards Class Stratification.....</b>	<b>41</b>
	<b>IV.2.2. Naivety of the Working Class .....</b>	<b>41</b>
	<b>IV.2.3. Corruption of Ideals .....</b>	<b>42</b>
	<b>IV.2.4. Violence and Fear as a Means of Control .....</b>	<b>43</b>
	<b>Conclusion .....</b>	<b>43</b>

## **Chapter III: Aspects of Convergence and Divergence in both Works**

### **Introduction**

<b>I.</b>	<b>The portrayal of Gramsci’s Cultural Struggle in both Novels .....</b>	<b>45</b>
	<b>I.1. The Portrayal of Gramsci’s Hegemony .....</b>	<b>45</b>
<b>I.</b>	<b>The Portrayal of Economic Struggle in both Novels .....</b>	<b>49</b>
	<b>II.1. The Conflict between the Bourgeoisie and the Proletariat.....</b>	<b>49</b>
	<b>II.2. Commodification of the Subaltern Classes .....</b>	<b>51</b>
<b>II.</b>	<b>The Unenviable Change in both Novels .....</b>	<b>54</b>
<b>III.</b>	<b>Aspects of Divergence in both Works .....</b>	<b>63</b>
	<b>IV.1. The Portrayal of “Otherness” in both Novels .....</b>	<b>63</b>
	<b>IV.2.A Feminist Approach towards Female Characters in both Novels .....</b>	<b>66</b>
	<b>Conclusion .....</b>	<b>76</b>
	<b>General Conclusion .....</b>	<b>78*</b>
	<b>List of References</b>	

## General Introduction

There have always been apparent tendencies to exert dominance by the most powerful nations over those said to be inferior. This complex relationship between the dominant and the dominated populations determined the intensity of class conflict among the diversified groups within those communities, and formed the hegemonic control practiced by the leading groups over less significant entities often referred to as subalterns or proletariat; a signification of exploited or marginalized social classes. Conflict theoreticians point to the societal stratification based upon the inequalities and the cumulative divergence between individuals and groups and between manifold societies.

Examining such a conflict is said to be the main concern of a wide range of writers, novelists and critics who usually attempted to provide interesting and complementary perception of the dichotomies of superiority and inferiority intricacy throughout their literary works. *Heart of Darkness* and *Animal Farm* as two recognized postcolonial literary productions incorporate a depiction of an oppositional binarism between the groups constituting the superstructure and substructure forces. This dissertation therefore compiles a comparative study of the aforementioned novellas in regard of postcolonial fiction that is centred on the occurrence of class conflicts between the ruling classes, whose members are established as being superior, brilliant elitists, and their inferior subjugated counterparts.

Joseph Conrad's "*Heart of Darkness*" is the most distinguished postcolonial literary work that could provide a further insight on the form of exploitation held by the colonizer against the colonized people. It projects the imperialist assumptions towards the colonizer and how those inferior entities (the natives) were harshly marginalized. The novella also portrays the dark image of Africa and mirrors the western fancy claims of bringing the light of civilization into the darkest place ever.



In his novel Conrad revealed the embedded intentions of the white Europeans who assume that black natives of such inhuman qualities and deficiencies would never be able to be independent. Hence, they should be controlled and directed by a more sophisticated oppressor. Many would debate Conrad's vision as an imperialist or an anti-imperialist but it can be easily figured out that colonization is an enviable and necessary evil to help those uncivilized, primitive and indigenous populace to become more human. Such allegations were attained with a sort of corruption and power misuse creating frequently a fear of getting contaminated by the savagery of the primitive indigenous.

Orwell's fictional novella; "*Animal Farm*", published as a political allegory against the communist emergence in Russia after the Bolshevik Revolution of 1917, similarly signifies class discrimination and subjugation; "all animals are equal but some animals are more equal than others". The idea itself implies the superiority of a minority ruling class (the pigs) over a submissive majority (the rest of the animals in the farm).

Orwell's "*Animal Farm*" was not a mere attempt to criticize the political systems that suppressed individual freedoms but it also models the newly established systems after the collapse of a colonial state where people's strive to attain their fundamental rights and the way they were shaped and mobilized to quest for a Utopian society altered dramatically to a dystopian reality providing a legal alibi to embrace leaders' corruption.

This dissertation hence is meant to draw a comparative analysis of the two literary works namely; *Heart of Darkness* and *Animal Farm* in the light of how class struggle is held and comprised by both writers; Joseph Conrad and George Orwell, and the way they attempted to unmask human villains and vulnerability towards power and authority that is often attributed to the leading groups. Furthermore, it discusses the assumed legitimacy held by those believing being in charge of salvation and redemption and the way they felt privileged out of

their superiority and determine the perception of the “other” as it is said to be of a minor contribution.

In fact, the selection of these two writers in particular was inspired by different reasons; Firstly, the writers’ background and early years in former colonies developed their attitude towards imperial tyranny throughout their life career. Both of them “learned the bitter truth of what it meant to be an oppressor: that doing 'the dirty work of the empire' was morally corrupt.” (Scammell, p8). Thus, they often exposed the truth behind the totalitarian regimes especially through overseas experience in Burma, Africa and a variety of regions under imperial dominance.

Secondly, the two writers had direct contact with the types of situations which prompted their plots; so, they both have a personal intake and the way they recognized the unequal access to power and wealth driven by human greed and unjustifiable tyranny as they both were part of imperials. *Heart of Darkness* and *Animal Farm* the most popularized books of the former authors revealed the atrocities of the corruption of power and the villain of fellow man towards the less powerful, intellectual entities.

Third, both authors, then, can be seen similar in the way they evoke societal messages. They were, in a sense, proclaiming the ideals of morality and justice to their peers as they emphasized the degeneration of moral values and human spiral intentions.

## **Research Questions**

1. How do both writers Joseph Conrad and George Orwell conceive class struggle throughout their novels?
2. In what terms *Heart of Darkness* and *Animal Farm* converge?

3. How the relationship between the oppressor and the oppressed is pertained in the two works?

## **Objective of the Research**

The main objective of this dissertation is to compare the perception of the coexisting relationship between the oppressor and the oppressed entities in *Heart of Darkness* and *Animal Farm* respectively, accentuating aspect of similarities and determining differences in both novels

## **Review of Literature**

Literature based upon colonial experiences is widely recognized by a lot of writers, novelists, critics and scholars. It aims initially to establish a clear paradigm that can relate the various aspects of a particular community to that legacy of the colonizer including culture, behaviour, language as well as literary works.

Joseph Conrad's "**Heart of Darkness**" is probably the most read English novella, a variety of contradictory interpretations accompanied its publication since 1899; Conrad was often received as a "**bloody racist**", an imperialist advocating the higher qualities of the colonizer in contrast to the barbarian, savage qualities of the colonized. Others were convinced that he could brightly address the ultimate truth about the colonial presence in the African continent driven by greed, exploitation and power abuse. The novella outlines the class struggle based on the opposing binary of superiority/inferiority claims that were exhibited by greed and vice.

George Orwell's "**Animal Farm**", on the other hand, emphasizes the corrupt impulses that urge a given regime to act aggressively. A mood of class conflict prevails through the work launched with a total rejection of human control and ending with a total assimilation to

that human's culture, custom, and leadership distinguishing those educated, well -mannered, civilized over their illiterate, unrefined and uncivilized counterparts.

Both literary works were analyzed through a variety of postcolonial frames in regard to the representation and reproduction of the dominant. Once again, Orwell and Conrad sought to justify colonial exploitation and misused on the grounds of the inferiority of the other as a separate, lower race.

## **Method of the Research**

A qualitative content analysis methodology is adapted throughout this work to compare the implicit and explicit meanings in the two novels; "*Heart of Darkness*" and "*Animal Farm*". Conducting a content analysis of both literary works is meant to conceptualize the notion of superior versus inferior through a postcolonial interpretation of the relationship of power misuse and the class conflict which accompanies. Since, "Documents are not just a simple representation of fact and reality, someone produces them for some purpose and some form of use"( Flick,2009, 256), this research codes for the existence of the theme of class manipulation held by the superiors over their alleged inferiors' counterparts. It also delves the complexity of the inferiors' attitudes as being happily subjugated by the corrupt elites throughout the literary works of "*Heart of Darkness*" and "*Animal Farm*"

## **Types of the Data and Data Sources**

The type of data source used in this research is based primarily upon the two selected novels; *Heart of Darkness* and *Animal Farm*, themselves in their both printed and electronic forms; therefore, a careful reading of the two literary masterpieces was meant to gather data to be analyzed and discussed further in this work. It also draws on other related sources to get a

platform to compare the two novels. A **document analysis** is conducted to identify aspects of divergence and convergence among the aforementioned works.

This work entails three main sections, a theoretical framework which is meant to cover the various concepts related to the colonial and the postcolonial existence. Then, a leading passage would be created to the two later chapters which are intended to bridge the gap between the theoretical concepts and their presence in Joseph Conrad's "Heart of Darkness" discussed and analyzed in chapter II and those tackled in George Orwell's "Animal farm" in chapter III.

### **Significance of the Study**

This study is a critical extension of two literary texts "Heart of Darkness" and "Animal Farm", which were a centre of concern and controversy for many critics. It approaches the two novellas through a postcolonial comparative perspective which aims to investigate the ways these two literary novellas diverge and converge

This research responds to the fact that colonial legacy is an integral part of the life of the colonized and that determines consciously or unconsciously their current identities. A significant part of the work would underline the dominant assumptions towards the dominated and helps us understand contemporary human history and affinity for exploiting and controlling others who would be always considered subhuman, a second class race.

Academically this research will be directed for those who are interested in literature at university and for the readers who like to know more about the context of literary works generally and the issues of class struggle and its representation in literature. Practically, this research can motivate further students to make some research especially in regard of Postcolonialism and its related theories

## **Chapter One: Understanding Postcolonialism**

This chapter is mainly concerned with the conceptual definition of Postcolonialism and its corresponding themes and topics. This part outlines the different theories and perspectives regarding postcolonial literature as an attempt to construct a new identity in a postcolonial climate. Prior to Postcolonialism, we have to grasp the meaning and the inclinations of the colonial presence and its aftermath.

### **I. Definition of Colonialism**

According to Encyclopedia of Global Studies, colonialism is both a practice and a worldview. As a practice, it involves the domination of a society by settlers from a different society. As a worldview, colonialism is a truly global geopolitical, economic, and cultural doctrine that is rooted in the worldwide expansion of West European capitalism that survived until well after the collapse of most colonial empires.

Ania Loomba, a postcolonial leading theorist, adapts in her book *Colonialism / Postcolonialism* (2005) a particular definition of the word colonialism which is equated with the process of settlement with no forcible conquest or domination. According to Oxford English Dictionary (OED henceforth) colonialism is:

a settlement in an new country ... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors , as long as the connection with the parent state is kept up.(Loomba,2005, p7)

Hence, the process of establishing a newly formed community lacks the conquerable tendency and enables the new incomers to live with the natives who lived longer before their arrival. Loomba (2005) also provides a definition of the origin of the word

colonialism derived from the Roman “Colonia” which meant ‘farm’ or ‘settlement’ and referred to the Romans who settled in other lands but still retained their citizenship. Thus, the term signifies the Roman citizens who used to live in a newly occupied country holding their citizenship.

An advanced version of Oxford English Dictionary describes the term 'colonial', as relating to or characteristic of a colony or colonies specifically demonstrating the British colonial expansion into the new world that became known as the United States subsequently. Thus, originally the colonies were not governmental states but they meant new settlement by communities longing for a better life. These settlements approximately up to the fifteenth century involved the mixing of the two races i.e. the settler and the native race. Later, those newcomers preserve their originality as Europeans rather than adjusting to the natives ‘culture or race.

Colonialism is now defined by the OED as “an alleged policy of exploitation of backward or weak people by a large power”. Therefore, colonization in the twentieth century exceeds the 'settlement' in a new place. It has pertained to a significant violent exploitation of the natives of a culture in terms of its knowledge, political systems and technological advancement.

According to Loomba(2005), colonialism restricts the original citizens and this creates the complex relationship in human history. In this sense, she argued, “Colonialism was not an identical process in different parts of the world but everywhere it locked the original inhabitants and the new comers into the most complex and traumatic relationships in human history”. (Loomba, 2005, pp. 7-8)

Colonization can be defined as “the takeover of territory, appropriation of material resources, exploitation of labour and interference with political and cultural structures of another territory or nation” (Loomba, 2005, p.11). In this sense, Loomba argues that colonial

expansion is determined with extracting goods and wealth from those nations driven by their acquisitive motor.

Sociologist Ronald J. Horvath considers colonialism as “a form of domination and exploitation. The idea of domination is closely related to the concept of power”. Thus, colonialism is ultimately a result of domination, exploitation and power. (Horvath, 1972,p.46)

According to Osterhammel (1997), colonialism is “the rule of one collectivity over another, with the life of the ruled being determined for the sake of external interests, by a minority colonial master, which is culturally ‘foreign’ and unwilling to assimilate; this rule is underpinned by missionary doctrines based on the colonial masters’ conviction of their being culturally superior” (Osterhammel, 1997, p.16) . For Osterhammel, the fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis. Rejecting cultural compromises with the colonized population, the colonizers are convinced of their own superiority and of their ordained mandate to rule

In this regard, Osterhammel considers colonialism as the domination exerted by a privileged minority of foreign invaders assuming a missionary task over those being culturally inferior for the sake of growing financial profits.

### **1.1. Colonialism versus Imperialism**

Colonialism and imperialism are often held as interchangeable synonyms since they both describe the European expansion and domination over non-European nations. But the line of difference lies in the fact that colonialism involves the governance by settling into the non-European land whereas imperialism is basically governance through 'remote control', without actual settlement in the non-European spaces. Before the nineteenth century the term



imperialism was used for political expansion of state power. In the latter part of nineteenth century it meant a system of economic domination and expansion of the financial superiority.

Edward Said makes a distinction of the two terms: 'imperialism' means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; 'colonialism' which is almost a consequence of imperialism, is the implanting of settlements on distant territory" (Said, 1993, p.8).

Ania Loomba describes colonialism as "the conquest and control of other people's land and goods" (Loomba, 2005, p. 8). This definition implies the process of subjugating a given community for exploitative intentions.

Loomba however is convinced that a distinction of "Modern European Colonialism' and 'Pre-European colonialism' or 'earlier colonialism' can be done on the basis of capitalism" (Loomba, 2005, p. 107). She argued that colonialism was a tool through which capitalism achieved its expansion. Furthermore, she stressed that imperialism "originates in the metropolis" and "can function without formal colonies, but colonialism cannot"(Loomba, 2005, p.12). That is, colonialism necessitates the maintenance of colonies and territorial control whereas imperialism implies the ideological, political and economic dependency.

On the other hand, Robert J. C. Young argues (as he differentiates between the terms) that colonialism is "pragmatic" whereas imperialism is "driven by ideology from the metropolis" (Young, 2008, p.16). In both senses, colonialism is seen as a practical involvement of a colonizer to exercise power over inhabitants of a colony so as to obtain wealth and money. He goes on to explain that imperialism operates from the centre as a state policy which is developed for ideological as well as financial reasons, whereas colonialism is nothing more than development for settlement or commercial intentions

Professors Childs and Williams in *An Introduction to Post-Colonial Theory* (1997) described imperialism as: “the extension and expansion of political, legal and military control (Childs&William.1997,p.227). Thus, colonialism is a result of imperialism in the implementation of settlement on distant territories. It is a form of the ideology of imperialism and concerns the settlement of one group in a new land.

Colonialism, to Marx, is a reason for obtaining more wealth and power and thus it is seen as the initial stage of capitalism in the way it contributes in the rise of bourgeoisification. Lenin on the other hand regards imperialism as "the highest stage of capitalism". (Lenin, 1917, p. 256).

As it is previously stated, the two concepts ‘colonialism’ and ‘imperialism’ have overlapping synonymous meanings. Yet, these two terms vary enormously in the way they might be defined.

## **I. Postcolonialism**

Postcolonialism designates a historical period succeeding the colonial presence and the inclination to proclaim the termination of colonialism and its aftermath. It also emphasizes the resultant relationship between the colonizer and the colonized. This term was coined to refer to all the cultures and nations being suppressed by the imperial process. It often demonstrates the ongoing debate and conflict between the East and the West in an attempt to repair national identity and remove delusions about the Orientals’ image fabricated by the Occidentals as it was referred to by Edward Said (1978) as a term to discuss the various cultural effects of colonization. The term came into prominence in the late 1970s with a multiplicity of meanings as a literary genre and an academic study that may have a meaning completely separate from the historical moment.

By the mid twentieth century many of the Asian and African nations had obtained independence. In temporal terms they were 'postcolonial' which means 'after the colonial'. The 'postcolonial' specifies 'a transformed historical situation, and the cultural formations that have arisen in response to the changed political circumstances in the former colonial power';the term 'postcolonial' meant framing new policies for the economic, political and social development of the nations.

Postcolonialism has been defined in Oxford English Dictionary as “the political or cultural condition of a former colony” and also as “a theoretical approach in various disciplines that is concerned with the lasting impact of colonization in former colonies”.

According to DeepikaBahri, an Associate Professor in the English Department at Emory University , in her article “ Once More with Feeling: What is Postcolonialism?” states that in a very fundamental sense , “ postcolonial” is that which has been preceded by colonization.

The Second edition of the American Heritage Dictionary defines the term as “of, relating to, or being the time following the establishment of independence in a colony”.

In their introduction to *Orientalism and the Postcolonial Predicament*, Carol Breckenridge and Peter van der Veers suggest that “Post” implies that which is behind us and the past implies periodization. We can therefore speak of the postcolonial period as a framing device to characterize the second half of the twentieth century.

Meanwhile, Gauri Viswanthan (1988, p.293) concedes postcolonial as a “study of cultural interaction between colonizing powers and the societies they colonized and the traces that this interaction left on the literature, arts and human sciences of both societies”

In *Postcolonialism: Introduction*, Marie Rose Napierkwocki says that Postcolonialism refers to the representation of culture, race, ethnicity and identity in modern world where

many countries became independent. While many critics refers to it as “the culture and the cultural products influenced by imperialism from the moment of colonization until today” (Napierkwocki,1998)

According to Bill Ashcroft (1998), who has produced some of the leading scholarship in postcolonial theory and colonial historicism, “Postcolonialism (or often post-colonialism) deals with the effects of colonization on cultures and societies. Unlike “colonialism,” this term is of much more recent provenance, emerging in the late 1970s to describe a range of literary and cultural analysis of colonized and formerly colonized societies. As originally used by historians after World War II in terms such as the post-colonial state, “post-colonial” had a chronological meaning, designating the post-independence period. However, from the late 1970s, the term has been used by cultural critics to discuss the various social, political and cultural effects of colonization. It now describes neither a historical period nor a fixed range of societies but is best understood as a discourse generating a specific reading practice.

According to JideBalogun (2011), post-colonialism as a literary theory, emerged in the late 19th century and thrived throughout the 20th century. Post-colonialism is a literary approach that ensures sort of psychological relief to the people (the colonised) for whom it was born. The focus of the postcolonial critic is to expose the mechanism and the evil effects of that monster called colonialism on the colonised.

Lois Tyson (2006)states that the colonial ideology is based upon the assumption of the colonizer superiority that is frequently contrasted with the inferiority of the natives. He adds that this ideological inclination is reflected in a dichotomy of the self and the other as the colonizers regards themselves more civilized and hence superior to the savages, less than fully human “ the colonized”. Postcolonialism hence illustrates the ideology and practice of neo-colonialism and its persisting presence in the form of chaos, coups and corruption.

Charles E. Bressler regards Postcolonialism as “an approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries(Bressler, 1999, p. V). Hence, it usually addresses writings of the people being subjugated as a critical intellectual analysis of the colonial legacy responding to colonialist thought, rather than simply describing a system that comes after colonial departure.

Meenakshi Mukherejee (1996), and Indian English literature scholar, notes that

Postcolonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipatory concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location. (Mukherejee, 1996, pp. 3-4)

In this respect, Postcolonialism surpasses a historical era to include the literary texts produced by the colonized as a means to understand the possibility of salvation and retrieval of their pre-colonial identity. Postcolonial literature can be considered as a literature of frustration, anger, resistance and a rejection of the oppressor’s entity. Post-colonial literature reflects the strategies of resistance and transition into a new nation. Helen Gilbert (2013) rightly considers the term Postcolonialism as “a convenient term to describe any kind of resistance particularly against class, race and gender oppression”. (Gilbert, p. 1) Hence, postcolonial literature has been defined as “a body of writing that attempts to shift the dominant ways in which the relations between western and non- western people and their worlds are viewed” (R. Young, 1990, p.2).

## II. Postcolonial Literature

The most common connotation of the term 'postcolonial' is probably the chronological reference of the post-independence period. However, the term has altered drastically since the 1970s to include the critical study that explores the various cultural effects of colonization on those societies that were once a peripheral sphere of colonial monopoly.

The term was then used to replace another term coined earlier by Alfred Sauvy 'Commonwealth literature' that was concerned with literature produced originally in the British former colonies. Commonwealth literature was a suitable appellation to describe the English literary output of countries that were once a British colony.

Charles E. Bressler (1999) regards Postcolonialism as "an approach to literary analysis that concerns itself particularly with literature written in English in Formerly colonized countries" Hence, it usually addresses writings of the people being subjugated as a critical intellectual analysis of the colonial legacy responding to colonialist thought, rather than simply describing a system that comes after colonial departure. (Bressler, 1999, p.256)

Meenakshi Mukherjee in *Interrogation Postcolonialism* (1996) claims:

Postcolonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipatory concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location". (Mukherjee, 1996, pp. 3-4)

In this respect, Postcolonialism surpasses the historical era after the collapse of imperial sovereignty to encompass the literary texts produced by the colonized as an instrument to understand the possibility of salvation and retrieval of their pre colonial identity. Postcolonial literature can be considered as a literature of frustration ,anger, resistance and a rejection of the oppressor's entity.

Post-colonial literature reflects the strategies of resistance and transition into a new nation. Helen Gilbert rightly considers the term postcolonial as “a convenient term to describe any kind of resistance particularly against class, race and gender oppression”. (p. 6). Gilbert regards postcolonial literature as a mean to reconcile the binaries of imperial discourse.

Postcolonial literature has been defined as “a body of writing that attempts to shift the dominant ways in which the relations between western and non- western people and their worlds are viewed” (R. Young, 1990, p.2). Young sees postcolonial literature as a transitional juncture through which the western fallacies and denunciations of non- westerns are reproduced and viewed differently.

### **III. Postcolonial Theory**

The emergence of postcolonial studies as an academic discipline was directed to analyze, explain, and respond to the cultural legacy of colonialism and imperialism. Postcolonialism explores the consequential outcomes of the colonial control and economic exploitation of a native people and their lands.

postcolonial theory represents a complex field of study, encompassing an array of matters that include issues such as identity, gender, race, racism, and ethnicity ... focuses on exploding knowledge systems underpinning colonialism, neocolonialism, and various forms of oppression and exploitation present today ... challenges epistemic

violence; that is, it questions the undervaluing, destruction, and appropriation of colonized people's knowledge and ways of knowing, including the colonizer's use of that knowledge against them to serve the colonizer's interests. Postcolonial theory therefore offers a critique of imperial knowledge systems and languages and how they are circulated and legitimated and how they serve imperial interests. (Lunga, 2008, p. 193)

In this sense, Postcolonial theory is a heterogeneous discipline that subsumes a wide range of perspectives in accordance with patterns of power relations and oppression. It is mainly concerned with issues of inequality and marginality of the colonized people by their oppressor. It helps to equip the colonized with an assertive knowledge of their identity and history to enable them decolonize their values as well as their language to reconcile their self image.

While attaching the prefix, "post," to colonial can indicate significant breaks in consciousness and subjectivities, for me the term lacks the political and historical referents to the powerful social movements of the anti-colonial and masks the significant continuities in the history of violence and capitalist exploitation in the modern, modernising and late modern worlds. While it is absolutely necessary that the culture and politics of late modern and neo-liberal racial and gender formations be understood in all their contemporary specificity, I would argue for the need to simultaneously name, locate and analyze these formations as the historical legacies of colonialism and imperialism. (Carby, 2007, p. 215)

Carby assumes that the use of the prefix "post" does not necessarily entail a termination of domination as well as economic subordination. In fact, it disguises a remote capitalist abuse in the contemporary world. Moreover, he regards the restoration of conceptual notions such as the supremacy of the masculinity as a mere colonial legacy



Postcolonial theory signifies the closure of a colonial sovereignty which aims to impose the already installed traditional values manifested in the western mentality and the way they approach of non- westerns. It helps to rebuild the image of the inferior Orientalist as being fabricated and portrayed to other cultures as an undifferentiated mass of “other” people; establishing an imperial binarism of the “us versus them” dichotomy that is based on a juxtaposition of the colonizer as being privileged to inherit the earth over the less humanized entities referred them as barbaric, irrational and uncultured populace. Hence, Postcolonial theory seeks to reject the ideology based upon the assumption of the colonizer superiority that is frequently contrasted with the inferiority of the natives.

Postcolonial theory covers a variety of terms and concepts such as hegemony, mimicry, subaltern, otherness, ambivalence that are going to be explained in details next in this chapter.

#### **IV. Major Postcolonial Figures and their Contributions**

A lot of scholars and critics namely; Edward Said, Frantz Fanon, Homi Bhabha, Gyatri Spivak and Antonio Gramsci are credited as prominent figures of the postcolonial literature. These writers deliberately explored themes of marginality, abuse of power and corruption in their postcolonial writings. Those practitioners were able to denote the calamitous aftermath of the colonizer on the indigenous’ culture, lives and values.

**IV.1.Frantz Ibrahim Fanon** was a French West Indian born writer, critic and philosopher. He was born in 1925 on the Island of Martinique as part of the French colonies. Fanon was one of the leading figures in the history of Postcolonialism; he attempted to depict the destructive nature of colonialism initially through his own experience as a French colonialist mainly in Algeria; he was deeply involved with the Algerian rebels and struggle. Throughout the collection of his essays including “Black Skin, White Masks” originally published as “*peau noire, masques blancs*” ( 1952) and “*The Wretched of the Earth*” or

“*Les damnés de la terre*” in 1961, Fanon looked upon the colonial apparatus and the disintegration of the national identity of the colonized natives constantly those seen inferior to the white colonizer.

Fanon explored the oppositional dichotomy of the “other versus the self” in which the former is doomed to the colonial essence of marginality, savageness and alienation if it is compared to the latter. Fanon represents the arena in which the relationship between the colonizer and the colonized is examined in terms of race, language, self-image and culture. Fanon rightly notes that the colonizer has tended to paralyze the native’s consciousness by imposing a dominant foreign culture significantly through language.

Language is a carrier of a people’s culture, culture is a carrier of a people’s values, and values are the basis of a people’s self definition- the basis of their consciousness and when you destroy that very important aspect of their heritage ... you are in fact destroying that which helps them to be themselves... that which embodies their collective memory as people (Journal of Commonwealth Literature p, 26)

Fanon advocates the necessity to decolonize the mind and to assert a sense of *négritude*, a term that has been set out by the French poet Aimé Césaire, which implies the need to abandon the chains which enslave both the body and the soul of the colonized and get them assimilate a culture of supremacy and its catalogue, the whites’ civilization.

**IV.2. Edward Wadie Said** an American of a Palestinian naissance was a public intellectual figure born on November 1<sup>st</sup>, 1935, the man was considered an influential postcolonial critic and scholar especially after the publication of his book “*Orientalism*” in 1978 that established the platform for postcolonial discourse. Said challenged the negative image about the ‘Orient’ fabricated by the Westerns; he unveiled the fancy

representations made of the colonized subject 'the orient' as being bizarre and irrational. Bhabha describes this as a stereotyping attitude towards anything outside the western boundaries

Stereotyping is not only the setting up of a false image which becomes the scapegoat of discriminatory practices. It is a much more ambivalent text of projection and introjections, metaphoric and metonymic strategies, displacement, guilt, aggressivity; the masking and splitting of 'official' and fantasmicknowledges..... (Bhabha, 1986,p.169)

Said stresses that the western misinterpretation of the non- westerns was a deployed mechanism to dominate them. He argues that a divisive binary of civilized –less civilized, human- less human. In this regard Said sees Orientalism as “a western style for dominating, reconstructing, having authority over orient” as it is quoted in (Proceedings of National Seminar on Postmodern Literary Theory and Literature, Jan 27-28 , 2012, p. 122)

Loomba says: “Said argues that the representation of the orient in European literary texts, travelogues and other writings contributed to the creation of a dichotomy between Europe and its 'others'” (Loomba, 2005, p.44). Loomba believes that it was through such publications that the world obtained a realistic vision of the 'orient' and repaired the fragmented image being constructed by the Westerners.

**IV.3.Homi K. Bhabha** an English Indian theorist who was born on November 1<sup>st</sup>, 1949, he was considered as a significant contributor in the field of postcolonial studies. Bhabha developed a set of key concept in accordance to ambivalence, mimicry, hybridity. Some of his works including *Nation and Narration* and *The Location of Culture* were edited and republished in many languages. Bhabha describes the repulsive and attractive

struggle between the colonizer and the colonized through which a hierarchy of superiority and inferiority is challenged.

Bhabha affirms the confusing state of being scattered between two cultures the colonizer's degrading culture and the one being constructed after his departure; this confusion is referred to as hybridity; described in the words of Lois Tyson in his book *Critical Theory Today: A User Friendly Guide* as the "feeling of being caught between cultures, of belonging to neither rather than to both. . . . To be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis had made you a psychological refugee, so to speak" (Tyson, 2006, p. 421). In this regard, Bhabha regards the struggle has been created and the indecisiveness whether to adapt a new culture or to retrieve their past experience which seems to be no more viable.

Bhabha also points to the simultaneous absorption of the colonial image; the tendency to obtain authority, visualizing the colonial power is reduplicated by the colonized themselves; thus the swing between the polar of assimilation and refusal has been described as mimicry. The repetition of the colonial stereotype is thought to offer a sort of satisfaction.

Bhabha also recognizes the colonizer's ambivalence towards the colonized; a term that has been used to describe the colonizer's fears of a total inclusion of the colonized as being a replicate of the colonizer himself. It also emphasizes the fluctuant affiliation between the two entities that possess contradictory feelings towards one another.

**IV.4. Gayatri Chakravorty Spivak** an Indian feminist scholar and advocate who was born on February 24<sup>th</sup>, 1942. She is a distinguished figure due to her considerable contributions in the feminist postcolonial discourse notably the subaltern status. She often targets the unheard voices of women in India. In her essay *Can the Subaltern Speak?* (first published in 1983) Spivak stresses the centrality and the marginality of lower ranks and their incapability to get access to any political representation because of their

misinterpretation. Spivak relies on Gramsci's own perspective in describing those inferior classes. Subaltern hence is used "to refer to those groups in society who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to 'hegemonic' power" (Ashcroft, Griffiths, and Tiffin, 2013, p.244). In this respect, subaltern is often accompanied with those categorical populations that are excluded from the hierarchy of power. Gramsci rightly says in his publication *Prison Notebooks* "Subaltern Classes are subject to the initiatives of the dominant class, even when they rebel; they are in a state of anxious defence" (1975, p. 14) Hence, this populace is often recognized as being subordinate, passive and undefensive proletariat.

With Spivak's publications subaltern has become one the most prominent theoretical postcolonial studies based on various philosophical disciplines Marxist and poststructuralist and deconstructivist orientations towards leadership. Spivak provided a very nuance approach of the term signifying the marginalized status of women in an attempt to challenge the prevailing regard towards female silence in a world dominated by the masculinity of power and politics.

**IV.5. Antonio Gramsci** an Italian thinker and philosopher born on January 22<sup>nd</sup> , 1891, he was the one to set up the concept of subaltern on the basis on Jacques Derrida's deconstruction theory , he has identified what is referred to as subaltern groups including the peasants, working force, women as being the subjugated inferior ranks in comparison to the dominate, ruling elites. Thus the conception of Subalternity established itself as an academic enterprise targeting the oppressed voices; Gramsci adapts Marx's vision of class struggle as it being stated by him " the proletariat can become the leading ( derigente) and the dominant class to the extent that it succeeds in creating a system of class alliances which allow to mobilize the majority of the working population against capitalism and the bourgeois state" ( Gramsci, 1977, p.443) ; according to him that a new egalitarian access

to hegemony can be achieved through a collective alliance of the subaltern groups . He argues that some groups hold a higher level of political dominance over the unconscious unorganized masses who have been a subject to the ruling classes.

Gramsci also point out the ideology of hegemony which is used as a substituent of the word “domination”. For him, hegemony requires a social agreement involving both classes; the dominant and the dominated; he explains that the latter exerts his power through a form of consent by the former and it usually secures the position of their leaders against any sort of hegemonic struggle.

## **Conclusion**

This chapter establishes a theoretical background for the research signifying some pertinent postcolonial terms and concepts that are to be used later on while conducting the comparative study of the two novels namely; *Heart of Darkness* and *Animal farm* via postcolonial lenses. It emphasizes the conception of colonialism; Postcolonialism as a historical period designating the end of colonial rule and as an academic field of study involving a variety of approaches and theories established and developed by several critics and scholars in regard to the oppositional binarism of the dominant and the dominated as well as the struggle to maintain power and supremacy manifested through mimicry, hegemony, ambivalence, subalternity and Hybridity as it is tackled and highlighted previously throughout this chapter.

## Chapter II: *Heart of Darkness* and *Animal Farm* (Text and Context)

This section entails a discussion of the two selected novels namely *Heart of Darkness* and *Animal Farm* as a data source for our research paper. Thus, it provides a leading passage to the content, background, setting and major themes in both novels meant to be compared.

### I. Background of the Writers

**I.1. Joseph Conrad**, as it is cited by the editors of Biographies.com, is pseudonym of Józef Teodor Konrad Korzeniowski an aristocrat English- Polish novelist who was born on December 3<sup>rd</sup>, 1857 in Berdichev, Ukraine, a Russian annexed province. Conrad was recognized for his multilingual capacity to speak a variety of languages including French, Russian and his late coming to English earned him a remarkable awkward writing style according to many critics.

Conrad was often perceived as a post-colonial modernist writer who could evoke the ramification of imperialism through his works mainly the famed *Heart of Darkness* published in 1902. Conrad's abilities to set up fictional based scenarios in which he crafts a sort of ambiguity and adventure enabled him to grip the readers' and the intellects' attention particularly in the way he regards the Eurocentric imperialist movement.

During the span of his life, Conrad travelled around the globe acquiring a wider vision of the world's diversity and customs that enriched his personal reservoir and offered him an inspiring experience to start his career as a distinguished writer. Hence, Conrad often assimilates a role of a narrator using his own record to reflect sophisticatedly his characters' voyage and journey. Conrad's passion towards sailing and mariners appeared recurrently in his literary writings in which the sea was a major setting in most of them including *Lord Jim*

and *The Nigger of Narcissus*. The way he approached the human insidiousness and inner conflicts inspired later novelists and critics like T.S. Eliot and Virginia Woolf.

**I.2. George Orwell** was originally born as Eric Arthur Blair June , as it is cited by the editors of Biographies.com, on January 25<sup>th</sup>, 1903 in Motihari, Bihar, a British Indian former colony. Orwell was a remarkable novelist and essayist mainly in the way he opposed totalitarianism and imperialism especially after the military service he had between the years 1922 to 1927 in the Indian Imperial Police in Burma. Orwell had come to decline the imperialist political and economic practice whereby a nation enhances its supremacy by gaining control over other terrains.

Orwell was accredited also for his essays and journalistic work reflecting his consciousness and comprehension of the politics of that time. Hence, he usually wrote intelligible and communicable messages in a way that captured the attention of his audience. Orwell stressed simplicity, creativity and innovation in writing thus he had a unique eloquent style in exposing the hypocrisy and injustice prevalent in his community.

Orwell's voluntary work during the Spanish civil war was an indication of his ideological conviction against imperialism and fascism and establishing his stand as a reformer socialist. This experience provided him with an insightful regard of the communist regime portrayed in his literary work *Animal Farm* published in 1945; it was very apparent that Orwell revolted against the traditional customs adapted by the intellectuals in the Western Capitalist towards the Social Revolution in The Soviet Russia. Orwell responded to the allegations made by the Russians exposing the unadorned truth of the socio-political atmosphere of deportation, forced labour and the millions dying out of starvation in collectivized camps.



Orwell's background as a member of middle-class working family was often attributed as an elemental and an integral part of his plots; thus he was addressing the denied access to power by some citizens under the state's absolute control and tyranny as it was expressively demonstrated in his masterpiece *1984* published in 1949.

## **II. The Historical Context of the Two Novels**

**II.1. *Heart of Darkness*** a paradoxical short novel or a novella that was first published in the literary periodical *Blackwood's Magazine* in 1899, and later in a book form in 1902 revealed the trip of Joseph Conrad to the Congo River when he became a sailor on "Roi des Belges"; the journey that lasted for six months (from June to December 1890) reflected the indignation and resentment against the atrocities and the brutality made by king Leopold II of Belgium in the free state of Congo. The novella that was presented as an autobiographical confrontation with issues of racism, the struggle between good and evil and the imperial enduring power was considered as an extraordinary account of the tremendous devastation of imperialism (Edward Said 2008).

In 1876 King Leopold II summoned for a conference in Brussels establishing the Free State of Congo as his own possession paved the way to the implementation of his expansionist ideology camouflaged with the missionary campaigns launched to civilize and Christianize the indigenous inhabitants as Johannes Fabian (1983) remarks "Being involved in education, to the point of having a near monopoly of it, the missions worked indirectly and often quite directly, for the promotion of private commercial and industrial interests" (Fabian, 1983, p. 169). Hence, King Leopold had a total control of the missionaries determining what to be taught in favour of the colonial benefits.

Ironically Leopold labelled the new annexed Belgium state as the Free State of Congo implies no significance of freedom or sovereignty. Being rich in copper, diamonds, oil, ivory,

and other minerals the Congo had been extensively exploited by an authoritative colonial regime for more than a century left entrenched with debts, death and shattered ethnicities. Peter Eichsteadt (2011) explained “in motion one of the most monstrous plunders ever by a colonial power. Ivory, gold, rubber, and an array of minerals were taken in his name, along with millions of lives” (Eichsteadt, 2011, p.1). Eichsteadt argues that the annexation of the Congo was meant to serve the exploitative intentions of king Leopold and his economic interest through an ongoing genocide.

In *Heart of Darkness* Conrad provides an explicit depiction of the Imperialist European powers usurping in pursuing wealth and eliminating the natives as it was set on King Leopold II agenda. Conrad thus renders a harsh criticism of the incarnation of human exploitation and the forcible takeover of resources by the colonist. The story contrasts the dichotomies of civilized Europe with cannibal Africa.

For Conrad himself, the six months in Congo contributed a lot in his career and developed his political consciousness towards the imperial policies. Throughout his work he was able to mirror the horror and the darkness was deliberately hunting the Congolese being subjugated, harshly tortured and brutally murdered. The complexities of inferiority and superiority has been narrated through Marlow’s character who announces “the conquest of the earth, which mostly means the taking it away from those have a different conception or slightly flatter noses than ourselves , is not a pretty thing when you look in to it too much” ( Conrad, 1902,p. 13). This reflects Conrad’s rejection of the colonial expansion and persecution of entire populace due to their difference.

After its publication *Heart of Darkness* was praised for the beauty of language and the venturous experience being portrayed. Nevertheless, the novella also received several critics for being racial based story depersonalizing the human race especially by

the African essayist and critic Chinua Achebe who considered Conrad as a racist demonizing the African culture and identity.

**II.2. *Animal Farm*** a parable novella that was published in England firstly in 1945 during the period succeeding the Second World War (WWII) in The Soviet Russia. The novella targets the socio-political conflicts of that era as a dystopian story that revolves around a revolutionary war against the totalitarian regime being established during the capitalist domination. The novel depicts the occurrences of events preceding the Bolshevik Russian Revolution of 1917. As an allegorical story the novella was told on the mouthpiece of animals representing the figures of the Russian revolutionists in a satirical mood that conveys a moral and a political message as well.

Orwell's *Animal Farm* portrayed ironically the economic dissatisfaction and the authoritative monopoly held by a minority restricting the equal distribution of wealth and revenues in addition to the enduring terrible conditions and the lower wages of workers. This fuelled the eruption of the 1917 Russian Revolution led by the rebellious peasantry class against the aristocratic capitalists hoping to bring out a radical social reform based on the Utopian principles of the German economist and socialist Karl Marx.

The Marxian communist manifesto originated in the ideas of the societal natural evolution through different stages was adapted by the Russian reformists; communism hence as a system that enhances the common ownership of the means of production and allows for the establishment of equality and justice among the hierarchical social classes as an insurance of refinement and content.

In *Animal Farm*, Orwell adapts a fable outlet to ridicule the Russian uprising. Hence, a personification of the prominent figures was meant to match the characters in the novella; Old

major the aging pig and the founder of the doctrine of “animalism” is a correlative of Karl Marx’s ‘communism’. Orwell also reflected the revolutionist attempts to limit the monarchic absolute dominance that started with a coup d’état that was referred to as the Bolshevik Revolution led by Vladimir Lenin establishing a governmental council that includes the different layers of society; soldiers, peasant and workers. The assembled government soon become headed by Lenin the first dictator of a communist state.

The principles set through the communist slogan were shortly questioned and another civil war took place between the years 1918 and 1920 with the acceleration of events the struggle increased among the Red Army; supporters of the Bolshevik Revolution and its leader and the White Army; the anti-communist forces. The war ended in 1923 with the defeat of the whites and the establishment of the new USSR (Union of Soviet Socialist Republics).

The Death of Lenin in 1924 marked the beginning of a new struggle for power rose between Joseph Stalin, the secretary of the Communist Party, and Leon Trotsky, the brilliant Commissar for War. The opposing outlook on how should the country be directed was the main cause of their ongoing rivalry; Stalin believed in 'Revolution in one country' (establish power in Russia as a priority). Trotsky on the other hand believed in a world revolution, going straight out and disseminating the principles of the revolution worldwide. Eventually, Stalin forced out Trotsky and exiled him in Alma-Ata and then from Soviet Union outright.

Many critics regard that Orwell’s accurate personification of the characters was also an imitation of the personal qualities and actions of the leaders themselves; Snowball representing Trotsky was a brilliant speaker and a thinker whereas Napoleon is much similar to Stalin who was much more a skilful politician. Orwell through his beasts tended to provide

a detailed, observed social realism about the disintegration of political management and the corruption of the idealized dream of having a Utopian state.

### **III. The Novels' Plot Summary**

#### **III.1. Conrad's Heart of Darkness**

The story starts onboard journey heading up to the Congo River; Charles Marlow one of the major characters plays a significant role during the extraordinary travel ; his obsessive desire to encounter the remarkable Mr. Kurt; the manager of the Belgium trading company and one of the most successful collectors of ivory was the main reason behind his coming to Africa. As a young man, Marlow was overwhelmed with the visit to Africa that he embarks on a steamboat named Nellie to the Congo River with other five men; the Director of the Company, who is also the captain and the host, the Lawyer, the Accountant, Marlow, and the anonymous Narrator, all of them share “bond of the sea”.

As the lights fade, the Narrator remembers the legendary ships and the souvenirs of never returned voyages set from the Thomas River. Suddenly Marlow interrupts to note that this was “one of the dark places of the earth.” He recalls the Roman first arrival to England that was a savage, enigmatic place that they brutally conquered “taking of the earth is not a pretty thing” though no one comments Marlow’s remark, he carried on telling his unique experience as a “fresh-water sailor,” when as a young man he served as a captain on a steamship going to the Orient. He recounts that he first got the idea when, after the six-year cruise he had through Asia, he was fascinated by a map of Africa in a London shop window, which revived his childhood passion about the “blank spaces” on the maps that they turned into black ones as they became populated.

Marlow reports how he could attain the job with the Belgian Company which possesses trading stations in the Congo River (one of Belgian territories then) through the influence of

his aunt who assisted him to find a position in the Company which has assigned him to replace the Company's steamer captains who had recently been killed in a tussle with the natives.

Upon their arrival at the mouth of the Congo River station, Marlow heard the rumours of the ongoing hangings and death reoccurrences. He was able to see the terrible state of decrepitude and the decaying machinery. Moving around, Marlow saw a group of black chained prisoners under the guard of another black man, who wears a shabby uniform and carries a rifle. He eventually come to understand that that the company was a enslaving those people and they were tortured to death. He then became puzzled about the stationary camp and the company's apparent purpose in the region as a whole as he notes that he had already known the "devils" of, and desire, hostility, greediness but that in Africa he became acquainted with the "flabby, pretending, weak-eyed devil of a rapacious and pitiless folly.

After spending some time there waiting for the necessary parts to repair his ship, Marlow was sure that local natives have been forced into labour for the Company facing a great abuse at the hands of the agents of the Company. They were dehumanized due to the imperial brutal raids for ivory and wealth.

Later that night, Marlow was irritated by the manager and his uncle whispering voices admitting that they would like to see Kurtz and his assistant hanged so that their station could be eliminated as ivory competition. Marlow now is aware of the unpleasant and conspiratorial individuals in the central station and he develops an intense interest to see Mr. Kurtz who seems to be their rival. Thus, Marlow was determined to fix his ship sooner and to carry on his mission to bring the idealized Mr. Kurtz home.

During that journey towards Kurtz, the ship got so slow through a tiny passage which Marlow has described as being "prehistoric" land inhabited with "the prehistoric man was cursing us, praying to us, welcoming us who could tell?" Marlow notes as the naked Negroes

appeared to be savages with all their beating on the drums and their shouting. He agrees that they looked ugly but not inhuman though they were never referred to as human beings. After one day of travelling, they decided to pass the night there before they resume the eight miles towards the next station but early next day they become terrified by a strong unknown source of roar which they thought to be of the natives. Marlow's ship was stuck due to the impenetrable foggy weather; unable to move the members of the crew and those onboard were starving and they had all the hardships they ever knew. Two hours later, the ship was able to sail over heading to its final destination. As Marlow steered the boat, they were suddenly attacked by poisoned arrows in return the crew fires rifles into the bushes.

Later, the steamer continues moving until they saw Kurtz's station, which they had assumed to be lost. They saw a man whom Marlow identifies as being suspicious and awkward of "Harlequin" type. The man told Marlow that Kurtz is present assuring them that they need not fear the natives, who are simple people. He speaks with Marlow, introducing himself as a Russian whom Marlow described as "improbable, inexplicable, and altogether bewildering. He was an insoluble problem. It was inconceivable how he had excelled, how he had succeeded in getting so far, how he had managed to remain-why he did not instantly disappear". The Russian interrupted Marlow's confusing claiming that the ship was attacked because the natives will not allow Kurtz to leave with the crew as he establishes himself as an earthly god or as supernatural being over the Africans.

Marlow notes that the vast compilation of severed heads fixed around the station are testimonies of how Kurtz maintain power over the indigenous population. The Company men bring Kurtz out of the station on a stretcher; he almost looks like dead surrounded by a large group of native warriors. After some discussion with Kurtz they disappear back into the woods. The natives in the camp want to attack the steamship, but Kurtz tells them to fall back.

Although Kurtz tries to crawl away, because he's too weak to run he was finally convinced to being brought back to the mouth of the Congo.

The Russian approaches Marlow and shares the untold furtive that Kurtz had been the one who recommended the attack against Marlow's crew hoping of making them believe that he had died so that they would turn around and abandon their plans. The Russian than departs by canoe. Kurtz disappears under the cloak of night, but is soon found crawling towards the camp of his alleged native mistress. Marlow begged him to return to the ship so they set sail the following day.

Suddenly, Kurtz's health collapses drastically as he goes blind, starts raving in a series of fever dreams, and gives Marlow some personal documents including a portfolio on his missionary role to civilize the savages ending with a remarkable message urging an extermination of "the brutes" uttering his (famous) last words "The horror! The horror! "

When he arrived to Europe, Marlow was haunted by the wilderness and the sceptical travel; he became both cynical about the Company's police and the European imperialism overall. He became plagued with sickness and shocked by the human vicious nature. As he sees the manager, he was unwilling to submit Kurtz's documents that would possibly deteriorate his career and well- established reputation. Marlow rejected the manager's demand of the packet of the papers and kept the private letters and the photograph. All what remain of Kurtz's memory was the photo of his "future" wife. So, he intended to visit the woman in the picture; Kurtz's Belgian fiancée, in order to give her a few of Kurtz's letters. Marlow could see the fiancée's grief over the death of her beloved and asks keenly about Kurtz's last words. Marlow was unable to disclose the truth so he had to lie telling her that Kurtz was calling her name.

Marlow believes that the truth is "too dark" to be revealed. As he recounts Kurtz's tale, Marlow was stating his part of the story, he was convinced that the same river that can show



the way to civilization can also lead to the darkness and the vulnerable nature towards fortune and absolute power.

**III.2. Animal Farm** as the novella opens, Mr. Jones, the Manor's owner, is depicted as a depressed alcoholic who disregards the farm and neglects the animals he oversees whom subsequently get fed up with the Jones's Tyrannical state and the submissive life they had under his rule. When he falls asleep forgetting to feed his animals and to secure the farm, all of them were called by the raven Moses for a reunion in the barn headed by Old Major, an aged pig and a reverent figure in the community of animals. Setting on a raised platform, Old Major delivers an eloquent speech concerning the hardships they face and their unrewarding servitude of Mr. Jones and his kind. Old major retells the dream he had about a better life for his fellow sensing that his long twelve years are about to come to an end, Major wishes to bring about the bravery required to get his animals fellows pursue their liberty and overthrew human control. "Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. I do not think, comrades, that I shall be with you for many months longer, and before I die, I feel it my duty to pass on to you such wisdom as I have acquired. I have had a long life, I have had much time for thought as I lay alone in my stall, and I think I may say that I understand the nature of life on this earth as well as any animal now living. It is about this that I wish to speak to you".

Revealing the undeniable truth, Old Major admits that animals' lives are unworthy "miserable, laborious, and short." Animals are condemned to a life of slavery and persistent hardworking from the time they can walk, fed only enough to keep their breath, and then slaughtered instantly when they are of no use. He further notes that the land upon which they could afford them a dignified and luxurious support he argues that there is no tolerable reason for the animals' poverty and misery. Major blames the human oppressors for the animals' enduring pain and suffering. Mr. Jones and his ilk have been exploiting animals for ages,

Major says, taking all of the products of their labour—eggs, milk, dung, foals—for themselves and producing nothing valuable to offer the animals in return. He reaffirms the fertility of the land of England. Man is the sole enemy we have. “Remove Man from the scene and the root cause of hunger and overwork is abolished forever”.

Old Major cleared his throat and sang his song, asking the rest of the farm to repeat after him:

*Beasts of England, beasts of Ireland,  
Beasts of every land and clime,  
Hearken to my joyful tidings  
Of the golden future time.  
Soon or late the day is coming,  
Tyrant Man shall be o'erthrown,  
And the fruitful fields of England  
Shall be trod by beasts alone.  
Rings shall vanish from our noses,  
And the harness from our back,  
Bit and spur shall rust forever,  
Cruel whips no more shall crack.*

As he ends the song, the animals learned the words filled with an enormous excitement and they could sing the choruses of “Beasts of England,” for themselves. Three nights after the meeting, old Major passed away. The animals set their rebellious doctrine referred to as animalism and start preparing for their uprising against Mr. Jones accordingly. Surprisingly, they were fortunate to expel Mr. Jones and other four men out of the farm and to restore his belongings including the manor. The animals were set free of any manacles, all the nose-rings, the dog-chains and the last traces of Jones's tyrannical reign were removed. The two pigs; Napoleon and Snowball show a sort of literacy, they could write and read. Hence, they

renamed the Manor Farm, giving it the name of “Animal Farm” and set “the seven commandments” that were later inscribed on the walls of the farm to be read and learned as follow:

*Whatever goes upon two legs is an enemy*

*Whatever goes upon four legs, or has wings, is a friend.*

*No animal shall wear clothes.*

*No animal shall sleep in a bed.*

*No animal shall drink alcohol.*

*No animal shall kill any other animal.*

*All animals are equal*

Upon the coming days, all the animals worked very hard in the field collectively, and were rewarded with a great harvest season. Boxer was the hardest worker of all the animals, his personal motto was, “I will work harder”. Some animals had trouble learning and memorizing “The Seven Commandments” so Snowball decided to reduce the Commandments to a single maxim “Four legs good, two legs bad.” He also assigned different committees to run and manage the farm, both pigs become fluent in reading and writing helping all the animals to achieve a degree of literacy. The animals were proud of their productive ability and the subsequent increase in supply was efficient during the absence of humans. So, they got enough food and a time for relaxation; they do not work on Sundays. Instead, they ritually lift a flag that Snowball created and then meet to submit resolutions, which are discussed and voted upon. While the animals understand how to vote, only the pigs were smart enough to think of policies and get resolutions.

Later the autumn of that year, Snowball and Napoleon quarrelled for how they should set affairs in the farm while Snowball wanted to build a windmill on the farm that would enable the animals to generate electricity, Napoleon wanted no part of it. They also disagree upon the

future defensive strategies of the farm, though both agree that Mr. Jones is sure to return. Napoleon thinks the animals should gather firearms and learn to use them, while Snowball thinks they should send out more pigeons to try to spread the rebellion beyond their farm. As the two debate various issues, the animals tend to find themselves agreeing with whoever is currently speaking. The nine dogs raised by Napoleon chased Snowball off the farm. Napoleon shortly announces that building windmill was initially his idea but it was stolen by Snowball.

For the rest of the year, the animals worked at a strenuous rate to produce enough food for them and to accomplish the project of the windmill. They started working on Sunday afternoons assuming that what they are doing those efforts for their own good now, not for Mr. Jones' so they were keen to take on the extra labour especially the horse Boxer. Despite of the studious labour, the project needs extra materials; hence, Napoleon declares that he got a contract with a human solicitor Mr. Whymper who would help them trade their goods in return of the required items. Some of the animals were confused but Squealer, the pig assisting Napoleon, was able to convince them that money and trade do not go against the commandments set previously. Soon, the pigs relinquished their oath and betrayed the farm's principles; they inhabited the manor house, sleeping in beds and walking like human and executing their opponents, the animals were forced to accept the terror and the disintegration of their Utopian farm. All animals are equal but some animals are more equal than others.

As the year passed, the humans seized the farm and abolished animals' control; actually no one recalls what happens just before the famed rebellion. Henceforth, the farm was to be known as "The Manor Farm"—which, it was believed to be the correct and the original name of it. Animals were looking through the house farm glass at the pigs celebrating their

consolidation with the humans as they have become themselves humans' replicate in their greed, corruption, egoism, deceitfulness, idleness, and ignorance for others.

## **IV. Major Themes in Both Novels**

### **IV.1. Heart of Darkness**

#### **IV.1.1. The Hypocrisy of Imperialism**

*Heart of Darkness* discloses the complexities surrounding imperialism in Africa. Marlow's travelling up to the inner Congo was inundated with pictures of the imperialist enterprise; persecution, brutality, and slavery were frequently scenery of the book. This novella is, above all, a spiteful representation of pretence, ambiguity, and the profound moral confusion and intimidation logged with the arrival of the white man. Presumably, for Marlow as much as for Kurtz or for the Company's crew, Africans are regarded mostly as objects of inferior state, Marlow often refers to their savagery and ugliness; this kind of dehumanization is based on the opposing binarism between the whites and their Africans counterparts. In this respect, the novella provides a glance of the deceitful imperialist intention alleged constantly with the tendency to civilize and empower those inferior beings.

#### **IV.1.2. Human Greed and Decadence**

Being originally obsessed with ivory, the colonial presence in the Congo was a sort of exploitative activity which allows for any amount of brutal exploitation that happened in the name of trade. The novella certainly is a comment on the ambitious quest of materialism that may lead to deteriorative qualities; eliminating the human goodness with no regard to the costs to be paid. "The uncontrolled greed" that exists within us can lead to a doomed destination. Marlow says that he has seen "the devil of greed, and the devil of hot desire". At

the Central Station, Marlow notes that the men seem to be haunted by ivory, talking about it with veneration. Kurtz forced the Africans to dig for ivory. Even though, they pretend to be apparently better than the indigenous, the white men were rubbing the African land of its treasure. Much of *Heart of Darkness* portrays Marlow's struggle to preserve his moral attitudes as deceitful conspiracies plunged his milieu. Eventually, we see that the characters become unable to make a distinction between what is morally good or bad as they often merged together.

#### **IV.1.3. Racial Discrimination**

The novel *Heart of Darkness* is immersed with the theme of racial discrimination; Conrad targets the binary opposition of black and white, civilized and uncivilized to expose the racism based on contradictions. Marlow also notes that “different complexions and flattened nose” was enough for the Europeans to occupy of the land of these people. The novella portrays the European belief based on the supremacy of the white men as being more “civilized” than their colonial subjects as being primitive or degraded “savages”. Even the female subject was depicted as being less feminine, wild and savage; Marlow claims, “ she was savage and superb, wild-eyed and magnificent, there was something ominous and stately in her deliberate progress” ( Conrad, p.137). Marlow also describes the African men's “faces like grotesque masks” lumps them in with all the other distasteful, ugly things Marlow sees in the Congo. And that thread of inhuman grotesquery carries through in the other superficially sympathetic portrayals of African men as he states “ they shouted , sang, their bodies streamed with perspiration; they had faces like grotesque masks, these chaps but they had bones, muscle, a wild vitality” ( Conrad, p. 78)

#### **IV.1.4. Moral Corruption and the Decaying of Idealism**

Moral corruption is another tackled theme in the novel. Kurtz who was distorted from the mission of enlightenment and morals meant to civilize the Congolese to a man full of greed and corruption. Throughout the work, Kurtz were a successful robber of the local treasures. He took part in immoral practices of punishing those who resist him and becoming their hangman. These actions were in plain sight over the other stations too where Marlow sees many small agents engaged in the same practices, they were willing to exterminate one another and the indigenous people mercilessly. These men are sent partially into the jungle to "civilize" the native people that live along the river; ironically, these colonizing men become increasingly uncivilized and inhuman as they further enter the jungle.

Kurtz's irrational cruelty in slaughtering men and crushing their skulls is futile; he, too, entered the jungle as a traditionally "civilized" man, but ultimately he finds a fate as a brutally violent dehumanized creature. One who falls to such darkness would certainly precipitate his mental and spiritual disrepair. Kurtz is horrified by the imperfect and often immoral nature of men as they follow their primal impulses in a wholly non-primal world. The soul is corrupted once the veil of society is lifted; human behaviour is either impulsive or learned, and as the men stray from their society, their souls become shrouded in darkness.

#### **IV.1.5. Violence**

The novella demonstrates the indispensable violence that accompanied the colonial expansion; through the character of Kurtz who provoked the attack against the steamer carrying Marlow and his crew. It also explores the violence among the natives and the heads on the sticks around Kurtz house. In fact, the violence escalates from the acts of brutality committed against the natives; Kurtz uses violence to control the natives to rob and punish them if they interfere in white men's business, Marlow also reports seeing the natives chained by iron collars about their necks, beaten and forced into futile labour. Furthermore, Conrad

explains that violence and cruelty were an ultimate consequence of the lack of laws and morals. Overwhelmed with passion and absolute power, Kurtz exploits the land without any prevention; limitless violence is seen in the novella to be internal part of human soul.

## **IV.2. Animal Farm**

### **IV.2.1. Tendency towards Class Stratification**

*Animal Farm* frames the emergence of dictatorship and the human tendency to maintain absolute power structures even in societies that ostensibly support equality among the different social classes. The novella demonstrates how the classes that were primarily unified to take out their common enemy, as the animals rise against the human totalitarianism; they become themselves alienated when that enemy is eradicated. The removal of Mr. Jones permitted a sort of vacuity that was ultimately detained by the next oppressor who assumes dictatorial leadership.

The apparent separation between the intellectuals and the naive labourers constitutes a new set of class arrangement placing those being intellectually superiors at the top of the social hierarchy; Orwell demonstrates the inherited allegations of those assuming their superior intelligence to manipulate society to their own benefit. The novella designates the tendency towards class stratification in many communities and the threat that it poses to democracy and freedom.

### **IV.2.2. Naivety of the Working Class**

The novella also provides a remarkable commentary on the status of those being alienated and oppressed by more powerful classes. The animals are easily subjected to absolute loyalty to both Animalism and the pigs. The adoption of slogans like *Napoleon is always right* or *four legs good, two legs bad* demonstrates their incapability to uphold any of the multifaceted philosophical and political revolutionary underlying concepts. The constant adjustment of the



Seven Commandments of Animalism demonstrates how those in control can influence the naive working class; their reluctance to question authoritative decisions denounces the working class to suffer the full extent of the ruling class's intimidation. The animals were mobilized and manipulated due to their inferiority. Napoleon for example exploited the rest of the animals' physical strength and their ignorance to achieve his fraudulent goal. The animals' failure to develop any defensive mechanisms against their painful reality made them unable to detach themselves from tyranny and totalitarianism.

#### **IV.2.3. Corruption of Ideals**

The pigs' ideal twist into corruption is a key element of the novella. Orwell, a socialist advocate, believed that the Russian Revolutionists had been submerged by power and authority. The animals' revolution was at first directed by Snowball, the founder of Animalism. However, Napoleon intrigued to seize power and take Snowball out, establishing himself as an autocratic tyrant. Napoleon distorted the values of presumed egalitarianism and solidarity that initially evoked the animals' rebellion to become mere tools for him to get in position.

Napoleon with a great sophistication installed a powerful propaganda promises benefits of his unique leadership. The other animals eventually were convinced that their lives were much better than before; they were unable to express their ingratitude or dissatisfaction about the demonstrably *bad regime*. As Squealer's declares the adjustment of the Seven Commandments "all animals are equal, but some animals are more equal than others." in order to decriminalize the vicious treason of the pigs, all the animals heartily embraced the pigs' supreme vision of commandment without much consideration.

#### **IV.2.4. Violence and Fear as a Means of Control**

In *Animal Farm*, Orwell exposes the violent manipulative tactics that dictators adapt to terrify their populaces and maintain them into submission. Violence is one of the oppressive useful means which enables those in power to exert much influence over the rest of population. Once the pigs gain control of the animals, they ironically make a better use of their knowledge about terror and violence to gain public approval of their policies. The foremost example of violence and terror in the novel is the pattern of public executions as they stand more broadly for the abuse of power. Orwell's use of the allegoric executioners, the dogs that terminate cruelly the opponents' lives, portray the bloody and inevitably animalistic side of execution.

Terror was demonstrated through constant threats and propaganda. Each time the animals challenge Napoleon's political and social doctrines, they received a serious cautionary message about the return of Mr. Jones and ultimately the restitution of their submissive lifestyle. Such a threat was sufficient to conceal the animals' curiosity and ambiguity in regard to the taken decisions. Despite all the hardships and marginality they face, the animals' passiveness and Napoleon's coercion kept them deluded in the illusion of being free.

Directing the public fear also was invested to diminish the threat of power seeker, Napoleon was determined to make the animals believe that Snowball's return would bring their fatal imminent. Reconstructing an infringed image of Snowball and his followers swept through farm and reinforced Napoleon's management.

#### **Conclusion**

This chapter provided a contextualized historical frame in which both novels *Heart of Darkness* and *Animal Farm* respectively were produced. An adequate understanding of the two literary works requires a careful accumulation of data including the background of both writers; being both born in former colonies acquainted them with a common visionary

approach towards monopoly and power abuse; the two novelists assumed that power holders are infiltrated with their supremacy and convinced of their uniqueness to direct and orient their followers who often respond with much apathy and acceptance of being submissive subjects.

## **Chapter III: Aspects of Convergence and Divergence in both Works**

The following chapter draws a comparative analysis of the two novels; *Heart of Drakeness* and *Animal Farm*. It aims to identify the overlapping similarities in these works and determine the aspects of divergence in handling the relationship between the diversified social groups when they come in contact.

### **I. the portrayal of Gramsci's Cultural Struggle in both Novels**

#### **I.1. The Portrayal of Gramsci's Hegemony**

Gramsci explains that maintaining power by a particular social group requires an established form of 'social and political control' which combines physical force or coercion with an intellectual, moral and cultural persuasion or consent (Ransome, 1992, p.135). Gramsci argues: "the supremacy of a social group manifests itself into two ways, as "domination" and "as intellectual and moral leadership" (Hoarth and Smith, 1971, p. 45). Thus, hegemony is achieved principally through consent of the subordinate classes being directed by a more powerful group.

Gramsci's idea about hegemony that involves the leadership of a fundamental social class via a legitimized sort of subaltern coercion and a spontaneous acceptance of the dominant practices was depicted in both novels; *Heart of Darkness* and *Animal Farm* respectively. In *Heart of Darkness*, Kurtz who could acclimatize the natives and the surrounding to reinforce his hegemonic control in the region by establishing alliances with the local indigenous or through the constant violent eliminations of his rivals served him enormously to uphold the white men superiority. Kurtz's degeneration and corruption are due to the oppositional binarism of being superior over less significant entities.

Kurtz's abuse of power allows him to take advantage of the native's primitive nature, while creating the illusion to progress the natives into a more civilized culture. Kurtz began with, "immense plans," (Conrad, 1902, p. 111) to benefit the lives of the natives. However, it is the corruption within Kurtz, which has altered him to change his intentions from good to evil, as he uses the native's basic way of life to fulfil his corrupt self-serving desires. Kurtz uses the natives as a pawn to achieve his final goal of ivory and success. The natives were ignorant to Kurtz's intent, "they adored him he came to them with thunder and lightning, you know- and they had never seen anything like it," (Conrad, 1902, p.94). The natives were unaware of the technology in Europe, as they are still a primitive culture, leading Kurtz to use this to his advantage in a corrupt manor. Kurtz abuses his power within the company by using imperialism to attain his riches. It is Kurtz's imperialistic ways, which fill him with darkness. As the darkness grows in Kurtz, his ways become more corrupt to satisfy his self serving needs to attain control, adding to the dissolution of him.

Gramsci assumes that the combination of knowledge and power constitute the hegemonic control; he believes that those in possession of the two elemental hegemonic components are likely to maintain their control over the proletariat and subaltern classes. As well-educated European, Kurtz always manages to provide legalized excuses to wrap his misdeeds and evil thoughts. In the course of his journey, he brutally forced the local natives to surrender their villages and preserved treasures with no means of actual resistance. Due to their illiteracy and the lack of the required knowledge and education, those natives are often perceived as subjects of less impact; they are naively defrauded and misled by Kurtz and his crew as being the masters and the more knowledgeable in contrast with the ignorant and inferior locals.

Mr. Kurtz, who was alleged with the intention to 'civilize' the 'primitive' indigenous tribes and bring them to the 'light' of humanity, became actually representing the decadence and

corruption of the colonial imperialists. The obsessive pursue of power and wealth eventually gets him abandon his philanthropic ideals and leads him to encounter his dehumanized horror. As a representative of the white powerful dominance in the Congo with a supreme intellectual power; Kurtz finally was prompted and deluded in ineffably savageness. His sense of self-pride over the non-white societies was inscribed on his seventeen page report on the “Suppression of Savage Customs” to the white authority which concludes with the exhortation: “Exterminate all the brutes!” (Conrad, p.118)

Similarly to Conrad, Orwell’s novel *Animal Farm* depicts the deep relation between power and knowledge in constructing hegemonic manipulation of the herds. Thus, knowledge and power are irrevocably intertwined through the characters of the pigs that represent the dominant figures being in control over the other animals since they are considered as the most skilful and intelligent animals in the farm; they could easily make policies and take decisions that were entirely ratified by a majority vote.

The pigs that were “recognized as the cleverest of animals” validate their privileged status over the rest of the farm through their claim of being “we pigs are the brain workers”. Gradually, they stopped labour and instead “directed and supervised the others”. (Orwell, 1946, p. 35). Hence, Old Major’s conception about humans’ ineffectual and abortive character as “Man is the only creature that consumes without producing” which incites the animals’ rebellion against Mr Jones was soon given credence in favour of the idleness of the pigs. Successfully; Snowball and Napoleon cleverly assert their dominance and seize control over the animals’ lives.

Orwell argues that power is bound up in intellectual superiority; thus the pigs managed their intellectual capacity and their literacy to influence and to persuade the other animals that their life is much prosperous under their rule. Initially the farm was affluent and each animal

works under the supervision however when the pigs start to corrupt the ideals in order to exploit their absolute power the farm doomed into misery and despair. Establishing a set of commandments helped to ensure a sort of equality and justice among the animals. Nevertheless, those Commandments were abolished later on and animals were treated as mere machines. The animals' inability to resist was primarily due to the fear of Jones' return and later consoling themselves with the common ownership. Believing that they did not have less food than Jones' time even in their worst days gave them comfort. The falsification of the ideals their rebellion had given birth to a sort of disturbance that none of the animals could confront or face up.

Although the animals were perplexed about the alteration in the commandments that do not benefit all the animals, they believed that this transform was inevitable. Pigs thus being the prime perpetrators of the Rebellion abolished all remnants of the ideals forcing the animals to a full submission to the repercussions of their movement and to their hegemony. Napoleon and his associates were convinced that class division is fundamental and essential prerequisite to expand their control. Therefore, they set rules which gave them more privilege over the rest; initially they thought that the pigs had to move into the farmhouse arguing that the brains of the farm should have a quite place to work in (Orwell,1946, p.66) they also emphasize "four legs good, two legs better" (Orwell,1946, p.134)

The pigs use their intellectual prowess to differentiate their needs from the others and make themselves and their own comfort as a priority. The animals were unable to express their ingratitude about the obvious uneasiness because they believed that the increasing demands are indispensable; "All animals are equal but some animals are more equal than others" (Orwell, p.112), Hence, the animals were told that they are equal but the pigs have created a distinctive posture for themselves as being superiors. Napoleon for instance was never addressed as "Napoleon". He was always referred to in formal and prestigious way as

“our Leader, Comrade Napoleon”, and other titles such as “Father of All Animals” and “Terror of Mankind”.

## **II. The Portrayal of Economic Struggle in both Novels**

### **II.1. The Conflict between the Bourgeoisie and the Proletariat**

The Marxist view towards the subversion of society is based upon an ideological hierarchy which identifies the rule of the dominant classes over the dominated masses. In an imperial atmosphere, it considers the oppressive force and what the bourgeoisie do in order to maintain their power over the working class, known as the proletariat who usually do that with some form of commodity. Marx argues that class struggle is a matter of economics; he emphasizes the gap between the bourgeoisies; the owners of means of production and property and the proletariat; the ones who are exploited to fulfil the needs of the owners. Hence, according to him individuals are defined in regard to their business relationship and their ability to commodify things or humans in order to promote the accumulation of capital funds and gains. Marx also stresses that the socio-economic struggle is not restricted to different hierarchical institutions, cultures and communities but it occurs also within the same hierarchy. In this respect, Marxism sees the society as a divide between two classes-- the rich affluent capitalist class or the bourgeoisie and the poor exploited class or the proletariat.

In *Heart of Darkness*; a clear image of social and economic inequality is being depicted through Marlow’s visit to the Company’s stations where the natives are being subjected to increase and support the Company’s financial and material sustainability. Marlow describes them as being “in some picture of a massacre or pestilence” (Conrad, p.83). Marxism would recognize the local natives as being the impoverished proletariat under the dominance of some bourgeoisie, who are plagued with the commodity of ivory that the Company has established these stations to collect. Marlow considers the total disregard of the necessities and the efforts



of the blacks who were harshly beaten, emaciated and unclothed despite of their actual commodity in the harvest of ivory.

European imperialists would apparently assume that exploitation of the African masses is an inevitable in stratified societies to obtain maximum profits as they bring civilization and light to a dark and savage area. This created “false consciousness” as it is argued by Frederick Engels in which material, ideological, and institutional processes are said to mislead members of the proletariat and other class actors within capitalist societies, concealing the intrinsic exploitation of the social relations between classes. Kurtz as an intellectual European colonialist claims that he was presumably assigned with the pretence of “humanizing, improving and instructing” (Conrad, p. 47) the savages inhabiting the region of the Congo and bringing them to civilization became himself a tool to accumulate ivory establishing a successful trade for the company that hired him firstly.

Social stratification in *Animal Farm* also demonstrates the conflict between the proletariat seeking their survival through hard working and the capitalist class driven by a minority that controls means of production and private ownership. The struggle begins initially when the oppressed groups of animals in the farm comprising the majority working class were forced into labour to satisfy the Manor’s owner Mr. Jones needs with no significant improvements. Mr Jones that represents the bourgeoisie tendency to employ the proletarian masses in order to obtain more profits without offering a valuable consideration of the animals’ accomplishments give them a chance to rebel and ensure a sort of social equality among the labourers that was later contained in one of the commandments: "All animals are equal." After the Rebellion, it soon becomes apparent that this basic tenet is not fully adhered to as the pigs seized leadership of the farm and excluded themselves from doing any physical labour but rather as "brain workers". They assume the supervision of the other animals and do the

administration. This immediately places them in a privileged position, and they take advantage of this

When Napoleon started to rule in a totalitarian manner; he slowly develops an autonomous monopoly whereby the natural division between intellectuals and labour force comes as a new classism. *Animal Farm* portrays the status of the exploited proletariat in producing the higher classes' requirements; from the view of employment, the pigs have sole control over the amount of rations provided to the other animals. They further assert their control over the "wages" in this case; food rations—a key tenet of capitalism —when they claim all the milk and apples for themselves. Towards the end of the story, the pigs continued to live a lavish lifestyle, drinking alcohol, and sleeping in beds. The other animals of the farm live without lights, running water or sufficient food. The novella portrays how workers were merely the pawns of the rich and powerful. Workers, like the animals, did all of the work and gave all of the sacrifice while the upper classes lived off the production of the workers.

## **II.2. Commodification of the Subaltern classes**

Heart of Darkness explores the imperialist and capitalist values which imply a commodification process to obtain profits. Sending Mr. Kurtz who occupies the position of a capitalist bourgeoisie and the first class agent of a trade company to the Congo was meant to exploit its wealth and its inhabitants to accrue capital with no regard of the proletariat who were forced to constant labour without receiving an adequate reward in return. Upon his visit to the Congo station, Marlow describes the unfair wages that the natives get: "they had given them every week three pieces of brass wire... unless they swallowed the wire itself, or made loops of it to snare the fishes with, I don't see what good their extravagant salary could be to them. I must say it was paid with regularity worthy of a large and honourable trading company." (p. 67). The Africans were totally manipulated or exploited into labour as to

increase the production and profits; usually left to die out of fatigue, malnutrition or sickness “they are often left to their fate in grove” (Conrad, 1902,p. 24).

Kurtz’s greediness and uncontrolled ambitious for power and economical revenues was chiefly achieved via coercion and imposed hegemony. Thus, he commodifies the Africans who are transformed into cogs in the machinery of exploitation; to collect ivory as Marlow denotes “It was just robbery with violence”. (Conrad, 1902, p.8).He additionally admits, “I’ve seen the devil of violence, and the devil of greed, and the devil of hot desire; but, by all the stars! These were strong, lusty, red-eyed devils, that swayed and drove men.” (Conrad, 1902, p.24) Mr. Kurtz's commodification expands more by commodifying the African mistress to control the Africans by depicting and examining their lifestyle, fears and desires; to recognize how to collect as much ivory as he can.

Heart of Darkness examines the unavoidable inequality and the disparity that exist between the rich and the poor even within the same social group; Marlow illustrates how those minor employees are alienated and often replaced by the capitalist classes as he recalls the lengthy, laborious process he went through to get the position in the company under the affluent director whom he had described to be in control of “so many millions”. It is in the third part of the novel that we learn about Kurtz’s intent behind his arrival into the Congo station, after his marriage with his intended fiancée had been disapproved as he “wasn’t rich enough” (Conrad, 1902, p. 126). “I had heard that her engagement with Kurtz had been disapproved by her people... He had given me some reason to infer that it was his impatience of comparative poverty that drove him out there” (Conrad,1902,p. 127). This is a vivid confirmation of the fact that Kurtz could not afford to marry beyond his class due to his comparative poverty. In this respect, Marxists argue that in the capitalist society the rich become richer and the poor become poorer and as a result those marginalized classes are continuously oppressed and exploited.

*Heart of Darkness* is a tale of oppression and exploitation of the poor natives. The ivory which is actually the property of the natives gets slowly transferred to the rich capitalists. As a result the capitalist people become richer and richer while the natives become poor and poorer deprived of their ivory and even deprived of food and other basic needs.

Orwell similarly exposed the exploitation of subalternity as a commodity mainly through the character of Boxer; a distinguished hardworking cart horse, who represents the proletariat. Boxer's overwhelming ambition to establish a classless Utopian society was exploited and abused by Napoleon and his associates to protect their own interest. "To see him toiling up the slope inch by inch, his breath coming fast, the tips of his hoofs clawing at the ground, and his great sides matted with sweat, filled everyone with admiration"( Orwell,1946,p.35 ). Boxer's contribution during the farm's battle; the cowshed and the windmill earned him the admiration and the respect of the leaders as being "faithful and strong" especially after he adapts the two referential mottos "I will work harder" and "Napoleon is always right" estimating that problems are to be solved through hard work and total devotion. Unfortunately, Boxer's naivety brought his downfall, as the pigs planned to send him to the knacker's yard to be slaughtered after he was exchanged for money to buy a case of whiskey for the pigs to drink.

In its essence, *Animal Farm* portrays the class division based upon those who have and those who have not; as it is displayed through Boxer's character and so many other animals in the farm. The novella exposes the laborious life and the vast amounts of energy spent by the proletariat in order to serve the requirements of the superstructure classes who lived upon the production of the poor workers. Orwell's *Animal Farm* in fact counsels on the problems with inequality as a result of the distinctive privileges being given to some politically connected ruling class.

*Animal Farm* thus briefly targets the connection between political power and economic power. When inequality in the former is established as a legitimized fact, inequality that incorporates the latter is inevitable. The pigs employed violence as a way to uphold their position of dominance; the other animals worked progressively and get less reward, with the pigs ruling as lords of Animal Farm.

### **III. The Unenviable Change in Both Novels**

Both writers, Joseph Conrad and George Orwell explored similarly the devastating change of characters in their works; they similarly revealed the qualms of getting contaminated by the “other”, who is often considered to bring an inevitable collapse and a decadence of “the self”. Conrad like Orwell recognize the fears of getting the characters conversion into the thing they despise initially either through a process of mimicry or probably a different form of it.

The term “going native” indicates the colonizer’s fear of contamination by absorption into native life and customs (Ashcroft et al. 155) constructing of native cultures as either primitive, savage or degenerate. In this regard, *Heart of Darkness* depicts the pre-African Kurtz as a reserved and being a special personage referring to his “great mind” and a “noble heart”. He was considered a model of a successful and an influential European gentleman. However, throughout the novel, it is apparently noticed that pre- African Kurtz became himself an African ‘savage’ as it was claimed by Marlow.

Back from his journey and during Kurtz’s funeral, Marlow learned a lot about the man’s talents and qualities before he became an agent and an ivory gatherer. A cousin of Mr Kurtz admits, “Kurtz had been essentially a great musician. There was the making of an immense success” (p.103). Later Kurtz's 'Intended fiancée ' devotedly talked about his memorable special character to attract other’s attention and approbation “who was not his friend who had heard him speak once! - He drew men towards him by what was best in them. It is the gift of

the great." (p.108).She talked of "all his promise, of all his greatness, of his generous mind, of his noble heart." (Conrad, 1902, p.109).From all these above Kurtz is seen as an adorable figure with charismatic qualities and whom people assumed his greatness and adoration.

Marlow himself had a similar vision about the man; he was much impressed by Kurtz's humanity, capability for good and magnificent intelligence in the same way that the people, or rather, the pilgrims he met during his journey do when they regarded Kurtz as being unique and exceptional. At the coast the Company's Chief Accountant informs Marlow, "In the interior you will no doubt meet Mr Kurtz-a first class agent. He is a very remarkable person, at the very bottom of there. Sends in much ivory as all the others put together" (Conrad, 1902, p.27). Further in the interior, at the central station, the Brick maker speaks of Kurtz too as "a prodigy -an emissary of pity and science and devil knows what else—He is a universal genius" (Conrad, 1902, pp.36-37). Marlow was perplexed about the ideal picture of Mr. Kurtz as he had already seen the brutality and the terrible work that was going on in the inner station:

Black shapes crouched, lay, set between the trees, leaning against the trunk, clinging to the earth, half coming out, half effaced, in all the attitudes of pain, abandonment and despair. Another mine on the cliff went out followed by a slight shudder of soil under my feet. The work was going on. The work! And this was the place were some of the helpers had withdrawn to die ( Conrad, 1902, p.24)

Marlow gets flashbacks of his journey, he recalls the savagery and the dehumanizing process through which Kurtz and his ironically labelled "pilgrims" could collect ivory by abusing the native workers. Spontaneously, Marlow gets indications about the futility and the madness of Kurtz, and the imperial system he serves. After reading the report that Kurtz had written for the International Society for the Suppression of the Savage Customs,

Marlow realizes how savagery can contaminate a civilized man and get him alienated and filled with vice and immorality.

It is through Kurtz's words that Marlow sees how a man can collapse from civilization into the savagery that condemns the lives of the natives. Kurtz emphasizes: "We whites, from the point of development we have arrived at, 'must necessarily appear to them (savages) in the nature of supernatural being , we approach them with the mighty as of a deity - By the simple exercise of our will we can exert a power for good practically unbounded" (p.72). Sarcastically, the gestures and the customs that Kurtz himself disregards portrayed the colonialists' atrocities and constant fear of getting engrossed with the natives' cultures and behaviours.

Marlow regards the digression of Kurtz is fundamentally linked to his surrounding and the natives he encounters. Marlow assumes that Kurtz's disturbance and hostility is due to the wilderness or what Conrad regards as a "jungle" or what he thinks to be "*Heart of Darkness*" is the one which made Kurtz feeble, primitive and devil. Marlow believes that such wilderness would get man throw off the restraints of a civilized disposition and get him devolve into primitiveness and savageness." The "overwhelming realities of this strange world of plants, and water, and silence" (Conrad, p, 1902, p.244) suggest a primordial environment that would disturb human consciousness. Marlow argues that the deep jungle—European civilization's symbol of otherness—causes Kurtz's downfall: "But his soul was mad. Being alone in the wilderness, it had looked within itself and, by Heavens I tell you, it had gone mad" (Conrad, 1902, p.65).

According to Marlow, the heads reveal the truth beyond Kurtz's paranoiac devolution "that Mr. Kurtz lacked restraint in the gratification of his various lusts..." (Conrad, 1902, p. 96). So, we can infer that the wilderness stimulate basic, primitive bloodlust that undermined Kurtz's

connection with the civilized world that he professed to champion. Kurtz suddenly became aware of his inner impulses and brutal capabilities “. Marlow later points out that the wilderness had a spell that “seemed to draw Kurtz into its pitiless breast by the awakening of forgotten and brutal instincts, by the memory of gratified and brutal passions” (Conrad, 1902, p. 111). So, perhaps Marlow feels that Kurtz' bond with savagery offered him some sort of transcendent, devastating revelation. Thinking about Kurtz and how he has survived and thrived in the jungle, even while slowly dying from its influence, Marlow comes to realize that Kurtz, like all men, was deficient, but that he had refused to recognize it.

There was something wanting in him—some small matter which, when the pressing need arose, could not be found under his magnificent eloquence. Whether he knew of this deficiency himself I can't say. I think the knowledge came to him at last—only at the very last. But the wilderness had found him out early... (Conrad, 1902, p. 96)

Marlow goes to confirm that being part of this wild jungle evoked Kurtz's abnormality and atrocity towards others. It is possible that Kurtz, on recognizing his flaws and his limitations, instead embraced violent acts as a way of coping, since he was incapable to reconcile his deeds any other way. In a sense, after the jungle "whispered" to Kurtz that it understood him, Kurtz was forced to lash out against it and its inhabitants to avoid being consumed by the jungle itself. Marlow believes:

But the wilderness had found him out early, and had taken on him a terrible vengeance for the fantastic invasion. I think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with this great solitude--and the whisper had proved irresistibly fascinating. (Conrad, 1902, p.96)



Essentially, it is when Kurtz was being freed from the constraints and obstruction of societal norms; he felt the need to disregard the laws of the European culture and to embrace his unconscious fears and aspiration to survive the savagery of the land. This is the dark mystery that the wilderness of the mind conceals, but can never truly deny. It is the inner voice of the self, whispering the truth, fascinating and despicable, horrifying and inescapable nature of man. This is what Marlow means when he describes the maddening touch of the wilderness on Kurtz. Here, the wilderness is the manifestation of the darkness of Kurtz's subconscious evoked by a culture of violence surrounding him. It seems that the uncivilized desires triggered Kurtz's violent instincts, irrationality and corruption.

Similarly to the fears of getting contaminated by the actions of the savages as Marlow described in *Heart of Darkness*, Orwell reproduced the animals' anxious feelings towards the change of the pigs who modelled ironically the things that have despised earlier, their human oppressor. The pigs ultimately resembled humans awkwardly to overcome their physical limitations and enhance their hegemonic control. They strived to distinguish themselves as a sphere of power over the subaltern classes by imitating their human counterparts. This what Homi Bhabha regards as the process of 'mimicry' that has defined as the tendency of imitating "the other as it visualizes power" (Bhabha, 2004, p. 123). Bhabha sees 'mimicry' as an act of continuation.

Over the course of Orwell's *Animal Farm*, the pigs changed from being subjugated workers in a capitalist regime to the founders of a socialist structure in which all animals maintain equal access to labour and affluence, to ultimately being the oppressors in a system much like the one established by Mr. Jones that deprived from attaining any profits and which themselves discarded initially at the beginning of the novel. In a capitalist society, wealth is restricted to a few and the means of production are an asset of the owner too.

After the revolution, the animals leaned towards a socialist system in which animals are supposed to be treated equally and rewards are divided among them. After some time, the pigs began to take on the practices of Mr. Jones and the animals lost their equal footing on the farm. The seven commandments were abridged to state that some animals were more equal than others. Gradually, relations and living conditions for the other animals declined rapidly. Eventually, the pigs developed a strategy to consolidate their hegemonic control over the subaltern classes becoming increasingly humans. Shortly afterwards, Napoleon sustained control over the farm substituting human tyranny and oppressing ultimately the other animals while he asserts more privileges for himself and his race.

In the sixth chapter, the pigs started behaving like humans by getting involved in trade affairs with the neighbouring farmers after the appointment of Mr. Whymper, a human solicitor, as an agent for Napoleon and his associates; Napoleon assures that trading with humans was only meant for commercial purposes since there are many equipments and supplies required to accomplish the construction of the windmill that the animals cannot obtain within the boundaries of the farm. Upon Napoleon's declaration of the new business procedures, some protesting voices objected but they were rapidly silenced by a tremendous growling from the dogs. Napoleon announces that they will conduct business using an intermediary named Mr. Whymper. After the meeting, the animals seemed to be confounded about trade engagement with humans and vaguely remembered there being a precept of Animalism that prohibited any sort of trade and contact with humans. Nevertheless, Squealer convinced them that such a resolution against engaging in trade and using money had never been conceded or even recommended.

During the following days, the hens were told that they will have to give up some of their eggs; a sacrifice that was seen as a prerequisite to ensure the farm's continuity and prosperity, wheat and hay were taken from the farm and sold eventually to a market in Willingdon. Despite the fact that these paradoxical proceedings caused a sort of resentment among the animals, the pigs persuaded them that it was a crucial step for their existence; communication with their humans' counterparts was inevitable due to the shortage of materials needed for the building of the windmill. The animals were quite cynical of this suggestion but the convincing propaganda through which the pigs argue their survival relies on trade with humans acquired an overt acceptance of their pronouncement.

The pigs also moved to Jones's farmhouse which characterizes in many ways the place of uncontrolled greed and lust for domination and wealth. Napoleon's and the pigs' move was a perceptible violation of one of the commandments agreed on previously; they started to sleep in Jones's bed claiming that the fourth commandment now says, "No animal shall sleep in a bed with sheets." (Conrad, 1946, p. ) the pigs altered cleverly the commandment's tangible meaning.

You have heard, then comrades,' he said, 'that we pigs now sleep in the bed of the farmhouse? and why not? You did not suppose, surely, that there was ever a ruling against beds? A bed merely means a place to sleep in. A pile of straw in a stall is a bed, properly regarded. The rule was against sheets, which are a human invention. (Orwell, 1945, p. 45- 46).

With the dogs' assistance and the increasing threat of Jones's return, Squealer cleverly convinces the animals that only sheets were prohibited through the fourth commandment insisting that humans' beds make no difference from animals own. He was able to validate

his doings by stating that they sleep without sheets and therefore they do not abuse the fourth decree. Once again the animals were permissive to these allegations due to the pigs' careful use of words and ability to manipulate the meaning of the commandments in their favour.

Towards the end of chapter eight, the pigs got access to Mr. Jones's whiskey and issued that drinking alcohol was finally legitimized by Napoleon upon the celebration of the victorious winning of the animals during the windmill battle. Once again the Fifth Commandment was altered from "No animal shall drink alcohol" to "No animal shall drink alcohol to excess." Such an adjustment allowed Napoleon and his comrades to drink alcohol without being persecuted and suspected. Similar to their former tyrant, Mr Jones, Napoleon became increasingly cruel to the animals out of his alcohol addiction; a habit which eventually ruined the prosperity and the stability of the farm. Orwell notes that Jones' collapse was due to his drunkenness; even Napoleon will ultimately be removed from power because of the alcohol he intakes.

Orwell alludes to this predestined end when he states that in generations to come there will be still more chaos and disobedience. "Someday it was coming: it might not be soon, it might not be within the lifetime of any animal now living, but still it was coming" ( Orwell, 1946,p.73 ) . Alcohol was initially seen as a severe malevolence of the new regime; Old Major continually warned the animals against adapting Man's behaviours, but his concerns were overlooked by Napoleon and the pigs surrounding him.

As time passes, the animals have noticed the changing of the pigs' attitudes; as they learn to walk upright, dress human clothes and become more like man. The Seven Commandments are abridged into a single phrase: "All animals are equal, but some animals are more equal than others". Napoleon declared an alliance with the humans next door, oppressing the

subaltern classes as he abolishes the practices and traditions related to Animalism and the doctrine it implies. Eventually, the original name of the farm was reverted to “Manor Farm”. And the pigs became increasingly conspiratorial and tyrannical until eventually they become in essence like their human oppressor assuming their activities and demeanour.

There, round the long table, sat half a dozen farmers and half a dozen of the more eminent pigs, Napoleon himself occupying the seat of honour at the head of the table. The pigs appeared completely at ease in their chairs. The company had been enjoying a game of cards but had broken off for the moment, evidently in order to drink a toast. A large jug was circulating, and the mugs were being refilled with beer. (Orwell, 1946, p. 76)

The pigs apparently become similar to that which they had already rejected: human dictator; their radical transformation into human like was completed as have managed to attain usurping power over all of the other animals, and have become the very thing they had once despised.

Alleged with their administrative responsibilities and management, the pigs displayed much more human qualities. Their bureaucratic power abuse was manifested through their unproductive performance in comparison with the other animals who toil tirelessly to produce the food upon which all depend for survival. Another way in which the pigs assumed human-like characteristics is the revelation that they have begun by walking on two legs instead of four. As Orwell's narrator describes the pigs symbolic assimilation of man like ability to walk that signifies the accumulation of the gestures of the oppressive human who had revolted against initially. Though, Old Major delivers an inspirational speech in front of the animals, informing them that Man is “the only real enemy we have”, urging them to rebel against their subordination and dependence on humans, Mr. Jones. Old Major insists that “whoever goes

on two legs is our enemy”. He further declares, “All animals are equal,” (Orwell, 1946, p. 5) and orders them to not exhibit any behaviours singular to man, the pigs seem to decline all the old tenets of Animalism.

The final scene depicts animals’ revelation towards the pigs and their human companions as they play cards and gamble, smoke cigarettes and drink alcohol make it difficult to make any distinction between them; “Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.” They “looked from pig to man, and from man to pig, and from pig to man again...impossible to say which was which.” (Orwell, 1945, p. 79)

Though both writers; Joseph Conrad and George Orwell had tackled the inevitable class antagonism much the same way through their works *Heart of Darkness* and *Animal Farm*. Since, they regard that clash that takes place between the diversified societal groups is determined via access to the power of knowledge and money. They also revealed the embedded fears towards the different “other” which is often accused of being a source of villain and atrocity leading “the self” to a doomed collapse. Conrad seems to tackle mimicry which resembles Bhabha ‘s conception of the imitation of the colonizer’s cultural cannon but he used it the other way round to depict the adaption of the colonized attitudes and behaviours. Both writers however, they disagreed upon the resultant features of this class conflict emphasizing the relationship between the two binarism of the ruling class and the marginalized groups differently; the following papers will discuss these divergent aspects.

#### ***IV. Aspects of Divergence in both Works***

##### ***IV.1. The Portrayal of “Otherness” in both novels***

Throughout his *Orientalism*, Edward Said argues that Westerners' supremacism portrays the other as inferior, regressive, primitive and irrational, whilst emphasizing the superiority, progress and rationality of the 'self' which stands in contrast with the Oriental 'Other'. Hence, Kurtz's attitude about the locals and the way he repressed them was due to the detrimental legacy of the colonialist. Kurtz assumes that the white's men burden, a term that was coined by Rudyard Kipling, was to civilize and uplift the savages.

With the idea of binary opposition, Kurtz regards the local people as being less humanized; the whites glorified themselves as the fittest to dominate and to control so an establishment of a Western lifestyle that ensures a sort of religious, economic and political instructions is therefore a vital step to civilize 'inferior' populace. In his book *Culture and Imperialism* (1993), Said emphasizes that the colonial ideology which is based upon the assumption that "certain territories and people require and beseech domination" (Said 1993, p.8) that was produced by Kurtz as an imperialist assuming the inevitability to exterminate the brutes considering the whites to appear as supernatural beings.

Conrad constructs an image of "the other" as being tribal, less human and belongs to another world which he often regards to be dark, vicious and deceitful. For him "the other" represents the unknown and the uncivilized entity; this "us" versus "them" mentality responds to the process by which "the self" deprecates "the other" as being inferior and exotic. In the novel, Marlow describes the land as being outrageous and contaminating; he often contradicts "the self" vision towards the Africans "other" wandering whether to consider them as human inhuman. Marlow indicates that "the other" lacks the qualifications required to be classified the way he conceives himself and the whites in the novel, he denotes that none of the natives has a proper name; or an appropriate shape but merely "dark shadows" (Conrad, 1902, p. 25).

On the other hand, the concept of ‘otherness’ which has been identified by Edward Said in relation to the division made among the colonizer as being the dominant Westerners mainly and their inferior “others” as being savage or people of other colour, often referred to as the colonized, was perceived differently in *Animal Farm*. Throughout his work, Orwell constructed a different perception of the oppositional binarism of “the self” versus “the other” which is not connected with the conflict between the colonizer and the colonized but among the oppressed groups themselves.

The fluctuation of the concept of “the other” can be obviously traced throughout the course of the novel. By the opening scenes, Old Major and his fellow animals seem to make a clear perception of Mr Jones as being an alien “the other” exposing his deficiency and villain character. The animals often criticized “the other” due to his impotence, idleness and unproductivity; he was doomed for his inability and negligence towards the farm and its animals.

Old Major constantly warned the rest of the animals of getting involved with humans, urging them to establish “the self” identity as being the only producers in the farm and the ones who contribute significantly in its prosperity and welfare. Such a conception was altered at advanced stages; when the pigs themselves started to adhere to Mr. Jones’s “the other” attitudes towards the animals in the farm, considering themselves different and unique species in comparison to the other animals.

Throughout the novels, the pigs’ preserved their status as being a representative of the intellectual elitists that are seen as superior to the “other” ill-mannered animals which implies a discrimination based on the alleged superiority of a particular group over the rest. Such a contrast enabled the pigs in *Animal Farm* to become the dominant group, directing the actions of the other animals and eventually bullying them and exploiting them, just as humans have



exploited animals as a whole in the traditional order of the world. Assuming their distinct position, the pigs lost their “self” recognition as being part of the herds, establishing an “other” forged human like character.

#### **IV.2. A Feminist Approach towards Female characters in both Novels**

Women’s roles are interpreted differently in the two novels, *Heart of Darkness* and *Animal Farm*, though they were perceived differently by the two authors. Throughout Conrad’s work for example, women are removed from the action as they are only mentioned as part of a second- hand opinion or account on behalf of Marlow.

In Conrad’s novel, Marlow perceives Kurtz’s mistress as being naturally no more than an owned property. His view towards her seems to incarnate Africa’s mysterious land and the ‘darkness’ of non-European cultures. He further suggests that her dark skin mirrors figuratively the darkness of the land and its infernal beings. She has been described as being primitive yet gorgeous “brass leggings to the knee” and “brass wire gauntlets to the elbow” “Innumerable necklaces” we are told, hang on her neck as do other charms. “She must have had the value of several elephant tusks on her” (Conrad, 1902, p. ) Marlow argues that this woman was a source of temptation, devil and of unheard malevolence.

Suddenly she opened her bared arms and threw them up rigid above her head... and at the same time the swift shadows darted out on the earth, swept around the river, gathering the steamer in a shadow embrace. A formidable silence hung over the scene (Conrad, 1902, 102).

One realizes that she is voiceless in the novel. Her strength emanates from her physical beauty and not her intellectual or social abilities. Also, because she plays such a minor role in the story, she lacks agency and is reduced to nothing more than a creature to be seen but never

to be heard. Marlow also suggests that the native woman was objectified to enable Kurtz to get access to ivory and establish good relationships with the indigenous populace by getting their confidence and commitment. He argues that her influential presence was as corrupting as the ivory itself. It seems that women in particular in the case of Conrad's novel were alluring and conveniently abuse.

According to the Russian trader, the mistress was the reason behind Kurtz's madness and many of the problems that happened in the inner station; she even has a control over Kurtz's behaviours and gets him attached to the wilderness and the savagery of the jungle. Eventually, he had been desperately willing to answer the call to oblivion, literally dragging himself through the sludge to go back to his obscure life after his departure with Marlow on the steamboat.

Conrad sees women's role to be of less significance whenever they are compared to their male counterparts. He symbolically represents women's dependency on men ; as for Kurtz's mistress who evidently stretches her arms "the barbarous and superb woman...stretched tragically her bare arms after us over the sombre and glittering river" (Conrad,1902,p.122) as a signification of the inexplicable female dependence on men in that both women reached out for Kurtz. Furthermore, the gesture demonstrates a side of women cultured by men, a refusal to accept reality. This is also shown by the native woman's apparent unawareness of Kurtz's atrocities

Unlike Conrad, Orwell presented women from a different perspective; mainly through the character of Muriel, the white goat that lives in the farm, who is recognized due to her distinguished traits. It seems that Orwell believes in women's ability to be more knowledgeable than men. She is one of the most intelligent animals as she was among the fewest who can read; in fact she is the only one who could be compared with the pigs and

Benjamin. Her advanced intellectual capacities enabled her to recognize the adjustment of the established commandments and often questions why *Beasts of England* had been abolished, she is usually she is the one who gets other animals aware of such alteration. Goat Muriel is depicted as a very clever character; she has such qualities as diligence and tact. One of the few she can read, she does not display cruelty towards other animals and willingly provide aid.

Muriel also is renowned to be dependable and supportive character; she contributes a lot in the Cowshed battle being in “the second line of attack”, she is seen to be solid and brave agent. She tends to be gallant, “Clover asked Benjamin to read her the Sixth Commandment, and when Benjamin, as usual, said that he refused to meddle in such matters, she fetched Muriel. Muriel read the Commandment for her. It ran “No animal shall kill any other animal without cause” (Orwell, 1946, p.51).She is often depicted to be supportive when she has helped Clover, the cart horse, to recognize the variations of the Seven Commandments of Animalism agreed upon previously when other animals such as Benjamin refused to get involved.

According to Chukwuma, Feminism means ... “ a rejection of inferiority and a shining for recognition. It seeks to give the woman a sense of self as a worthy, effectual and contributing human being. Feminism is a reaction to such stereotypes of women which deny them a positive identity (Chukwuma, 1994, p. ix)” In this respect, Orwell portrays Muriel to have a strong charter especially through her status among the animals, a well-respected because of her rapid capacity of learning the alphabets and the ability to read. Such qualities empower women and get them involved actively in the matters of their communities.

## **Conclusion**

This chapter provides an analytical comparison of the two selected literary works; Heart of Darkness and Animal Farm. It aims to determine areas of similarities in establishing a relationship between the various class structures in different communities and how the perception of these classes is held and discussed in these works.

## General Conclusion

This study provides a comparative analytical discussion of two literary works; *Heart of Darkness* by Joseph Conrad and *Animal Farm* by George Orwell assuming both writers' perception of the dichotomy colonizer / colonized and the conflict that reflect their attitudes towards one another.

Despite the major differences among the two plots, settings, diction and structure, the two novellas converge on the same theme of class stratification based upon Gramsci's intellectualism and Marx's materialist approaches as they were tackled and illustrated through this dissertation. Both works investigate the constant struggle between the privileged elitism and the proletariat which is often excluded from access to power or affluence within their communities.

*Heart of Darkness* and *Animal Farm* consider the role of intellectuals in relation to the dominant class forces. "The class which has the means of material production at its disposal has control at the same time over the means of mental production at its disposal" (Marx and Engels 1989, p. 64). In this respect, both writers argue that access to means of production would permit a minority class, usually seen to be the leading groups, to practice its full control over less significant masses referred to as the proletariat. Marx and Engels also points that those intellectuals constitute and determine the relationship between classes.

This dissertation investigates the similar aspects of such struggle in the chosen literary works adapting a Marxist as well as some related postcolonial theories to provide an analytical frame. One of these concepts was Antonio Gramsci's hegemony that has been identified as being the practice of cultural, moral and ideological control of a given group over minor classes, labelled as "subaltern", a term that has been coined by Gramsci, to

designate those belonging to inferior ranks. He notes that intellectuals held the economic activities to eliminate and repress subalterns and maintain their hegemonic control upon them. Gramsci considers those intellectuals as the organizers of production and even frame the social and economic structure that implies the benefits of the ruling classes with no regard to the marginalized entities.

Marxism, however regards class struggle through the relationship of commodity that exists between the rich capitalists, usually those who possess means of production and ultimately controls economic revenues and wealth distribution, over the proletariat or the working force. Marx sees that superstructure classes exploit worker to make profits. The capitalist system cannot function appropriately.

Though both writers Joseph Conrad and George Orwell share a common view of class stratification, they disagree about the resulting attitudes of the oppressor and the oppressed and vice versa. What Conrad sees of an aversion towards inferior classes, was seen as assimilation to superior behaviours and mimicry of their oppressor. They regarded the “other” from different perspectives and thus regard its position and status differently.

## References

- Ambika, G. (2016). THE EMERGENCE OF POSTCOLONIALISM: A HISTORICAL ASPECT. *BEST : International Journal of Humanities , Arts, Medicine and Sciences (BEST : IJHAMS)*,4(3), 49-52. Retrieved January 18, 2019, from [https://www.academia.edu/23936348/THE\\_EMERGENCE\\_OF\\_POSTCOLONIALISM\\_A\\_HISTORICAL\\_ASPECT](https://www.academia.edu/23936348/THE_EMERGENCE_OF_POSTCOLONIALISM_A_HISTORICAL_ASPECT).
- Anbaran, F. F. (2016). Multiple Perspectives Toward Women in Joseph Conrad's *Heart of Darkness*: A Feministic Overview. *International Letters of Social and Humanistic Sciences*,66, 129-134. doi:10.18052/www.scipress.com/ilshs.66.129
- Ashcroft, B., Griffiths, G., & Tiffin, H. (n.d.). *Post-Colonial Studies: The Key Concepts 2nd Edition*. Taylor & Francis.
- Issues in Postcolonial Studies [Interview by Bahri & Vasudiva]. (2017, October). Retrieved November/December, 2018, from <https://scholarblogs.emory.edu/postcolonialstudies/2014/06/19/bahri-deepika/>
- Bahri, D. (n.d.). *Once More with Feeling: What is Postcolonialism?* Retrieved June 30, 2019, from <https://journalhosting.ucalgary.ca/index.php/ariel/article/view/33694>
- Brahman, J. M. (2013). *Legacy of British colonialism in V.S NAIPAUL'S A House for Mr Biswas and Bend in the River A Postcolonial Study*(Master's thesis, Sulaimani). Academia.
- Bressler, E. C. (1999). *Literary criticism : An introduction to theory and practice*(2nd ed.). N.J: Upper Saddle River.
- Chukwuma, H. (2003). *Feminism in African literature: Essays on criticism*. Port Harcourt, Nigeria: Pearl.

Conrad, J., & Armstrong, P. B. (2006). *Heart of darkness: Authoritative text, backgrounds and contexts, criticism*. New York: W. W. Norton et Company.

Conrad, Joseph(1988). *Heart of Darkness*. NY,NY: W.W. Norton and Company, Inc.

Flick, U. (2009). *An introduction to qualitative research (4th ed.)*. Thousand Oaks, CA, : Sage Publications Ltd.

Francis, T. P. (2007). *Identity politics: Postcolonial theory and writing program instruction*(Unpublished master's thesis). Retrieved December 17, 2018, from <https://scholarcommons.usf.edu/cgi/viewcontent.cgi?referer=https://www.google.dz/&httpsredir=1&article=1710&context=etd>

Gilbert, H. (2013). *Postcolonial Plays An Anthology*. Florence: Taylor and Francis.

Khanal, & Navadeep. (2012, December 01). The lens of postcolonial theory in LIS research and practice. Retrieved December 25, 2018, from <https://www.ideals.illinois.edu/handle/2142/42338>

Kohn, M., & Reddy, K. (2017, August 29). Colonialism. Retrieved February 04, 2019, from <https://plato.stanford.edu/entries/colonialism/>

Loomba ,Ania (2005). *Colonialism /Postcolonialism* .London and New York , Routledge.

Olufunwa, H. (n.d.). *An Introduction to Commonwealth Literature*. Retrieved February 04, 2019, from [https://www.academia.edu/7328900/An\\_Introduction\\_to\\_Commonwealth\\_Literature](https://www.academia.edu/7328900/An_Introduction_to_Commonwealth_Literature)

Orwell, George. 1945) *Animal farm :a fairy story* New York, NY : Signet Classics.

Parker, I. (Ed.). (2015). *Handbook of Critical Psychology*. Routledge International Handbooks.



Rukundwa, L. S., & Aarde, A. G. (2007). The formation of postcolonial theory. *HTS Teologiese Studies / Theological Studies*,63(3). doi:10.4102/hts.v63i3.237

Shriaknt, B. S. (n.d.). *Postcolonial meaning and significance*.

SIMHACHALAM, T. (2015). SIGNIFICANCE OF STUDYING POSTCOLONIAL LITERATURE AND ITS RELEVANCE. *Research Journal of English Language and Literature (RJELAL)*,3(3), 535-541. Retrieved January/February, 2019, from <http://www.rjelal.com/>

Scammell, M., Sense and censorship., Vol. 206, New Republic, 06-15-1992, pp 31

Sun, X. (2018). Feminism Interpretation of Joseph Conrad's Works –Taking Heart of Darkness as an Example. *Proceedings of the 2018 5th International Conference on Education, Management, Arts, Economics and Social Science (ICEMAESS 2018)*. doi:10.2991/icemaess-18.2018.206

Trivedi, H., & Mukherjee, M. (1996). *Interrogating post-colonialism: Theory, text, and context*. Shimla: Indian Institute of Advanced Study.

Tyson, L. (2015). *Critical theory today: A user-friendly guide*. Milton Park, Abingdon, Oxon: Routledge.

Young, R. (2016). *Postcolonialism: An historical introduction*. Chichester, West Sussex, UK: Wiley Blackwell.

## ABSTRAIT

Cette thèse fournit un cadre postcolonial a travers lequel sont compares Cœur des ténèbres de Conard et la ferme des animaux d'Orwell. Elle tentait de remettre en question la similitude déjà établie des positions des deux auteures vis a vis de l'impérialisme de leur nation en faisant intervenir le roman apparemment prorévolutionnaire d'Orwell. L'étude a toutefois établi la ferme des animaux comme une suite de cœur des ténèbres. Les premiers et deuxièmes chapitres de l'ouvrage offrent le cadre théorique de la comparaison en insistant sur les théories postcoloniales connexes et sur les personnalités qui ont inventé les concepts utilisées dans l'étude. Le dernier chapitre présente l'analyse analytique des principaux aspects de la convergence et de la divergence entre les deux œuvres littéraires sur la base de l'approche postcoloniale.

**Mots-clés : George Orwell ; Joseph Conard ; Ferme des animaux, cœur des ténèbres ; analyse comparative ; approche postcoloniale**

## بالعربية

توفر هذه الأطروحة إطارًا لما بعد الاستعمار يُقارن من خلاله روايتي كونراد "في قلب الظلام" و"مزرعة أورويل للحيوانات". يقدم الفصلان الأول والثاني من الكتاب خلفية نظرية مضاءة للروايتين ، مع التركيز على نظريات ما بعد الاستعمار الرئيسية وشخصياتهما الدائمة. الفصل الأخير هو مناقشة تحليلية للجوانب الرئيسية للتقارب والاختلاف بين العملين الأدبيين على أساس نهج ما بعد الاستعمار.

الكلمات المفتاحية: نظريات المقارنة وما بعد الاستعمار ، التباعد ، التقارب ، مزرعة الحيوانات ، في قلب الظلام