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**Edward Said Analysis of Literary Works in
Culture and Imperialism**
(The case of Heart of Darkness, Kim and The Outsider)

Dissertation submitted in Partial Fulfilment of the Requirements
for a Master Degree in Literature and Civilisation

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Dedication

I would like to dedicate this humble work to the most loving people surrounding me:

My loving mother Aicha;

My amazing father Mohamed Elmahdi who has always been there to help me and motivate me with his wise and sincere words;

My husband Mohamed

My sweetest angel, my son Amjad Taj Eddine

My lovely sisters Chaima, Khadidja and Bouthayna;

My gentle brothers Boubaker, Djalal, Taki Eddine and Ali

To my grandparents; Meriem and Ammar

To my aunts and uncles;

To my cousins

I love you all.

Ouahida

Dedication

If I write anyone the most beautiful expressions in the world, I will write them to my lovely parents, Mabrouk and Salima, who have been my first source of inspiration and provided me with the strength and will needed to accomplish this humble work of research.

I also dedicate this work to

My sweet sisters Noudjoud, Khouloud and Aridj;

My gentle brothers Ayman and Amdjad;

To my dearest friends Sabira and Inès;

And all my family members.

Imane

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Abstract

Edward Said, as a prominent figure in the field of postcolonial theory and cultural studies, wrote his cornerstone book *Culture and Imperialism* in which he analysed a plethora of literary works, particularly the ones written by colonial authors who used the colonised countries as settings for their plots. Said was overtly critical of their unjust representation of the colonised people equally as their imperialistic attitudes. The current study is an attempt to clarify Said's interpretation of the three masterpieces: *Heart of Darkness* by Joseph Conrad, *Kim* by Rudyard Kipling and *The Outsider* by Albert Camus as being racist, orientalist and pro-imperial *par excellence*. Therefore, those aspects within the frame of the book have been highlighted. To achieve this purpose, a historical, analytical, literary approach are implemented, using the APA 6th Edition methodology.

Key words: postcolonial, culture, imperialism, orientalist, colonised, coloniser, literature.

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General Introduction

General Introduction

1. Background of the Study

Literature, as a form of cultural representation, is meant to assume multiple roles which are usually the duty of critics to detect them. Among the critics who were interested in studying literature in reference to culture is Edward Said whose analysis and criticism draw attention to some functions performed by literature that a usual reader cannot sort out. He focuses his attention on the literature produced during and after the colonisation era by both the coloniser and the colonised authors. As such, he is considered to be as one of the most influential pioneers of postcolonial theory through his contribution to the postcolonial discourse analysis (Ashcroft & Ahluwalia, 2008, p.151). Said inaugurates his analysis of "British Commonwealth writers" in *Orientalism* (1978), which subsequently culminates in his iconic book *Culture and Imperialism* (1993) (ibid, p.152). Therefore, in our dissertation, we will focus on Said's analysis of some of these works with regard to this latter book.

2. Statement of the Problem

As our dissertation emphasises Edward Said's analysis of literary works in *Culture and Imperialism*, particularly on the colonial literature, certain issues and questions come to one's mind. The main questions are: what relationship does the literary analysis of Edward Said reveal between culture and imperialism? Does this relation stand in a correlative or inverse position?

3. Aim of the Study

In this dissertation, we aim at investigating the relationship between culture and imperialism in the selected works as analysed by Edward Said in *Culture and Imperialism*.

4. Research Questions

The present study attempts to answer a set of questions related to the relationship between culture and imperialism according to Edward Said. The objectives of the study are directed by the following questions:

1. What is the connection between culture and imperialism according to Edward Said?
2. Is this relationship apparent in the literary works analysed by Edward Said in his *Culture and Imperialism*?
3. Did the literary texts of the well-known authors tackled in *Culture and Imperialism* serve imperialistic agenda?

5. Structure of the Dissertation

This work is composed of three chapters: two theoretical and one practical. The first chapter is an introduction to Edward Said, his major works and more importantly *Culture and Imperialism*. Moreover, it will tackle Said's perception of the notions of culture and imperialism and his view of the relation between the two in the literary context to trace back Said's historical and political orientations for subsequent comparisons and analyses in the study. Then, in chapter two, we will attempt to dive in the literary maneuvers tackled in *Culture and Imperialism* to familiarise the reader of the three selected novels that Said analysed in his *Culture and Imperialism: Heart of Darkness* by Joseph Conrad, *Kim* by Rudyard Kipling and *The Outsider* by Albert Camus. For each novel, we will deal with its author's biography, the historical setting that surrounded the novel's writing, its plot

summary, themes and a brief analysis of some of its main characters. Finally, the field work highlights the analysis of Edward Said to these works of art respectively, giving their authors a high position in the world of literature. Said, as a veteran critic, projects some aspects of the novels that disclose the colonial authors' attitude and view toward the colonised people. Thus, the structure of this practical chapter is analytical and historical: analyses Said's depiction of the imperial dominance through the device of culture and depicts its historical framework according to Said. First, Said's analysis of *Heart of Darkness* by Joseph Conrad that includes the following subtitles: imperialism in *Heart of Darkness*, the two visions in *Heart of Darkness* and Edward Said's examination of the literature of opposition and resistance to *Heart of Darkness*. Second, the analysis of *Kim* by Edward Said that comprises these subtitles: two insights in *Kim*, imperialism in *Kim*, Orientalism in *Kim* and some contrapuntal insights that are detected based on Said's analysis. The third novel is *The Outsider* by Albert Camus in which we take into consideration the European consciousness of Albert Camus as observed by Said, *The Outsider* and the colonial discourse. The last subtitle in this chapter is an exposition of the features that bring the authors of these novels together according to Edward Said in the imperial context.

Chapter One: Review of Literature

Chapter One: Review of Literature

Introduction

Within the merge of the new era, different theories and ideologies have appeared concerning culture's definition and the perception of imperialism. Among the many thinkers and critics who vigorously tackled culture's issues and analysed the perception of imperialism from both the coloniser's and colonised's points of view is Edward William Said. Said's works incited many criticisms and paved the way for many other subsequent debates. Therefore, this chapter will provide a brief biography of Edward Said, the rationale behind choosing his work, his contributions to the post-colonial studies and exclusively his most influential works: *Orientalism* (1978) and *Culture and Imperialism* (1993). The former approaches how the oriental culture is pictured in the occidental literature whereas the latter is a sequel to *Orientalism* in which Said investigates the strong bonds between the colonial enterprise and culture. Moreover, we will shed light on how Said defines, in *Culture and Imperialism*, the concept of culture within its various types: imperial culture, hegemonic culture, hybrid culture and resistance culture. An explanation of the notion of imperialism will also be supplied distinctively from that of colonialism and empire. Afterwards, the relationship between culture and imperialism will be demonstrated within the literary context. Finally, we will provide a description of Said's method in the analysis of literary works known as contrapuntal reading.

1. A Brief Biography of Edward Said

It is quite essential to provide a brief background of the personal history of Edward Said so that we can understand his works and assume his vital role in the contemporary cultural and political criticism. Edward William Said is an influential Palestinian American

activist, writer and one of the most prominent critics of the last quarter of the twentieth century who was born in November 1st, 1935 in Jerusalem, Palestine in a Christian Palestinian family. He was a son of a rich businessman, named Rabie William Ibrahim who originated from Jerusalem whereas his mother was from Nazareth. In 1947, his family departed to Cairo, Egypt at the beginning of the United Nation's partition of Palestine seeking refuge there. In Egypt, Said's father ran a stationary store and from time to another, Said and his family were paying visits to their extended family in Jerusalem and Lebanon, but they could never return back to their homeland. Therefore, his parents were worried and had to make him aware of his identity and the struggle he would face on later. In this course, Said recalls when an English officer told his parents "your place will be given to a Jewish emigrant to Palestine" (Said, 1988, as cited in Marrouchi, 2004, p. 246).

In Cairo, Said received his first education in English. His parents sent him to a British school, Gezira Preparatory School then to an American one called Saint George's School and Victoria College. Said was expelled from Victoria College for disciplinary reasons and was redirected to an American high school that of Mount Hermon Massachusetts. Said was a smart kid who showed a huge interest in reading and music. After graduating from Princeton, he attended Harvard University, where he obtained his PhD. Said's career started as professor of comparative literature at Colombia University and spent most of his academic life there, traveling and lecturing in different universities like Cairo University, Yale University, Johns Hopkins University, Toronto University, Oxford University, Berzeit University and Stanford University ("Edward Said American Professor and Literary Critic", 2018).

As the Arab-Israeli conflict began, Said found himself in a position of defense for his Palestinian cause that created a lot of trouble to him and "as an act of solidarity", he joined

the Palestinian National Council (Hovsepian, 1992, p.13). However, he resigned from it in 1991 (Barsamian, 2003, p. x).

In 1992, Said had leukemia; nevertheless he could continue his life fighting in the behalf of his principles and lecturing them to all over the world. About his illness, Said (1994) insists " I think the big battle is to try make it to not the center of wakening moment , put it aside and press on with the tasks at hand" (p.170). On September 25th, 2003, Said passed away after a long struggle against his disease in New York ("Edward Said American Professor and Literary Critic", 2018).

2. The Rationale behind Choosing Edward Said

Edward Said's works had a significant effect on the contemporary criticism. According to Ashcroft and Ahluwalia (2008) Said's importance is chiefly because of his impact on the ongoing school of postcolonial studies and of his concept of "the worldliness of the material contexts of the text and the critic" (p.1). He was able to give generous explanations about the complexities of English literature and how it clearly exerted a kind of cultural privilege over the Oriental world in his works as in *Orientalism* and *Culture and Imperialism* (ibid, p.1).

Being an exiled Palestinian intellectual in the West, Said is granted a good position of a critic. As an Arab Christian who spent most of his childhood in Middle Eastern countries within an Oriental community, Said accumulated a paradoxical cultural identity. Such paradoxes are manifested in his critique to Eurocentrism and its high culture, yet he stuck up to the European humanistic values as well as he showed appreciation of western cultural products. In addition, Said resented the Palestinian nationalism regardless of the fact that he was a great advocate of the Palestinian cause. Another instance of Said's paradoxical

persona is his objection to the western institutional hegemony, but he does not hesitate to defend the American university. Interestingly, these contradictions did not undermine his credibility as an autonomous critic rather they empowered his works and shaped his intellectual status which he explicitly admitted and credited to the Western school of thought (Dirlik, 1999, as cited in Ashcroft & Kadhim, 2001, p. x). In this respect, Ashcroft and Kadhim (2001) notice,

There are few public intellectuals today who demonstrate more completely than Edward Said the paradox of identity in an increasingly diasporic and culturally heterogeneous world. Whether this is because his public profile is so high, his political advocacy so urgent and vociferous, or his intellectual reputation so widespread, there hardly seems to be a cultural critic more visibly caught up in a web of contradictions. We find contradictions everywhere in his work and life: contradictions between his beliefs and preferences; contradictions between his highly Westernised professional persona and his Palestinian identity; contradictions between his view of professional work and his place in the contemporary landscape. (p. x)

3. Edward Said and Post-Colonial Theory

Edward Said is universally acknowledged for his seminal role in the proliferation of the postcolonial studies. For Ashcroft and Ahluwalia (2001), "The field of post-colonial studies would not be what it is today without the work of Edward Said "(p. i).

Post-colonialism refers to the study of the impacts of colonisation on cultures and societies. The name post-colonialism implies a chronological connotation which means post independence era. The term was subsequently used by literary critics to highlight the different cultural influences of colonisation (Ashcroft, Griffiths & Tiffin, 2007, p.168). The post-colonial theory has witnessed a significant rise after the publication of Said's *Orientalism* (1978). Said (1993) defines post-colonialism as the "false image" to the Orient depicted by the western writers in their works as being uncivilised "other" as compared to the civilised West. He argues that the outcomes of colonialism are still prevailing in the ex-colonies in the form of political instability (as cited in Ashcroft & Ahluwalia, 2008, p.14). Furthermore, the negative aspects of direct colonialism were illustrated in the linguistic and cultural alienation from the native one and the adoption of the coloniser's. The main scope of these studies is to investigate European colonialism and its traces in literature, the social life of the colonised people and how these people did respond (ibid, pp.14-15). The term 'post' refers to 'after colonialism began' rather than 'after colonialism ended' (Ashcroft & Ahluwalia, 2008, p.15). This distinction is made since the cultural struggles between the coloniser and the colonised societies persist until the present. According to Ashcroft and Ahluwalia (2008),

Post-colonial theory is concerned with a range of cultural engagements: the impact of imperial languages upon colonised societies; the effects of European 'master discourses' such as history and philosophy; the nature and consequences of colonial education and the links between Western knowledge and colonial power. (ibid, p.15)

It is precisely pertinent to the responses of the dominated "others" and their struggle to conduct a self-representation of place, history, race and ethnicity via the appropriation of dominant languages and literature and the struggle to provide a reliable reality of those colonised people to a more globally extended audience (Ashcroft & Ahluwalia, 2008, p.15). The post-colonial arena has not been exclusively limited to the literary theory, but it has also widened its scope and expanded its sub-branches into other disciplines like historical, political and sociological analyses due to its contribution to the latter fields flourishes (ibid, p.15).

As previously mentioned, Said's paradoxical trait can be also remarked in his relationship with post-colonial theory. In spite of his major contributions which served the goals of post-colonialism, Said refuses to be labeled under any theory since he claims himself to be a secular critic. Accordingly, Ashcroft and Kadhim (2001) explain, " his place in post-colonial theory is so significant, his increasingly obsessive rejection of any theory that appears to be 'academic' has meant that more often than not he has turned his back on what maybe, educationally, his major constituency" (p. ix-x).

4. Edward Said's Influential Works

Said's eastern background and western education shape his concept of 'worldliness' that "intellectuals themselves", like the texts they produce, are not theoretical machines but are constantly inflected with the complexity of their being in the world" (Ashcroft & Ahluwalia, 2001, p.48). They comment on this map of contradiction in Said's profile that it "is itself the greatest confirmation of his worldliness" (ibid, p.48). It, nevertheless, sets him later in a position of a critic and an analyst of the connection between the two worlds via his much-celebrated works namely, *Orientalism* (1978) and *Culture and Imperialism* (1993).

4.1. Orientalism

One of Said's most influential works is *Orientalism* which he considers as the set of thoughts and behaviours of the "Orient" that are distinguishable from the ones of "Occident" and how they happen to be misrepresented and misinterpreted (Said, 1993, p.xii).

Said divides the book into three parts. In the first part, he deliberates over the significance of Orientalism and its discourse throughout time as well as he investigates questions related to its representation. In the second part, Said examines the concept of "Modern Orientalism" through showing how the French and British legacies of Orientalism were extended to the United States which was genuinely reflected in the U.S foreign policy.

Said also provides three-dimensional definitions of Orientalism that entail the textual creation of the Oriental elements and how the whole idea underlying Orientalism was an immediate tool of dominance over the Orient. These complex interwoven manifestations of Orientalism are: academic discipline, style of thought and the institutions that deal with the Orient. That it is to say, the textual fabrication of the Orient serves as a pretext for the Occident to dominate. According to Said Orientalism is " the discipline by which the orient was (and is) approached systematically, as a topic of learning, discovery and practice" (Said, 1993, p.73). As a style of thought, it is "based upon an ontological and epistemological distinction" between the Occident and the Orient (ibid, p.2). Orientalism is also used as a means to control the Orient and it is directly tied with colonialism. In this regard, Ashcroft and Ahluwalia (2008) indicate, "Orientalism describes the various disciplines, institutions, processes of investigation and styles of thought by which Europeans came to 'know' the 'Orient' over several centuries, and which reached their height during the rise and consolidation of nineteenth century imperialism."(p. 47).

Said mainly was interested in the connection established between knowledge and power "The key to Said's interest in this way of knowing Europe's others is that it effectively demonstrates the link between knowledge and power, for it 'constructs' and dominates Orientals in the process of knowing them" (Ashcroft & Ahluwalia, 2008, p. 47). Said (1978) exemplifies with Arthur Balfour, the British Prime Minister, defending his country's occupation of Egypt in 1910 "We know the colonisation of Egypt better than we know any other country." (p.32). Balfour's premise heavily demonstrates how knowledge and dominance are linked. His knowledge did not only reflect him as being aware of the other and its past, but also presented him as being able to use that knowledge in a different fashion of territory expansion. "To have such knowledge of such a thing [as Egypt] is to dominate it, to have authority over it ... since we know it and it exists, in a sense, as we know it" (Said, 1978, p. 32). Moreover, he notes,

England knows Egypt; Egypt is what England knows; England knows that Egypt cannot have self-government; England confirms that by occupying Egypt; for the Egyptians, Egypt is what England has occupied and now governs; foreign occupation therefore becomes 'the very basis' of contemporary Egyptian civilization. (Said, 1978, p. 34)

Thus, Orientalism was simply a rationalisation of colonial activities that were justified in advance (ibid, p. 39).

The stereotypical binary division of the world into East and West had prolonged ages ago before colonialism. The reality for both East and west were previously determined by one just because of its power. As a result, the knowledge of the Orient was created outside the Orient "in a sense creates the Orient, the Oriental and his world" (Said, 1978, p.40). In this regard, Ashcroft and Ahluwalia (2008) argue,

With this assertion we come right to the heart of Orientalism, and consequently to the source of much of the controversy it has provoked. To Said, the Orient and the Oriental are direct constructions of the various disciplines by which they are known by Europeans. This appears, on the one hand, to narrow down an extremely complex European phenomenon to a simple question of power and imperial relations, but, on the other, to provide no room for Oriental self-representations. (p.57)

4.2. Culture and Imperialism

Said (1993) divides his *Culture and Imperialism* into four chapters in which he emphasises the strong connection between the imperial enterprise and the culture that propagates, manifests and strengthens it. In other words, culture plays an undeniable role in keeping imperialism solid and effective. He also demonstrates that the institutional, political and economic practices of imperialism are related to culture. In this concern, Ashcroft and Ahluwalia (2008) remark,

The role of culture in keeping imperialism intact cannot be overestimated, because it is through culture that the assumption of the 'divine right' of imperial powers to rule is vigorously and authoritatively supported. Edward Said's *Culture and Imperialism* begins from this premise, that the institutional, political and economic operations of imperialism are nothing without the power of the culture that maintains them. (p.82)

Said, in this book, does not suggest any theory rather he discusses and illustrates the implications of culture on imperialism (Ashcroft & Ahluwalia, 2008, p.8).

As Said (1993) believes that narratives in novels carry stories from unknown parts of the world and through which the colonised people attempt to assert their identity and inform about their past, he largely focuses on studying colonisation in the Middle East, Africa, India, the Caribbean Islands and Australia and he highlights operations of resistance in colonised societies. So, he goes on " the power to narrate, or to block other narratives from forming and emerging is very important to culture and imperialism, and constitutes one of the main connections between them." (p. xiii). Furthermore, Said examines the literary works of British and French canon and analyses the imperial endeavor and the self-justificatory mannerism demonstrated in more works of literature such as Kipling's *Kim*, Austen's *Mansfield Park*, Camus' *The Outsider* and Conrad's *Heart of Darkness*. In this respect, Said (1993) states " the European culture often, if not always, characterised itself in such a way as simultaneously validate its own preferences in conjunction with distant imperial rule" (p.81).

5. Definition of Culture

Edward Said provides two definitions of culture. First " it is all those practices, like the arts of description, communication and representation, which have relative autonomy from the economic, social and political realms, and which often exist in aesthetic forms, one of whose principal aims is pleasure" (Said ,1993, p. xii). The aesthetic form which Said focuses on is the novel as it is through narratives that people can tell their own past and it is also a means through which the colonised people can express their identity and retell their past experiences (ibid, p.xii) . Culture plays a crucial role in identifying and distinguishing nations and this accounts for the return of post-colonial societies to their

cultural traditionalism, especially the religious and national fundamentalism cultural forms (Ashcroft & Ahluwalia, 2001, p.88). Second, it means "a concept that includes a refining and elevating element, each society's reservoir of the best that has been known and thought, as Matthew Arnold put it in the 1860s" (Said, 1993, p. xiii). It is worth noting that in an early interview, Said observed that "culture is not made exclusively or even principally by heroes or radicals all the time, but by great anonymous movements whose function is to keep things going, keep things in being" (Said, 1976, as cited in Ashcroft & Ahluwalia, 2001, p. 88). Said also demonstrates that culture has a strong bond with political ideology as he states that: "culture comes to be associated, often aggressively, with the nation or the state; this differentiates "us" from "them", almost always with some degree of xenophobia" (Said, 1993, p. xiii). Based on this view, Said discusses several forms of culture in his book *Culture and imperialism*:

5.1. Imperial Culture

A major theme in *Culture and Imperialism* is an analysis of the "general worldwide pattern of imperial culture ' that develops to both justify and reinforce the establishment and exploitation of empire" (Ashcroft & Ahluwalia, 2008, p.84). In order to make imperialism seem an ethical activity, "Europe had erected an edifice of culture so hugely confident, authoritative and self-congratulatory that its imperial assumptions, its centralising of European life and its complicity in the civilising mission simply could not be questioned" (ibid, p. 84). Consequently, "imperial ideology and rhetoric could not be opposed by socially reformist movements, such as the liberal movement, working class movements or the feminist movement" (Ashcroft & Ahluwalia, 2008, p.84). For Said, these movements "were all imperialist by and large" (ibid, p.84). Said (1993) clarifies that the assumptions, upon which imperial culture was based, were strong and deep so that they

were not subject to social reform and justice (as cited in Ashcroft & Ahluwalia, 2008, p. 84). Said (1993) asserts that the vocabulary of classic nineteenth-century imperial culture is abundant with terms and concepts like "inferior" or "subject races," "subordinate peoples," "dependency," "expansion," and "authority" (p.9). The reason is that Europeans believed that " *they* were not like *us*, and for that reason deserved to be ruled "(Said, 1993, p. xi). We may conclude that Europeans held the idea that they were the superior race who possess the absolute right to control over the inferior races which is primarily based on their judgment of non-European people as being the exotically Other.

5.2. Hegemonic Culture

This term basically refers to the colonial culture. In this vein, Ashcroft, Griffiths and Tiffin (2007) define the term hegemony as: "domination by consent" (p.106). This means that this domination is not achieved by force or even active persuasion but rather strategically through such means as economy, media and education (Ashcroft et al. 2007, p.106). Such term is useful for describing the colonised subjects' consent of the hegemonic nature of the culture of the coloniser by accepting the perception that the colonisers' culture is the most natural and valuable whereas they start to view theirs as exotic and strange (ibid, p.107). A classic example of imperial cultural hegemony was discussed in Gauri Viswanathan's 1987 well-known thesis of the invention of the discipline of English literature study to 'civilise' India (Ashcroft & Ahluwalia, 2008, p.73). Viswanathan (1987) claims the aim behind the inauguration of such subject in Indian universities is a tool to boost cultural assimilation of the Indian elite by only showing the positive sides of the English culture.

The strategy of locating authority in these texts all but effaced the sordid history of colonialist expropriation, material exploitation, and class and race oppression behind European

world dominance . . . the English literary text functioned as a surrogate Englishman in his highest and most perfect state. (as cited in Ashcroft, Griffiths & Tiffin, 2007, p.23)

Thus, it is the hegemonic role of culture that enabled Britain to rule a society of hundreds of millions with no more than 100,000 people in India (Ashcroft & Ahluwalia, 2008, p.82). In this respect, Said (1993) expresses his "vivid apprehension of the processes of regulation and force by which cultural hegemony reproduces itself, pressing even poetry and spirit into administration and the commodity form" (p. 304).

5.3. Resistance Culture

In response to Edward Thompson's misrepresentation of the Indian culture that he described as barbaric and uncivilised, Said investigated the themes of resistance culture in order to prove the capability of the natives to produce their own culture of opposition.

A second important theme in *Culture and Imperialism* is the historical experience of resistance particularly the intellectual one. In chapter three, "Resistance and Opposition", Said sketches "themes of resistance culture" in which he names some cultural instruments by which intellectual decolonisation can be achieved: the re-inscription of metropolitan sacred texts (Fanon rewriting Hegel); restoration of community; repossession of culture and the means of self-representation; taking consciousness of oneself as a member of a subject people; reimagining the past in the context of resistance; reclaiming and renaming the landscape; and re-inhabiting it through stories, often in non-canonical and nonliterary genres narrated from subordination (Robbins, Pratt, Arac, Radhakrishman & Said, 1994, pp. 6-7). Said's perception of resistance is unique in the sense that it pertains not to actual conflict, but to the intellectual one that is performed from within culture (Faysal & Rahman, 2013, p.273). These intellectuals "have identified the culture of resistance as a cultural enterprise possessing a long tradition of integrity and power in its own right, one

not simply grasped as a belated reactive response to Western imperialism" (Said, 1990, as cited in Ashcroft & Ahluwalia, 2001, p.41). According to Said, their opposition lies in their ability to "write back" or Rewrite the canonical texts such as Conrad's *Heart of Darkness* and Shakespeare's *The Tempest*. Ng'gui wa Thiongo's *The River Between* and Sudanese novelist Tayeb Salih's *Season of Migration to the North* are novels which both rewrite Conrad's classic from the point of view of the colonised (Ashcroft & Ahluwalia, 2001, p.108).

"This writing back", as Said notes, is the project of Ashcroft, Griffiths and Tiffin's *The Empire Writes Back* and Salman Rushdie's *Midnight's Children*. However, what is critical in this writing back is the breaking down of barriers that exist between different cultures. This conscious effort to "enter into the discourse of Europe and the West, to mix with it, transform it, to make it acknowledge marginalized or suppressed or forgotten histories", is a powerful transformative movement of resistance that he [Said] terms 'the voyage in " (ibid p. 109).

5.4. Hybrid Culture

Hybridity refers to "the creation of new transcultural forms within the contact zone produced by colonisation" (Ashcroft, Griffiths & Tiffin, 2007, p.108). Said uses the post-colonial term "hybridity" sometimes referring to himself as he belonged to both Western and the Third World alike. His hybridity is what M. Bakhtin wrote of as "intentional hybridity" that sets different voices against one another without denying their (at times) irreconcilable differences (Bakhtin, 1981, pp.358-359). His cultural "in-betweenness" informs his self image and works which results in his paradoxical identity as we mentioned earlier. Said (1993) states that "...because of empire, all cultures are involved in one another; none is single and pure, all are hybrid, heterogenous, extraordinarily differentiated, and unmonolithic" (p. xxv).

6. Definition of Imperialism

In his book, *Culture and Imperialism* Said (1993) defines imperialism in two instances. First, it is: "thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others. For all kinds of reasons it attracts some people and often involves untold misery for others "(p.7). In the second instance, he states that: "imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory", and as "a process different from colonialism which is almost always a consequence of imperialism, is the implanting of settlements on distant territory" (ibid, p. 9). Based on these two definitions, we may conclude that imperialism is the ideology that underlies the practice of colonialism. Besides, Said quotes Michael Doyle's perception of empire which "is the relationship, formal or informal, in which one state controls the effective political sovereignty of another political society" (p.9) .Imperialism distinguishes itself from empire, because while the establishment of empires by colonising territories has ended, imperialism "lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic, and social practices" (ibid, 9). Imperialism derives strength from culture so that its effects go far beyond geography, sustaining what Kwame Nkrumah (1965), the first President of Ghana, called 'neocolonialism' (Ashcroft & Ahluwalia, 2008, p.87).

7. Edward Said's view of the Relation between Culture and Imperialism in the Literary Context in *Culture and Imperialism*

In spite of Said's eagerness to find out how the idea and the practice of imperialism gained its consistency and continuity, he does not have a systematic theory of imperialism since his main aim was to demonstrate the relation between culture and imperialism, and to divulge culture as imperialism (Ashcroft & Ahluwalia, 2008, p. 87). Imperial discourse demonstrates a constantly circulating assumption that native peoples should be subjugated

and that the imperium had an almost metaphysical right to do so (Said, 1993, p.10). This implies a dense relationship between imperial aims and general national culture that, in imperial centres such as Britain, is concealed by Britain's claim of the universality of culture (Ashcroft & Ahluwalia, 2008, p.87). Said (1993) describes imperialism as "a cultural phenomenon that occurs at a multileveled relations of power and knowledge that are irreducible to language and that are captured poorly by terms as 'text' and 'discourse' "(Hart, 2004, p.88).

Literature does not only act as a source of entertainment and appreciation , but it is also a tool that fulfills political purposes, casts the native culture , serves as a civilising tool that results in cultural colonisation (Alfonso, 2001, p. 55). Said (1993) confirms this claim as he says that the author's:

... choice of one mode of writing from among many others and the activity of writing as one special mode among many others, and the activity of writing as one social mode among several, and the category of literature as something created to serve various worldly aims, including and perhaps even mainly aesthetic ones. The focus in the destabilizing and investigative attitudes of those who work actively opposes states and borders on how a work of art, for instance, begins as a work, begins from a political, social, cultural situation, begins to do certain things and not others.(1993, pp. 315-316)

Said (1993) analyses the fiction of British and French canon with an aim to shed light on the cultural interplays between literature and empire. To achieve this aim, Said has chosen the novel because it plays an important role in "the formation of imperial attitudes,

references, and experiences," and it has "also become the method colonised people use to assert their own identity and the existence of their own history" (p. xii). This confirms what we signaled before that Said studies both, colonialist's literature and what he calls literature of opposition and resistance (Hamadi, 2014, p.42).

In *Culture and imperialism*, Said (1993) indicates that the novel works as an aesthetic accompaniment to imperial expansion (Ashcroft & Ahluwalia, 2001, p.98) reinforced by a "structure of attitude and reference" which Said (1993) defines as:

...the way in which structures of location and geographical reference appear in the cultural languages of literature, history, or ethnography, sometimes allusively and sometimes carefully plotted, across several individual works that are not otherwise connected to one another or to an official ideology of empire.

(p. 52)

Said's definition of structures of attitude and reference describes the "distinct cultural topography" in the metropolitan cultures. Said adjusts this term from Raymond Williams' "structures of feeling" (ibid, p.53). Williams (1977) coins this term to describe a practical social consciousness, which is distinguished from official consciousness and refers to "what is actually lived" actively in real relationships (as cited in Zhaoguo, 2013, pp.16-17). Said (1993) remarks that this structure relates principally to the "geographical imagination," where themes such as sustained possession, unknown spaces, and unacceptable human beings, fortune-enhancing or fantasised activities like emigration, money making, and sexual adventure are associated with empire (p.64). For this reason, Said deems that these references are retained so as to produce attitudes to rule, control and

profit from the colonies. This ultimately leads to his conclusion that European novels as cultural forms consolidate, refine, and articulate the authority of the social and historical status quo (Zhaoguo, 2013, p.17). Said (1993) emphasises these “Structures of attitude and reference” through an extended analysis of several nineteenth- and early twentieth-century European novels such as *Mansfield Park* in which Said discovers the writers’ consistent concern in connecting the “socially desirable, empowered” metropolitan space and the peripheral colonies conceived as “desirable but subordinate” (p. 52).

He writes:

This crucial aspect of what I have been calling the novel’s consolidation of authority is not simply connected to the functioning of social power and governance, but made to appear both normative and sovereign, that is, self-validating in the course of the narrative. This is paradoxical only if one forgets that the constitution of a narrative subject, however abnormal or unusual, is still a social act par excellence, and as such has behind or inside it the authority of history and society. There is first the authority of the author – someone writing out the processes of society in an acceptable institutionalized manner, observing conventions, following patterns, and so forth. Then there is the authority of the narrator, whose discourse anchors the narrative in recognizable, and hence existentially referential, circumstances. Last, there is what might be called the authority of the community, whose representative most often is the family but also is the nation, the specific locality, and the concrete historical moment. Together these functioned most

energetically, most noticeably, during the early nineteenth century as the novel opened up to history in an unprecedented way. (Said, 1993, as cited in Zhaoguo, 2013, pp.16-17)

These structures that exist in novels have four consequences. First, the organic continuity between older narratives that has no relation with empire and the new ones which are explicitly related to imperialism in their conscious or subconscious support for imperialism such as early *Mansfield Park* and later *Heart of Darkness*. Second, the novel's role in the consolidation and extension of the perceptions and assumptions is about the centrality and even the universality of the British values and attitudes. This accounts for the undisputed dominance of the British Empire despite France's intellectual institutional superiority. It is the British novel which, during the nineteenth century, stressed the portrayal of Britain as the imperial centre as Said (1993) states that the novel aims to "keep the empire more or less in place" (p.74). Third, the mere acknowledgment of nineteenth century novelists of the globalised view of the British overseas expansion. Fourth, these structures are found nowhere outside novels (Ashcroft & Ahluwalia, 2008, pp.88-89).

On the other hand, as the novel of the colonialists' literature gives greater support to imperial activity, it was simultaneously influenced by imperialism because, in Said's view, without empire "there is no European novel as we know it and, if we study the motives giving rise to it, 'we shall see the far from accidental convergence between the patterns of narrative authority constitutive of the novel on the one hand, and, on the other, a complex ideological configuration underlying the tendency to imperialism'" (Said, 1993, pp.69-70).

Another significant point Said makes is that not the novel – or the culture in the broad sense – which 'caused' imperialism, but that the novel, as the representation of high culture, and imperialism are unthinkable without each other (ibid, pp. 69-70).

We may come to a conclusion that all the three variables: culture, imperialism and literature are mutually influencing one another. The imperial culture of the western countries paved the way for imperial practice so as to be justified and accepted. On the other hand literature specifically the novel popularised the Anglo-centric empire which led to its expansion. Meanwhile the novel witnessed a form of reconstruction and modification due to the impact of imperial forms and themes.

8. Contrapuntal Reading Adopted by Edward Said in his Analysis of the Literary Works

Edward Said (1993) adopted a distinguished method in the analysis and interpretation of literary texts. He called this method "contrapuntal reading", a term that was coined by him, which means "a form of 'reading back' from the perspective of the colonised, to show how the submerged but crucial presence of the empire emerges in canonical texts" (Ashcroft & Ahluwalia, 2008, p.89). Therefore, Said (1993) incites to read those works, not univocally but contrapuntally, with a simultaneous awareness both of the metropolitan history and of those other subjected and concealed histories against which the dominant discourse acts (p.51). Doing so will reveal so many hidden messages and unexpected profound implications. In *Culture and Imperialism*, Said applies this method to analyse basically well-known western novels that are mainly related to imperialism, such as Joseph Conrad's *Heart of Darkness*, Jane Austen's *Man's Field Park* and Albert Camus' *The Stranger*, though he borrowed it to analyse even opera for example Giuseppe Verdi's opera *Aida*. His central intention behind its implementation is to identify the nature of the interrelations between European culture and imperialism (Ashcroft & Ahluwalia, 2008, p 89). Said (1993) points out that contrapuntal reading means "reading a text with an understanding of what is involved when an author shows, for instance, that a colonial sugar

plantation is seen as important to the process of maintaining a particular style of life in England" (p. 66).

In colonial discourse, the colonised people are portrayed as cannibals, uncivilised and inhuman compared to the west. The marginalisation and ignorance of the perspective of those colonised oppressed people ignited Said to read contrapuntally by bringing their perspective from the margin into the center (Armand, 2007, p.34). More importantly, this method is a significant contribution in the field of postcolonial and cultural studies as it assists in highlighting the interrelation between western culture and imperialism (Said, 1993, p.33).

The idea for contrapuntal reading came from Said's admiration for music and specifically to the Canadian pianist Glenn Gould who 'exemplified contrapuntal in his ability to elaborate intricately a particular musical theme performance (Robbins et al., 1994, p. 21). What Said particularly venerated in Gould was the element of invention and, "the finding of a theme and developing it contrapuntally so that all of its possibilities are articulated, expressed and elaborated" (Said, 2006, p.128). Similarly, contrapuntal reading is a technique of theme and variation by which a counterpoint is established between the imperial narrative and the post-colonial perspective, a 'counter-narrative' that dives deeply so as to expose the imperialistic intentions and attitudes of canonical texts "(Ashcroft & Ahluwalia, 2008, p.90). As Said (1993) claims:

In the counterpoint of Western classical music, various themes play off one another, with only a provisional privilege being given to any particular one; yet in the resulting polyphony there is concert and order, an organized interplay that derives from

the themes, not from a rigorous melodic or formal principle
outside the work. (p.51)

Conclusion

To conclude, it is quite safe to say that Edward Said was a pioneer of post-colonial theory despite his denial of belonging to any. His works, interviews, and attitudes all initiated and intensified post-colonialism, especially his *Orientalism* in which he objects the binary opposition of Occident and Orient. More importantly, he was obsessed with cultural studies for which he devoted a plethora of works among which is *Culture and Imperialism*. This latter is the most significant one since it is an extension of *Orientalism* in scope and involves a demonstration of the indispensable connection between the imperial enterprise and cultural ideologies in an innovative way. Furthermore, Said explores the different functions performed by different forms of culture coupled with a contextualisation of those functions in the literature of the coloniser so as to justify his conclusion that culture acts as a prompter to imperialism. As a matter of fact, Said adopted a contrapuntal method of analysis so as to uncover what he calls the 'structures of attitude and reference' found in the novels which are meant to intensify the unjust references to the colonised people and validate the attitudes held against them. Thus, they are the fuel that keeps empire intact.

Chapter Two: A Selection of Literary
Works analysed by Edward Said in
Culture and Imperialism

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Introduction

As our current study aims at analysing the literary works existent in *Culture and Imperialism*, we have purposefully opted for the three most significant novels discussed by Edward Said: *Heart of Darkness* by Joseph Conrad (1902), *Kim* by Rudyard Kipling (1901) and *The Stranger* by Albert Camus (1946). Therefore, in this chapter, we will provide a thorough overview of the three works respectively, mentioning: the biography of the author, the plot summary, themes and characters.

1. Heart of Darkness by Joseph Conrad

1.1. A Brief Biography of the Author

His full name is Jozeph Teodor Konrad Korzeniowski. He was born on the 3rd of December 1857 in Berdyczew, Podolia, and then part of the Russian Empire (now Poland). At that time, his home country was under the triple control of Russia, Germany and Austria and it is worth noting that out of this experience, Conrad's skepticism about imperialism grew. He was raised in a patriotic family which led his father to participate in an unsuccessful revolution the result of which was his exile to the north of Moscow. His wife persisted on accompanying him in his exile along with her son, yet she could not bear the hardships and died when Conrad was seven. Likewise, his father's health deteriorated and he died after their return to Poland when Conrad was eleven. Conrad was impressed by his father's patriotism, chivalry and courage, a fact which is shown in the qualities of some characters of his novels. After being an orphan, his maternal uncle, Thaddeus Bobrowski,

took care of him. Being an aristocratic Polish, Conrad had a western background and he spoke and read mainly in French. Nevertheless, his father's admiration of English literature, being a poet and a writer, appealed him to read Dickens and Shakespeare in translation. Throughout the readings Conrad made in his childhood, he developed a dream of being an adventurer; therefore, in 1872 he dropped school and begged his uncle to let him be a sailor. He ultimately obtained his consent at the age of seventeen despite his family's reluctance. As such, he travelled to Marseille and spent four years leading the adventure of his life at sea and land. In his second voyage, he engaged in some unethical practices in Latin America, facts that were reflected in his great novel *Nostramo*. Besides, he helped the smuggling of guns in Marseille for the Spanish Carlists and he made a love affair with a Basque adventurer after which he attempted to suicide. All these events provided basis for his *The Arrow of Gold* (1919). Conrad's conversion to writing in English started by his transfer to the British navy where he taught himself the language and spent the next fifteen years rambling at the sea and promoting in his career rank to be a captain. He travelled to various places including the Far East, India and Australia which were utilised as settings for his stories. He became a British citizen in 1886 and he could not hide his fascination by the English language which he chose over French. After his travel to the Belgian Congo, his health was severely affected and he seized sailing especially after his marriage in 1896 with an English girl who was sixteen years younger than him. This journey to the Congo which ended his career as a sailor formed the basis for his *Heart of Darkness* later which made him a popular artist. He produced about 31 books and many letters *The Nigger of the Narcissus* (1897), *Lord Jim* (1900), and *Typhoon* (1903), *Under Western Eyes* (1911), *The Secret Agent* (1907), *Nostramo* (1904), *The Shadow-line* (1917), *Victory* (1915), *Chance* (1913) and so on. He passed away because of a heart attack when

he was writing his last novel about Napoleon's return from Elba (Mae-Jerelink, 1982, pp. 5-6-7).

1.2. The Context of the Novel

The novel was written in 1899 and it was first published in book form in 1902 (Mae-Jerelink, 1982, p.9). As mentioned earlier, the novel recounts Conrad's journey to the Congo. Since his childhood, he dreamed of visiting the blank space in central Africa where the Congo River flows. Unfortunately his childhood fantasies of exploration and adventure in the area went into ashes after his discovery of the tragic reality of life that was taking place there under the control of Belgium (ibid, pp.7- 9). The novella can be said to be an autobiography of Conrad's tragic journey to the region. At that time, the European countries were competing for expansion in Africa especially England, France, the Netherlands, Portugal, Spain, and later Germany and Belgium (ibid, p.31). Their "scramble of Africa" started by King Leopold II of Belgium around 1880's who started to get interested in the Congo (the center of Africa) after knowing about the riches of the area whose space was 50 times larger than Belgium. This knowledge was given by Henry Stanley who worked vigorously to negotiate with the local chiefs of the Congo valley to sign treaties so as to grant Leopold II the control over the lands in 1882. Leopold II's pretexts for colonising the land were the civilising and uplifting reasons besides the church missionaries, who were eager to penetrate into the heart of Africa, that supported and strengthened his cause (Doyle, 1909, p. 7); however, he committed the most awful atrocities and torments one may imagine upon the Congolese (ibid, p. 24). More importantly, Belgium's economic problems were all solved owing to the exploitation of the country's resources especially ivory and rubber particularly after Leopold II regime domania in 1882 in which he declared that all the raw materials of the Congo Free State

were merely his own property. The inhuman abuses that were practiced called for world reactions and different efforts were made to improve the situation; despite all that, the Congo was annexed to Belgium on 15 November 1908 the opposition of socialists and liberals (Mae-Jerelink, 1982, pp.31- 32).

1.3. The Summary of the Novel

On the deck of the Nellie, the sun was setting as an unnamed narrator along with a group of people listen to the story of Marlow who retells the story of his voyage up to the Congo river. Marlow was fond of exploration and Africa with its large river presented a real motivation. To pursue his dream of visiting the heart of Africa, he sought to get the captancy of a steamer in Africa. He demanded the interference of his aunt who directed him to the wife of an administrator of a company which eventually hires him. As Marlow travels to Europe, he felt uneasy toward his employers, especially when the company's physician who examined him tried to frighten him that all those who travelled to Africa never returned back in an attempt to convince him to retract his decision. Even though, Marlow sails to Africa on a steamer in a trip that took him three months to arrive at " the mouth of the big river"; however, he heads to the Outer Station where he met the chief accountant who mentions Kurtz the man who is Marlow supposed to retrieve back from Africa. At the Outer Station, Marlow views indigenous people suffering who acted as labourers for the Europeans' projects in the area. After that, Marlow heads to the Central Station with sixty native porters and one white companion. On their way there, they confronted a drunken white man responsible for security on the road and the corpse of newly persecuted native. At their arrival at the Central Station, Marlow gets annoyed by the news of his steamer's damage. Again, Marlow's uneasiness aroused of all the people there: the Station Manager who pretended to be apprehensive for Kurtz's situation; the

brickmaker who was known as the Manager's spy, as well as the whites whom he called "the pilgrims". Marlow was stuck and he had to fix the steamer himself. After that, the Eldorado Exploring Expedition came led by the Station Manager's uncle. Marlow gets even more curious and eager to meet Kurtz. One night, as Marlow was lying on the deck of his steamer, he eavesdropped a conversation between the Station Manager and his uncle discussing the threat Kurtz represents for their profit and position. Based on their conversation also Marlow realises that Kurtz is the only white man in the Inner Station. Overwhelmed by his emotions, he revealed himself to them whereas the two men pretended not seeing him. The other day, the Eldorado Exploring Expedition went off. Having his steamer ultimately repaired, Marlow sails accompanied by the Station manager and a group of pilgrims. On their way upriver, Marlow reflects upon the wilderness and the mysteries of the jungle where belief is the only saviour of the individual from the impact of wilderness in an area of uncivilised prehistoric people. Fifty miles before they reach the Inner Station; they came across a pile of wood next to a hut preceded by a note "Wood for you. Hurry up. Approach cautiously" and a book entitled *An Inquiry into Some Pints of Seamanship* along with explanations. Then, as they were eight miles away from the Inner Station, they were forced to stop as the night falls since they have been told to be cautious. As the day breaks, a dense fog obscures the scene and a sorrowful cry was heard. The white passengers got alarmed and expected a suspected attack unlike the natives who remained self controlled and wished if they could eat the natives ashore as hunger turned them to cannibals. Few moments later; when the steamer sets off, it was attacked with arrows. The pilgrims started firing as well as the helmsman who was wounded to death. Finally, Marlow pulls the boat's steam whistle and the attackers fled. After the attack, some pilgrims assumed that Kurtz may be dead which raised Marlow's agony who feared not to be able to hear his voice. At this point of the narration of his story, Marlow senses some

skepticism in his listeners who, he believes, cannot get him unless they lived the experience themselves. Thus, he started to talk about Kurtz' affection for his Intended who he left in Europe. Besides, he reflects upon Kurtz' change in personality before and after his coming to Africa. A manifestation of this change is noticed in Kurtz's report to the International Society for the Suppression of Savage Customs. At the beginning of the report, Kurtz expressed the urgency to bring civilising forces to Africa; however, at the end of the report; obviously after the corruption of his principles and his surrender to the monster inside him, he wrote "exterminate all the brutes". Then, Marlow continues the narrative and describes his quick disposal of the helmsman's body. The Station Manager again tries to persuade them that Kurtz is dead and that they had to sail back to the Central Station. Marlow objects him and heads to the Inner Station where they were received by a Russian man, whom Marlow names as a harlequin due to his patched clothing, the one who supplied them with the wood and gave them directions in his book found in the hut. The Russian was glad to retrieve his book. He starts retelling his story to Marlow and insists on the influence of Kurtz in enlarging his mind. He proceeds to press Marlow to save Kurtz as quickly as possible since his lust for control and profit was uncontrollable to the extent that he threatened his fellow Russian to kill him if he does not give up to him the small amount of ivory he has. He asserts that Kurtz would not hesitate to kill anyone who does not please him. He made raids with his warriors in search for ivory, yet his health disappointed him at times. The Russian nursed him twice and took him back at other times. To Marlow's surprise, the brutality of Kurtz reached the point of ornamenting his hut with the skulls of persecuted natives (Kromer, 2010, pp. 4-5-6).

Kurtz was extremely ill that he was carried out on a stretcher by the natives. Marlow describes him as "an animated image of death carved out of old ivory". Fortunately, they left peacefully under the view of hundreds of warriors who were bid by Kurtz to go away.

A charming black woman appears and bid farewell to the steamer. The Russian told Marlow that she was Kurtz's Mistress. Aboard, a quarrel starts between Kurtz and the Station Manager who claims that Kurtz is not a successful manager. The Russian begs Marlow to preserve the reputation of Kurtz and Marlow agrees after all. As they were sleeping, Marlow gets up and checks Kurtz who disappears. Hurriedly, Marlow runs after him to find out that he crawled toward the bonfire of the natives. Marlow realises the danger of the situation, yet he succeeds in convincing Kurtz to come back to the steamer. The other day, the steamer gets ready to sail ahead to the Central Station. When Kurtz's Mistress appears again and utters words that provoke the natives to attack. Again, the steam boat's whistle saves them and the natives go away. Kurtz is in a tragic health condition and he feels his end approaching. He trusts Marlow for his documents. Shortly afterwards, Kurtz says his last words "the horror! the horror!". Marlow exists so as not to witness the man's end which is revealed few moments later by a native servant. On his turn, Marlow undergoes a serious tropical disease that nearly defeats him. His aunt nurses him till his recovery. After that, he feels a strong will to visit Kurtz' intended whom he finds still in grief for his loss. Having vowed to protect the reputation of Kurtz, he lies to his intended when she asks him what were Kurtz' last words by replying that he called her name as he breathed his last. By the end of the narration, the unnamed narrator sees the Nellie as it is heading to the Thames "into the heart of an immense darkness" (Kromer, 2010, pp. 4-5-6-7).

1.4. Themes

1.4.1. The Colonists' Greed for Material Gain

Through the narrative of Marlow, we can simply detect the discrepancy between the Western countries screaming slogans of the civilising mission and their real practices in the colonies. Marlow's experience in the Congo demonstrates clearly the Coloniser's original

reason behind colonialism; the greed and thirstiness for material gains. Kurtz, the main character, is an ivory trader who was working for a Belgium Company, saved no effort to collect immense amounts of ivory. He declared himself as a god over the natives and led them in raids in search of ivory (Song-Cun, 2017, p. 117).

He became obsessed with the possession of ivory declaring that its him but not the company which found it as he said to Marlow:

This lot of ivory now is really mine. The Company did not pay for it. I collected it myself at a very great personal risk. I am afraid they will try to claim it as theirs though. It is a difficult case. What do you think I ought to do-resist? Eh? I want no more than justice-no more than justice. (Conrad, 1899, as cited in Chrisman, 2003, p.34)

Besides this extreme selfishness, Kurtz was ready to kill the natives for the sake of ivory; he even did not hesitate to threaten his Russian Companion by killing if he refuses to give him his own ivory. Kurtz is an image of imperialism's madness for domination and wealth. His desire for fortune and authority got out of control and therefore he could not have been saved (Song-Cun, 2017, p.117).

1.4.2. The Dark Side of the Human Nature

Heart of Darkness helps uncover the dark side of the nature of the human. "Darkness" is prevalent throughout the novel either at the physical level including the setting of the narrative at the beginning and end aboard the Nellie; the darkness of most of the scenes like the one of the attack of the natives on the steamer that took place in the dark caused by fog and the black-skinned natives residing in the area or at the philosophical level. This latter refers to the ability or inability of the individual to resist his or her conversion to the

dark side of his or her nature when overwhelmed by wealth and power in addition to being away from civilisation. Kurtz, who initially came with good will and intentions to the Congo, failed to stop himself from transgressing the edges of sanity whereas Marlow managed to keep his self control and successfully escaped the effects of wilderness. The perfect example of Kurtz's insanity is his act of ornamenting his house station with human skulls. At his last, Kurtz uttered "the horror", "the horror" as he witnessed and practiced many horrors on the natives. He relinquished all his values and beliefs and surrendered himself to savagery which led to his downfall in the end (Song-Cun, 2017, pp.117-118).

1.4.3. The Disillusionment of Civilisation

Marlow's aunt supported her nephew to go to Africa to participate in the glorious mission of civilising the backward Africans which is the excuse behind which the Europeans justified their conquering Africa. Contrariwise, they used civilisation to enslave the Africans as did Kurtz who frightened them by rifles and bullets that were perceived as the thunder and lightning by the Africans. Then, Kurtz could gain even spiritual control over the poor natives who became loyal to his service to the extent to be ready to die for him. On the other hand, being brutal with the Africans, Kurtz lost all his civilised manners and ideals and converted himself into a savage creature yearning for profit and control. Thus, the idea of bringing civilisation to Africa was a failure since the Europeans aggravated the Africans' condition even more (Song-Cun, 2017, pp.118-119).

1.4.4. Race and Racism

Many critics classify Conrad's story as racist. It is obvious that racism and race in the European colonies play an essential role in building up the narrative of the story. Marlow relates colonisation primarily to the acts of racism in his often-quoted words: "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you

look into it too much." On the other hand, Conrad's use of the word "nigger", which is perceived with a pejorative connotation nowadays, shocks the modern readers ("A Study Guide for Joseph Conrad's Heart of Darkness", 2001, p.115).

1.5. Main Characters

1.5.1. Charlie Marlow

He is the protagonist and a central narrator in the novel. He is one of the five people in the ship in the Thames. He is a seaman who travelled around the world. Marlow is described as a typical European man who views the world in his way and as skeptical about the nature of the mankind and civilisation "Perhaps because of his journeys, perhaps because of the temperament he was born with, he is philosophical, passionate and insightful" (LitCharts, p.1). Despite his flaws, Marlow is portrayed as someone who attempts to overcome them and do what is right (ibid, p.1).

Marlow heads off into Africa where he sets himself for an adventurous experience under hire by unknown ivory company, yet his excitement comes to an end when he finds out that the company has settled there to gain economic privileges and spread European legacy. In this context, Foist remarks "They say they are 'emissaries' of light, yet what Marlow sees are "groves of death" (Foist, n.d.).

In his journey to the Congo River, Marlow believes in the goodness of mankind. Nevertheless, when he arrives to the African land, he is astonished by Kurtz' behaviours, realising the ugly side of the so-called European civilisation. Though he remains a good person of his own values, Marlow manifests certain changes in his mindset throughout the course of the story (ibid, n.d.).

He has seen the darkness in the world and can no longer look at the world with his rose tinted glasses. He realises that civilisation may be more of a lie than we like to think. He

admires Kurtz for accepting the true nature inside of himself instead of remaining tied to the roles in civilisation. (Foist, n.d.)

1.5.2. Kurtz

Kurtz settles in the Congo as an employee in a company of "unsounded methods" , to whom Marlow is sent to check on and retrieve from what he has turned up to be there. When Marlow arrives, he finds Kurtz dying of malaria. Kurtz' selfishness and brutality of gathering immense amounts of ivory seems to curse him. He is a good instance of the cruelty of imperialism and the Belgian exploitation of the Congo ("A Study Guide for Joseph Conrad's Heart of Darkness", 2001, p.113).

1.5.3. Kurtz' Intended

Kurtz, upon his death, he describes his "Intended" as a white lady living in London. When the story is about to wrap up, Marlow pays her a visit in her home to deliver Kurtz' message, but he lies and tells her that Kurtz' last words were her name ("A Study Guide for Joseph Conrad's Heart of Darkness", 2001, p.113).

1.5.4. The Narrator

The narrator of the story is also a character telling a story told by Marlow. He is thus referred to as the "frame narrator" since his narrative simply frames the main story linked to Marlow. Therefore, for the most part of the story is directly quoting Marlow. The frame narrator barely interferes to explain Marlow's nature and the crowd listening to him (ibid, p.114).

2. The Outsider by Albert Camus

2.1. The Author's Biography

Albert Camus was born in northern Algeria in a city called Mondovi, Annaba, in 1913. As Camus was one year old, his father was called to join the French in their fight in World War I and he died in 1914 at the battle of the Marne (Warsh, 1993, p.6).

After the death of his father, Camus' deaf mother moved out with her sons to the Algerian suburb of Belcourt. The inhabitants of Belcourt consisted of a mixture of French, Greeks, Spanish, Italians and Arabs. During his childhood, Camus spent most of his time in the streets of Algiers. He was an adventurous and a sociable kid (ibid , p.7).

Because of his teacher's guidance, young Camus became a model student in his school and received a scholarship to a high school in Algiers. In 1930, Camus suffered from tuberculosis which had changed his perspective of life. After high school, he studied philosophy at the University of Algiers while working in different unusual jobs. He wanted to become a teacher at the university (ibid, p.8).

Camus worked as a civil servant in the French Algerian government. He was hired in the section that issued driver permits and auto registrations, but he was fired as he did not stick to the required administrative writing style (ibid, p.8).

Because of his tuberculosis, Camus was unable to pass the medical exam necessary to be qualified; therefore, he did not receive his philosophy degree. He had then formed a theatre group in which he performed every role, including directing and acting (ibid, p.8).

In 1937, Camus' first book, *L'Envers et l'endroit* ("The Wrong Side and the Right Side") was published. It included recollections of his childhood in Belcourt. His first novel

that was entitled *La Mort Heureuse* (“A Happy Death”), which some consider a first attempt of *The Stranger* (ibid, p.8). In addition, Camus' major works include *The Stranger* (1946), *The Plague* (1948), *The Fall* (1957) and *Exile and the Kingdom* (1958); a volume of plays, *Caligula and three Other Plays* (1958), *The Rebel* (1954) and *The Myth of Sisyphus* (1955). In 1957, Albert Camus won the Nobel Prize for Literature. He died in a car accident on January 4th, 1960 (Patton, 2010).

2.2. Plot Summary

As simple as the story line of *The Stranger* is, there are certain debates over it. The story revolves around the main character of Meursault, a passive man, who does not judge the quality of actions. He does not reflect on his actions in the past or predict the outcomes in the future. Meursault shows interest only in the sensations of the present. His personal relationships are so unconventional that they intensify his conflict with the moral ideas of his society at the time (Warsh, 1993, p.13).

In Algiers, Meursault, a shipping clerk, receives the news of his mother’s death in a nursing house. Surprisingly, without showing any sadness about the event, he attends the funeral. Meursault's reaction seems to be unexpected and shocking for his society. The next day, Meursault as if nothing happened goes for a date with Marie Cardona, a young lady who used to work with him. They watch a film together and then go home and spent the night there (ibid, p.13).

The next day, Meursault's neighbour Raymond Sintes invites him to dinner. Raymond informs Meursault about how unfaithful his Arab girlfriend is and shows his deep desire of revenge. He requests Meursault to write her a letter which will push her to return back to

him; thus, that he can then humiliate her and break up with her again. Meursault, nevertheless, approves to write the letter (Warsh, 1993, pp.13-14).

The following weekend, Meursault and Marie return to go to Meursault's apartment and after a while they hear the sounds of a fight in the apartment of Raymond. Because of these sounds, a crowd of people has gathered at the door of Raymond's house. Meanwhile, Meursault after being asked to call the police, he collapses. As a consequence, another neighbour instead informs the police and as the policeman arrives to the scene, he finds that the girl has been beaten up by her boyfriend, Raymond. Meursault approves to be a witness in Raymond's behalf at the police station (ibid, p.14).

One day, the couple of Meursault and Marie decide to go together with Raymond on a trip to the beach, where they will meet Masson, Raymond's friend. Near the bus stop, when they intend to leave, Raymond points out two Arab men; he claims that one of them is the brother of his girlfriend. Raymond becomes anxious that these two men will seek revenge from him after beating the girl (ibid, p.14).

After lunch, Meursault, Raymond and Masson walk around and meet the Arabs, who seemingly have stalked them from Algiers. They all quarrel and Raymond gets slashed by one of the Arabs with a knife. After, the Arabs run away and Raymond gets treated by a doctor, the group of friends returns to the beach and encounter the Arabs again. Raymond tries to shoot the guy who stabbed him, but Meursault prevents him from doing so. The Arabs then disappear (ibid, pp.14-15).

Afterwards, Meursault and Raymond go back to Masson's house, but Meursault refuse to meet in there because it is hot and humid which makes him feel dizzy. Meursault decides to roam down to the beach by himself and cool off, but he meets one of the Arabs.

The two men fight each other again. The Arab eventually pulls out a knife, but as the sun blazes blind Meursault, he shoots the Arab to cause his death. Meursault does not stop there, he then shoots the dead body of the Arab four more times. Part one of *The Stranger* ends with the murder of the Arab. Meursault finally comes to realise that his deed will not be left without punishment (Warsh, 1993, p.15).

The second part opens with Meursault being in jail. Throughout the period of his imprisonment, Meursault is continually interviewed by both his hired court-lawyer and the magistrate. The lawyer wants him to express regret for his mother's death as well as for his crime. As Meursault informs the magistrate that he does not believe in God, the magistrate shows his fear at first (ibid, p.15).

Meursault's lawyer prevents him from speaking in his own defense, just when he can give brief statements. Other people are brought to the trial to testify, so Meursault attentively listens to them recalling his past actions. It seems that most of the witnesses are focusing on his previous behaviour at his mother's funeral. The prosecutor describes Meursault as being someone who is unable to show the most basic human feelings and as someone who acts as a dangerous predator to the society. Some people from his mother's nursing house are invited to testify. Apparently, Meursault's lack of action and his cold attitude turn against him. Meursault reluctantly justifies his murder of the Arab that it was because of the sun. He is subsequently found guilty and he was sentenced to death (ibid, pp.15-16).

Meursault, in his cell, starts thinking about his coming death and the possibility of fleeing. The chaplain pays Meursault a visit, attempting to make him admit his sin and the existence of afterlife. Unexpectedly, Meursault, for the first time, shows emotions as he rages and attacks the chaplain. The story ends when Meursault recognises that the universe

is both benign and indifferent and no one will care about his life or death. Meursault wishes that his execution would take place within a large, violent mob (Warsh, 1993, p.16).

2.3. Themes

2.3.1. Verdict of Death

One of the dominant themes in *The Stranger* is the conflict between the wishes of life and the desires of death. For Camus, most people only consider living the present day events without questioning their existence. Camus deems that our actions have never-lasting meaning. If our lives end, nothing will change and the universe will continue existing. Nevertheless, Camus sounds to alter his mind, in this context, that our actions are of a significant importance since they can influence other people's lives in a way or another (ibid, p.24).

2.3.2. Benign Indifference of the Universe

Our lives are short in comparison to the universe as a whole. Elements that contribute to our worldly pleasures like the sun, water and earth can turn to be harmful. These natural powers do not care for us because they are neither good nor evil. They are always there even after our death. This philosophy implies for the non existence of a creator, God. Therefore, Meursault embraces this philosophy and carries on living with his pleasurable and painful sensations, of sun, wind, of smells and sights. Nonetheless Meursault's inability to reflect beyond instant impressions drives him into a series of actions which alter his relationship to those sensations; for instance, in prison, he becomes disadvantaged from all privileges he enjoyed before such as sun, wind, smells and sights (ibid, p.24).

2.3.3. Irrelevance of Social, Religious or Philosophical Values

2.3.3.1. Ritual

Meursault is considered as an outsider as he puts his mother into a nursing home and he does not sob at her funeral. The society's rituals and behaviours developed through time play a big role in our lives defied by Meursault's indifference. Meursault could have faked his sorrow to make his ordeal easier (Warsh, 1993, p. 25).

2.3.3.2. Religion

Meursault is also treated as an outcast because of his disbelief in God and the existence of afterlife which leads him to be charged. His attitude is actually seen to set him into wrong actions, leaving him with no hope for life (ibid, p.25).

3.3.3. Love

Meursault's relationship with love is incomprehensible when we refer back to his actions. He insists on his love to his mother even though he puts her in a nursing home and does not show sorrow after her death. He also declares to Marie his inability to love her; still he would marry her if she wanted that. Camus says that love has nothing of priority for Meursault. The latter beholds human affection and its institutionalised representation as marriage, as fashioned by the social order and do not express how people really feel. In this novel, there are various types of love: Salamano's love for his dog and Raymond's love for his girlfriend. In spite of the immense emotions these characters demonstrate, they seem to be troubled with some anguish and involved in a kind of love and hate relationship. For some readers, Meursault's rejection to acknowledge love in his life is because he knows the pain endured in such relationship (ibid, p.25).

2.3.3.4. Justice

Justice is another theme in the novel. The notion of justice is firstly encountered in Part One as Raymond's revenge from his traitorous girlfriend and the Arabs' revenge from him as well. In Part Two, the idea of justice reappears during Meursault's trial. He is judged by people not for his crime of killing a human being, but mostly for his negative reaction after the death of his mother. Thus, his persecutor declares him guilty and as being dangerous for the society as he shows no remorse for murdering the Arab (Warsh, 1993, p.26).

2.3.3.5. Commitment

Meursault is described as someone who has no commitment to anyone or anything. He only commits to his personal relief and his own instant pleasures. He does not foresee the consequences of his deeds. His lack of commitment is illustrated in his relationship with Marie, Raymond and his mother (ibid, pp. 26-27).

2.4. Main Characters

2.4.1. Meursault

Meursault is the protagonist and the narrator of the story. He is a shipping clerk. He is an ordinary and solitary creature living his life moment by moment. He is the type of person who enjoys physical sensations. Experiences in Meursault's life, like the death of his mother, his relationship with Marie and his instable job, shape his personality. As readers, we learn almost nothing about Meursault's past, rather about his present. He continuously reveals disconnected attitudes toward others, which infuriates people though there are some people who seem to be impressed by his silence. Some readers refer to Meursault as a hero and a martyr for truth as he rejects to mask his true feelings. Therefore, he opens his arms to death for the sake of truth rather than conform to the society's

hypocrisies and lies. Meursault does not judge people rather he attempts to comprehend their actions. However, some people see Meursault as contradicting his own values when he accepts to write a letter to Raymond's girlfriend. He is also dishonest with the police when he lies about Raymond's violence with his Arab girlfriend because he abhors Arabs (Warsh, 1993, p.16-18).

2.4.2. Marie Cardona

She is Meursault's girlfriend and a former typist in his office. She shares some characteristics with Meursault such as her devotion to sensual pleasures though her standards are still ingrained in traditional principles like her belief in the institution of love and marriage. She never fails to understand Meursault's character and stays faithful to him even after his crime (ibid, p.19).

2.4.3. Raymond Sintes

Regardless of their differences, Raymond and Meursault are close friends. Meursault is a quiet and non judgmental person whereas Raymond is sadistic and violent. Raymond is the kind of guy who would take revenge from anyone who would harm him. Equally, if someone does him a favour and is nice to him as Meursault does, by writing him a letter to his girlfriend, he would be his friend (ibid, p.20).

3. *Kim* by Kipling

3.1. A Biography of Rudyard Kipling

Joseph Rudyard Kipling is an English writer whose ample writing on the Indian experience under the imperialistic rule of Britain was his signature. He was born on 30 December 1865 in Bombay today known as Mumbai. His mother was Alice Kipling and

his father was John Lockwood Kipling, who worked as a sculptor and pottery designer, became later the head of the Architectural Structure at Sir Jamestjee Jeejebhoy School of Art in Bombay. His parents considered themselves as Anglo-Indian thus Kipling undergone an identity crisis that he depicted in the characters of his works such as Kim the name of the protagonist and the novel subject to our analysis. Kipling's inspiration for his works came out of the life experiences and situations he went through, which make the detection of autobiographical instances pretty obvious (Triakha, 2013, p. 178).

As he was five, he was sent to England to live with the Holloways family at Southsea in order to get formal British education. Kipling suffered immensely in his foster house which he reflected in his *Baa Baa, Black Sheep*. After some time, he moved to the United Service College at Devon where he discovered his writing skills; consequently, he immortalised his life there in *Stalky & Co*. Besides, he met the girl Florence, a friend of his sister, whose character was depicted in the character of Maisie of his first novel *The Light that Failed*. After that, Kipling returned back to India where his father secured him the job of the head of the Mayo College of Art and also the Curator of Lahore Museum who was also a character in *Kim*. He also took the position of an assistant editor of the Civil and Military Gazette newspaper. His family used to go to spend a month each year at Simla hill station, the place that recurred in his works as it is the case of "Kim". Then, he moved to work for a bigger company "The Pioneer in Alahbab" and he continued publishing his works including short stories. In March 1889, he sailed to England where he published a novel

entitled *Naulahka* in collaboration with the American author Wolcott Balestier whose sister became Kipling's wife in 1892. He settled in America until the conflict between United states and United Kingdom over British Guiana. Hence, he displaced to England once again in 1896 and settled in Devon where he wrote his famous poem *The White Man's*

Burden. In 1907, Kipling was awarded the Nobel Prize in Literature. In 1910, he published his story collection *Reward and Fairies* that contains his famous poem *If* in which he manifested his support for British war against the Boers in South Africa. His son, John, died in 1915 as he was a member of the Irish Guard regiment in the First World War in France. Kipling mourned his son in two works: a poem and a play entitled as *My boy Jack*. He died at the age of seventy due to a duodenal ulcer leaving a legacy of great works for generations to entertain (Trikha, 2013, pp. 178-180).

3.2. The Context of the Novel

Kim was published in 1901, a period of prosperity of the British Empire which expanded overseas. In this respect, Crowe (2008) says

The British empire of the 19th century had many lands across the world under its "protection". The Age of Imperialism contained many different backgrounds and nationalities. The reason some participated in imperialism was to follow the Great Commission and become missionaries throughout the world. For others it was economic reasons. The British first came in contact with India and other parts of Asia through trade. (p. 1)

Being originally from England, Kipling believed in the Great Mission and supported British imperialism through his works especially in his well-known poem *The White Man's Burden*. Similarly, *Kim* was a reflection of the British rule in India whose characters whether British or Indian held the belief that Britain is the suitable ruler for India such as the Indian character Hurree Babu who was described by Kipling (2005) as someone who "loved the British Government – it was the source of all prosperity and honour, and his master at Rampur held the very same opinion" (p.190). Kim as the protagonist of the novel represents a metaphor of the British rule in India being smart, quick-witted as well as an

adaptive boy who discreetly blends in the complex make up of the Indian culture. Therefore, *Kim* can be regarded as a propagandist novel to British imperialism (Tadić, 2014, pp.26-27).

3.3. The Plot Summary of *Kim*

The events of the novel are set in British India in the period between 1880s and 1890s. It starts by introducing Kim who was a thirteen year old child whose origins are Irish. He lost his parents early in childhood and was raised by an opium den keeper in Lahore city. Kim could adapt to the culture of the Indian people and speak their language; thus, he becomes known as the Friend of All the World. At the Lahore Museum, Kim meets a Tibetan Lama who was asking the curator about the River of the Arrow which he believed- being a Buddhist- that Buddha shot an arrow in the air. Once the arrow landed, a river emerged, which was claimed that it brings Enlightenment. The Lama never gives up his search despite the hardships and the insufficient amount of knowledge that would help the reach of the river. As Kim hears that the Lama is alone in his journey, he accepts to join him as his Chela (disciple). Before they set off, Kim informs his friend, Mahbub Ali, of his decision. He then asks him to send some documents to an English man in Umballa. At the very same day, two strangers showed up in the house of Ali which urges Kim to leave hurriedly with the Lama who is totally ignorant of all his plans ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

Kim and the Lama take the train where they meet a farmer and his wife along with other characters who represent the variety of cultures in India. Upon their arrival to Umballa, Kim invisibly delivers the documents of Ali to the Englishman whom Kim figures out that he is a colonel in the army as he eavesdrops them talking about the potential war in the north. Kim also realises that the documents of Ali are related to this concern (ibid).

The next day, Kim and the Lama advance in their quest of the River in Umballa. As they proceed on foot, Kim and the Lama come across a headman of a village who invites them to spend the night with him and he calls the priest to join them. To impress them, Kim pretends to be a fortune-teller who predicts a war that will happen in the north, drawing on the information he overheard from the Colonel. Among them, there is an old Indian soldier who fought on the side of Britain during the Indian mutiny (1857). This man started to doubt Kim's prophecy till Kim convinces him by giving a true description of the Colonel. Fascinated enough by Kim's talent, the old soldier accompanies them to the Grand Trunk Road the next morning. As they walk, the Lama tries to interest the old soldier in the River which is the source of Enlightenment and purification from sins ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

Finally, they arrive to the Grand Trunk Road which connects East Calcutta, East Bengal and Agra. Along the road, Kim keeps watching the different kinds of people. By this scene, Kipling aimed at showcasing the diversity of cultural groups of India in order to provide his British and American readers with a clear image of India. On the other hand, the Lama constraints himself from the worldly materials and encloses himself in the spiritual mysticism (ibid).

As late evening, Kim and the Lama pass by a covered carriage in which there is a rich widow woman from Kulu (the north of India) travelling southward in a visit to her daughter. Kim uses his keenness and sense of humour so as to attract the lady who invites to offer them shelter and food, especially after she knows that the Lama is a holy man. She asks him to pray for her to have plenty of grandsons in the future (ibid).

After a long way, the group decides to rest. Nearby, an English army regiment camps. Kim notices their planted flag- a green one with a red bull – this flag reminds him of the

prophecy of his father of the red bull in a green field which is the sign of Kim's rescue from his misery. Kim slips into the camp interior where he is caught by two priests: the Protestant Chaplain Mr Bennet and a Catholic Chaplain Father Victor. This latter searches the documents that Kim is carrying in his pouch which indicate that he is not a Hindu, yet a son of the Irish Kimball O'Hara with whom he claims that they had been in the same regiment. The priests refuse the state of Kim as a homeless beggar and together go to talk to the Lama to inform him that they will take care of Kim by themselves. The Lama sees no point in keeping Kim from getting a better life and decides to pursue his search for the River alone despite Kim's unwillingness to leave him ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

So as not to run away, Kim was put under the watch of a drummer boy who maltreats him to the extent that he beats him; however, Kim successfully sends a letter to his friend Mahbub Ali, telling him his situation and begging him for help to get rid of school. After few days, the Lama sends a letter, informing that he will pay for Kim's education at the Catholic School of St. Xavier. Kim could not bear the thought that the Lama is on his own without him begging and assisting him (ibid).

Upon receiving the letter, Mahbub Ali arrives to call on Kim whom he attempts to convince that school is the best option for him to get the pride of being a Sahib which is "(in India) sir; master: a term used of respect, especially during the colonial period, when addressing or referring to a European" (Sahib, n.d). Then, Colonel Creighton shows up- the man to whom Kim delivered the message of Mahbub Ali once in Umballa. He increasingly becomes impressed by Kim's talent which will enable him to be a spy. Hence, he goes with Kim to Lucknow, where St Xavier is, and starts asking him questions which imply his interest in him to get prepared for this particular job. More importantly, Kim meets the

Lama who informs him of his readiness to fund his education and that he is staying in Jain temple in Benares. The Lama pretends to be straightforward and cold, yet, his voice betrayed him ("A study Guide for Rudyard Kipling's *Kim*", 2016).

A year later, school finishes and the summer holidays starts. Kim spends it on the road although Creighton refuses that. Kim disguises in the form of a Hindu beggar when he ultimately meets Mahbub Ali. This latter appoints him as his assistant for the moment. They start conversing frankly as Kim tells Mahbub that the documents he transported that time had a relation with the war in the north. Both of them recognise the fact that Mahbub Ali is a spy for the British government as part of what is called the Great Game and that Creighton is preparing Kim for the very same job (ibid).

As they return to Mahbub's household, Kim pretends to be a servant and sleeps in the horse camp where he hears two strangers planning to kill Mahbub. He quickly warns his friend whom he saves for the second time (ibid).

To sharpen his skills, Kim is sent to the home of a jewel dealer, Lurgan, a member of the Great Game as well, who masters hypnosis and disguise. He, together with his servant boy, instructs Kim in different skills including mind games and quick observation and judgment.

At Lurgan's house, another member of the Great Game shows up, the Babu, who is satisfied with Kim's progress in his training. They return together to Lucknow. The Babu presents a box filled with pill bottles as gift to Kim, which may be useful for his disguise one day (ibid).

Kim passes his second year at school with great success. He didn't even waste the holidays; in summer holidays he was an assistant to Mahbub Ali; whereas in Christmas

holidays he persists in his training with Lurgan Sahib ("A study Guide for Rudyard Kipling's *Kim*", 2016).

When Kim is sixteen, Mahbub Ali and Lurgan Sahib view that Kim is equipped with the necessary knowledge and skills to pursue his career as a spy and they persuade Creighton to discharge him from school. After quitting school, Kim is taken by the two men to a blind sorceress and a prostitute, Huneefa, who paints some charms and rituals so as to protect him in his mission. In addition, they equip him with all the necessary tools for his trip and they inform him of the secret code of their network "Son of the Charm". Mahbub Ali suggests that it is better for Kim to be reunited with his friend the Lama for more protection and disguise ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

Now, Kim, dressed up in the form of a Buddhist priest, encounters a problem of identity crisis and starts questioning himself "who is Kim?" Kim heads to meet the Lama in Benares. On his way, he encounters a Punjabi farmer who is misled by Kim's dressing considering him as a holy man and begs him to help cure his son. Kim heads to the farmer's house and gives him medicines from his kit that the Babu offered him before. Then, he heads to the temple where the Lama resides filled with joy and excitement to be reunited with his friend and to proceed their pursuit for the River of the Arrow. The Lama shows Kim a picture of the Wheel of Life that he has painted himself. He carries the picture all the time so as to remind him of not falling a prey to the cycle of life that would distract him of his ultimate target, Enlightenment (ibid).

On the train, Kim incidentally can spot a member of the Great Game who is in a bad health condition and is chased off. He uses his disguise skills to turn him into a Saddhu- a sector of ascetic priests. The Lama, astonished by Kim's action, thinks that he uses charms

and spells to do that and advises him to do that only for spiritual and noble reasons. Kim is hurt by the Lama's judgment on him ("A study Guide for Rudyard Kipling's *Kim*", 2016).

They arrive at the Kulu woman's house where the Babu was waiting for Kim in the guise of a Hakim (doctor). The Babu explains to Kim that he is in a mission and requires help from him. This mission is rooted back to the message that Kim delivered to Creighton from Mahbub Ali years ago which has a relation with a war in the north. The Babu explains that the five kings of the north ruling the regions bordering British India are allying with Russia against Britain and in this mission the Babu is expected to track back two suspected Russians who pretend to be goat hunters in the northern hills and strip them of their documents before they can be delivered to the enemies. Kim and the Babu successfully convince the Lama to travel northward (ibid).

The three companions reach the north lands where the wet weather and the hilly terrain are hard for Kim to handle in contrast to the Lama who is thrilled to be in such an intimate environment. Meanwhile, the Babu is running after the two Europeans; one is Russian and the other is a Frenchman. He finally decides to reveal himself to them as an emissary from the Rajah of Rampur. He welcomes them warmly and offers his help to guide them toward Simla in order to deviate them from their true destination and take over the documents from them. The Babu reaches Kim and the Lama who seems very occupied by his Wheel of Life. One of the spies asks the Lama to sell it for him, however, the Lama objects. The spy advances to take the paper by force causing a tear in it. The Lama gets angry and threatens the spy who is agitated by his words and hits him in the face. In revenge, Kim runs quickly and beats the spy. The spy servants escape quickly carrying the luggage with them since they- as Buddhists- believe that hitting a holy man is a curse. Now, the Babu is with the spies while Kim runs after the servants to deceive them to take the luggage. He

could convince them to hand him over the luggage since it belongs to two cursed men. Then, he heads to Shamlegh village to find shelter in a woman's house whom the Babu knows. The married woman has seemingly tried to seduce Kim even though he was a man of religion ("A study Guide for Rudyard Kipling's *Kim*", 2016).

By now, the Lama is very upset by his failure to hold his emotions and he falls ill. He spent the time of his illness meditating over the reason he did so. He starts to think that his surrender to his desires to come back to the hills made him submit to his emotions and passions which really take him away from his holy quest that is Enlightenment. Thus, he demands to be taken back to the south to resume his search for the River of the Arrow (ibid).

Despite Kim's repel to the woman of Shamlegh's attempts for seduction, she offered a stretcher for the Lama to carry on in their voyage down and a good deal of food. Kim thanks her, gives her a kiss on the cheek and implies to her in a whisper that he is not a priest in fact (ibid).

The Lama who is ill and Kim who carries the important documents set off (ibid).

Eventually, Kim and the Lama arrive at the Kulu woman's house. Kim breaks down of fever for which the Kulu woman nurses him till his recovery. Kim is glad to have obtained a mother who replaced his lost one. As the Babu calls, he finds Kim in a good health and relieves him from the documents and travels to deliver them to the Colonel (ibid).

As the mission came to a successful end, Kim starts to question his being and belonging again and keeps asking "What is Kim?" Yet he now realises his existence and belonging to India as a spy for the British government and comes to a point of satisfaction upon his position in the world (ibid).

As Kim was sleeping during his illness, the Lama fasted for two days and nights to pursue his meditation. Then, he had a vision of him attaining to the Great Soul of the universe, however, he suddenly felt the urge to return to Kim and a voice told him where to find his River. The Lama found the River and plunged into it and he professed that he attained Enlightenment for both Kim and himself ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

3.4. Themes of the Novel

A myriad of themes can be extracted out of *Kim*. Some of them are:

3.4.1. Equality and Unity

The theme of unity and equality is prevailed in several instances throughout the novel. First, the instruction of the Buddhist Lama through which he teaches Kim that all humans are equal "To those who follow the Way there is neither black nor white, Hind nor Bhotiyal. We be all souls seeking to escape" (Kipling, 1901, as cited in Sale, 1978, p.215). Second, the Wheel of Life, as a representation of a Buddhist belief that all souls are subject to a cycle of rebirth and repetition from which the only rescue is Enlightenment, is another reference of the theme of equality and unity in the sense that all humans without exception are trapped into the Wheel. Moreover, the victorious ending of the religious quest of the Lama adds authenticity to the Buddhist belief of the equality and unity of humans. Third, Kipling attempts to demonstrate that imperialism made India combined together. This can be detected in the harmony between the members of the Great Game whose backgrounds are completely different. The Babu was a Bengali, Creighton was an Englishman, Lurgan Sahib was of mixed race and Mahbub Ali was an Afghan; however, their loyalty to the British Empire and their work as its spies united them. It is worth noting that Kipling made

both the British and Indian characters working on the side of British Empire which gives the impression of a unified British India (Kipling, 1901, as cited in Sale, 1978, p.215).

3.4.2. Imperialism

Kipling skillfully portrays the theme of equality and union; however, it is unavoidable that Indians were the ruled class whereas the British were the ruling class. Despite this fact, Kipling depicted the existence of Imperial Britain as totally fruitful. This is stressed through the Indian characters who are risking their lives for the goods of the British Empire ("A study Guide for Rudyard Kipling's *Kim*", 2016).

3.4.3. Orientalism

Edward Said defines Orientalism as:

a way of coming to terms with the Orient that is based on the Orient's special place in European Western Experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. (Said, 1979, p.1)

In *Kim*, Kipling emphasises the orientalist stereotypes when he refers to the Indians as Said (1993) states in his introduction to *Kim*: " Sikhs are characterised as having a special 'love of money' (p.150); Hurree Babu equates being a Bengali with fearful; when he hides the packet taken from the foreign agents, the Babu 'stowed' the entire trove about his body,

as only Orientals can" in contrast to their European counterparts who are represented as vigilant, smart and progressed people (Said, 1993, p.150). To exemplify, when Lurgan tried to hypnotise Kim, he started to repeat the multiplication tables he has learned at school as a way to confirm that knowledge of the British defeats the superstition of Asian people ("A study Guide for Rudyard Kipling's *Kim*", 2016).

3.3.4.4. Identity

Kim, being an orphaned Irish boy, was raised in Lahore where he showed a magnificent capacity to adjust his identity to the multicultural India to the extent that he was called "Friend of All People". However, upon his entrance to the British school he started to experience an identity crisis: being initially a member of the colonised people; yet, becoming a Sahib at the same time (ibid). Kim's identity crisis came to a resolution in the end. He decided to become a coloniser (Abu Bakr, 2009, p. 96).

3.5. Main Characters

3.5.1. Kim

He is the protagonist after whom the novel is entitled. He was born in Lahore. He lost both his parents very early: his mother died the time of his delivery and his father died during his childhood because of opium addiction. An opium den keeper kept him in her home. Kim possessed some features that made him opted for the role of a spy on the behalf of the British empire such as: the sharp wit, the power of observation, the charming talk as well as his deep attachment to tricks and pranks games. Furthermore, he owned such an impressive aptitude for adaptation into the Indian society; despite being white, that he was labeled "The Friend of All the World" ("A study Guide for Rudyard Kipling's *Kim*", 2016).

In the novel, Kim lives an adventure story that extended from his thirteen to seventeen years of age. These adventures include his travel with the Lama throughout India in the search for the River of the Arrow, his joining to the Xavier School for Sahibs where he was trained to be a spy, and his contribution in saving the British Empire from the Russian conspiracy with the Kings of the North ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

In several instances in the novel, Kim experiences an identity conflict which stems from his feeling of belonging to the Indians with whom he spent all his childhood and his shift to be a Sahib and to work in favor of the British government. At the end of the novel, Kim who felt previously as alienated developed an understanding that he belonged to everyone (ibid).

3.5.2. Mahbub Ali

An Afghan Muslim who acts as a friend and one a foster father for Kim. He was the one who used the appellation of "The Friend of All the World" for Kim. To the public, he was known as a horse trader, however in fact, he was a member of the spying network of British India known as the Great Game and it was him who discovered Kim's espionage predisposition as he entrusted him to send a secret message to Colonel Creighton as the first spying mission for Kim as a child. Later, Kim was taught by him in order to sharpen his skills in spying when he worked as his assistant during his holidays from school (ibid).

3.5.3. The Lama

Teshoo Lama is a holy man who is a follower of the doctrine of Buddha from Tibet. Throughout the novel, he is seeking to find the Holy River of the Arrow which he believes that it spouted where Buddha threw his arrow; thus, he comes to Lahore to look for the river where he meets Kim who becomes his disciple. His aim of such a quest was

Enlightenment which necessitates him to get detached from the materialised world as well as people. For this reason, he didn't contact with people unless to preach his Buddhist beliefs to them, yet, he failed to hide his emotion toward Kim ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

The Lama painted the picture of the Wheel of life that symbolises the cyclic nature of life which detains the souls from joining the Great Soul. The Lama strives to stress the detachment of his soul to the world by not surrendering to his emotions and desires; however, he cannot bear the scene of his dear painting being torn by the Russian spy so he gets angry and ready to start fighting. Thanks to this incident, the Lama starts meditation and reaches the Enlightenment he is aiming to get. Ironically, his attachment to Kim prevents him from joining the Great Soul and prefers to return and take care of him (ibid).

3.5.4. The Babu

His full name is Hurree Chunder Mookerjee. He is a Bengali anthropologist who is a member of the Great Game as well. He actively participates in the revelation and spoiling of the Russian spies plot to send the message to the northern allied kings with the massive assistance of Kim; putting him in his first official mission as a British spy (ibid).

3.5.5. Colonel Creighton

He is the chief of the British spy network of the northern borders of India. He invests in Kim's spying gifts and skills by providing him with the education and training needed to empower them (ibid).

3.5.6. Reverend Arthur Bennett

He is a Protestant chaplain who was a friend of Kimball O'Hara, Kim's father, in the Irish regiment. Kipling portrayed the man as a rough ignorant man assures Kipling's refusal of missionaries in India. More importantly, he is the one who discovered Kim's true

identity by searching in the documents hanged around his neck ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

3.5.7. Father Victor

He is Catholic chaplain of the Maverick Irish regiment of India who was quite interested to secure Kim a high education at St. Xavier School (ibid).

3.5.8. The Old Woman of Kulu

She is the rich widow woman that Kim and the Lama meet at the Grand Trunk Road. She was impressed by Kim's humouristic soul. She was so generous with both of the them that they relied on her at different occasions in the novel especially when Kim falls ill as she nurses him as if she were his real mother (ibid).

3.5.9. Lurgan Sahib

He is a member of the Great Game who acts as a tutor for Kim due to his disguise and hypnotism mastery (ibid).

3.5.10. The French Spy

He is the partner of the Russian spy who is in charge of delivering the secret documents to the enemies (ibid).

3.5.11. The Russian Spy

One of the spies along with the French who are in the same mission that of delivering the secret documents to the rebellious Kings of the north. He came into dispute with the Lama over his painting of the Wheel of Life. Kim and the Babu took advantage of the fight so as to secure the intended documents (ibid).

3.5.12. The Woman of Shamlegh

Her name is Lispeth; the woman who provides shelter and food for Kim and the Lama after their running with the documents of the spies. She tried vainly to seduce Kim who did not respond to her temptations ("A Study Guide for Rudyard Kipling's *Kim*", 2016).

Conclusion

On the light of the discussion of the three works and their authors, we may come to a conclusion that all of the three have certain criteria in common. First, all the three were written during the period of colonisation of the three host countries of the novels: Belgian Congo, British India and French Algeria. Second, the authors had close experiences with these settings that they reflected them in these literary products. In addition, these works awarded their writers a significant position in the world of literature. Besides, the three protagonists, Kurtz, Kim and Meursault, belong basically to the colonial people and share the experience of confronting an issue of their existence, feeling a sense of strangeness and a problem of identifying and categorising themselves. More importantly, we may notice the imperialistic interest and attitude of those authors which will be elaborated in chapter three with strict reference to Edward Said's perspective.

**Chapter Three: Analysis of the
Literary Works in *Culture and
Imperialism* by Edward Said**

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Introduction

In its basic concept, imperialism, within its orientalist skeleton, had been carried out from the European frontiers to the non-European territories, not only via physical settlements and direct colonial practices, but also through literary texts written by European figures about their colonies or ex-colonies in countries as India, Algeria, Syria and Australia.

Thus, this chapter will elucidate Edward Said's analysis of literary chef d'oeuvres like Rudyard Kipling's *Kim*, Joseph Conrad's *Heart of Darkness* and Albert Camus' *The Outsider*. Additionally, the depiction of cultural hegemony, imperial discourse and the alienation of the "other" as less comparable and sophisticated as the coloniser will be endowed in reference to Said's *Culture and Imperialism* to depict the West's endeavours to dominate and colonise through the literary utensil.

1. Analysis of *Heart of Darkness* according to Edward Said

One of the reasons to choose Joseph Conrad is Said's fondness of the analysis of his works, making him the focus of his doctoral dissertation, entitled as *Joseph Conrad and the Fiction of Autobiography*. He continued writing about him in his later works such as *Reflections on Exile* in which he notes that Conrad acts as his *cantus firmus*. Unsurprisingly, the selection of Conrad comes out as a mark of parallels between both writers: the resemblance of their biographies as writers who had to express the effect of exile on their detached identities, the choice to write in another language, English, rather

than their own and both Conrad and Said had drawn connections between violence and culture, language and power, narrative and domination (Gutorow, 2008)

1.1. Imperialism in *Heart of Darkness*

At the beginning of the book, Edward Said makes reference to a passage in *Heart of Darkness* in which Marlow contemplates about the idea of imperialism and tries to justify and redeem the motive behind it (Ashcroft & Ahluwalia, 2001, p. 90). The passage is:

The conquest of the earth, which mostly means the taking it away, from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea- something that you set up, and bow down before, and offer a sacrifice to... (Conrad, 1899, as cited in Said, 1993, p.vii)

Thus, in the same vein, Said (1993) comments that Conrad sums up two connected sides of imperialism: the idea behind it which depends on the power to seize lands coupled with its undisputable consequences and its practice which conceals and disguises the idea by creating a justified way of authority that is imposed in the relation between the victim of imperialism and its executioner (p. 69). Said further explains that such an argument is to be missed if "we were merely to lift it out of *Heart of Darkness* like a message out of a bottle" (ibid, p. 69). Moreover, it is this very argument that shapes Conrad's narrative "as he inherited it and as he practiced it" (ibid, p.69). Furthermore, Said (1993) confirms the novel's redemptive role as he puts it: "This narrative in turn is connected with the

redemptive force, as well as the waste and horror, of Europe's mission in the dark world" (p.23). This latter quotation proves also Said's interest in the failures of the civilising mission because "Conrad *dates* imperialism, shows its contingency, records all its illusions and tremendous violence and waste" (Said, 1993, p. 26).

Said (1993) indicates how Conrad makes the reader view imperialism as a system in which the life in the subordinate realm and the dominant realm mutually influence each other as part of the *mission civilisatrice* (p. xix). He also explains how the imperial attitude is perfectly pictured in the novella (ibid, p. 22). For this purpose, he quotes Marlow's statement: "it is impossible to convey the life-sensation of any given epoch of one's existence – that which makes its truth, its meaning –its subtle and penetrating essence ... We live, as we dream –alone "(Conrad, 1899, as cited in Said, 1993, p. 23). He also reckons that Kurtz and Marlow's talk all manifest the imperial mastery and supremacy of "white European *over* black Africans and their ivory, civilisation *over* the primitive dark continent" (ibid, p. 29). Hence, *Heart of Darkness* consolidates the orientation of Africans and stresses the myth of the *mission civilisatrice*, as Said calls it (ibid, p. 30), in different instances by highlighting its good and evil plans when trying "to bring light to the dark places and peoples of this world by acts of will and deployments of power" (ibid, p.30).

Concerning imperialism, Said (1993) also considers that Kurtz, Marlow are both creatures of their time who cannot dare to admit that what they consider "as a non-European 'darkness' was in fact a non-European world *resisting* imperialism" (p.30). Likewise, Conrad as a creature of his time as well; a prisoner of his imperial belief, he could not conclude that imperialism had to come to an end despite his biting criticism of the imperialistic acts by which Europeans subdued the natives (ibid, p. 30). This is; therefore, the reason that makes Said (1993) regards Conrad as being imperialist and

simultaneously anti-imperialist "progressive when it came to rendering fearlessly and pessimistically the self-deluding corruption of overseas domination, deeply reactionary when it came to conceding that Africa or South America could ever have had an independent history or culture"(p. xviii). Such criticism of Conrad indicates Said's cautiousness with the author especially as he uses the excuse of him being in exile and an outsider "never wholly incorporated and fully acculturated Englishman" which obliged him to maintain an ironic distance in all his works (Said, 1993, p. 25).

Said (1993) also remarks that the novel's narrative ignores all the world outside imperialism which reveals the novel as an aesthetic form, written by the nineteenth century, serves the politics of imperial ideology whose epistemology is "inevitable and unavoidable" (p.24). Therefore, Conrad's Eurocentric view prevents him from acknowledging any other history or culture. Moreover, Conrad considers any attempt of opposition or resistance on the part of the natives proves the cruelty of the western power for which he cannot suggest any alternative (ibid, p. xviii).

Said (1993) stresses the necessity of not constantly blaming the West of the failures of the present. In the same vein, he states,

...blaming the Europeans sweepingly for the misfortune of the present is not much of an alternative. What we need to do is to look at these matters as a network of interdependent histories that it would be inaccurate and senseless to repress, useful and interesting to understand. (p.19)

Said (1993) demonstrates the imperial hegemony of the Europeans' intentions and activities in the journey of both Kurtz and Marlow (p.23). In this respect, Said further

notices the extension of the imperial hegemony to monopolise the entire system of representation as in *Heart of Darkness* in which Conrad gives himself the right to talk in the place of Africans, besides Kurtz, Marlow and the listeners on the deck of the *Nellie* (1993, p.25). Said also pinpoints to the imperialistic view of Conrad's world. "Independence was for whites and Europeans; the lesser or subject peoples were to be ruled; science, learning, history emanated from the West" (Said, 1993, p.24).

Said remarks Conrad's intention through the depiction of Kurtz's pillage adventure, Marlow's voyage up the river and the narrative itself to make the reader aware of the common theme that of the acts of imperial mastery in Africa (ibid, p.23). He further observes that Marlow's listeners act as representatives of the world of business at a specific time (1890s) and place to stress the fact that the business of empire which was individualistic and adventurous before had developed into the empire of business (p.23).

1.2. Two Visions in *Heart of Darkness*

In *Culture and Imperialism*, Said refers back to Conrad to illustrate the contrapuntal reading approach to *Heart of Darkness* (Hart, 2004, p.100). In the analysis of the novella, Said provides two visions as a response to Chinua Achebe's "An *Image of Africa*" debunking *Heart of Darkness*. (Sevensson, 2010, p.11) He says: "The form of Conrad's narrative has thus made it possible to derive two possible arguments, two visions, in the postcolonial world that succeeded his" (ibid, p.25) as a means to stress the novella's paradoxical quality as well as its invulnerability to a simple one-sided interpretation (Gutorow, 2008).

The first vision concerns the imperial enterprise. The view of official European or western imperialism of the world as a place of domination and control even after the

colonies' independence which they held as "not only markets but as locales on the ideological map over which they continued to rule morally and intellectually" (Said, 1993, p.25). In this course, Hart (2004) clarifies that this vision is omnifocal by which " Here Westerners tell a story to themselves about themselves, where their former colonies, now free from official domination, are the objects of Europe's imperial desires" (p.100). He further notices that the western desire is "a trace of the imperial past in the postcolonial present", the example of which is Said's quotation of Saul Bellow racial statement: "Show me the Zulu Tolstoy". (2004, pp. 100-101). Said puts forward that Conrad's first vision results in a change in the "the discourse of resurgent empire" which has a relation with the shift in the realm of high theory. Such theorists as Jean François Lyotard and Michel Foucault support the resurgence of imperial desire and oppose the narratives of emancipation. (Hart, 2004, p.101)

After years of support for anti-colonial struggles in Algeria, Cuba, Vietnam, Palestine, Iran, which came to represent for many Western intellectuals their deepest engagement in the politics and philosophy of anti-imperialist decolonisation, a moment of exhaustion and disappointment was reached. (Said, 1993, p.27)

Furthermore, Said (1993) clarifies that the Western intellectual's dissatisfaction with the narratives of emancipation is a part of their reminiscence for empire (as cited in Hart, 2004, p.101). This view also disregards the history of colonial territories and only over projects the history of the colonial period (ibid, p.102). As Said (1993) puts it, "...colonial undertakings were marginal and perhaps even eccentric to the central activities of the great metropolitan cultures" (p.35).

Contrarily, the second vision is contradictory, unsure and more aware of the contingency of the imperial enterprise (Hart, 2004, p.101). In this vision, Conrad sees his narrative as bound to a specific time and place neither unconditionally true nor unqualifiedly certain (Said, 1993, p.25). In addition, he considers imperialism as imperative for which there would be no other option. Moreover, Conrad's view that the colonised people are privileged given the imperial tutelage, besides his belief that they were incapable of independence made him unable to predict what would happen if ever imperialism ended (Said, 1993, p.25). Despite this fact, Conrad "permits his later readers to imagine something other than an Africa carved up into a dozens of European colonies, even if for his own part, he had little notion of what that Africa might be" (ibid, p.26). The second argument is, as Hart (2004) describes, "non-Eurocentric, non-totalising, and profoundly secular" (p.101). This argument also proposes an equal historical representation of both sides (Said, 1993, p.28). According to Hart (2004), Conrad intentionally puts aside his bigotry and admits the atrocious realities of the imperial mindset (p.101). To illustrate this second vision of Conrad, Said (1993) describes Conrad's narrators as typically reflecting witnesses whose reaction reveals their incomprehension of the European imperial acts; in spite of their Europeanism, they could not accept imperialism or consider it a routine thing, on the contrary, they question its credibility (p. 29). This illustration displays the contradiction between the mainstream and Conrad's imperial view. Such contradiction uncovers "how ideas and values are constructed (and deconstructed) through dislocations in the narrator's language" (ibid, p.29). In this context, Hart (2004) puts forward that Said comments

Conrad constructs an unstable, discrepant vision of imperialism
where things are not always as they appear or as Europeans

represent them, where other representations are possible. This vision permits us to see imperialism in all of its benevolent and cruel complexity, as an ensemble of historically intertwined but discrepant experiences. (pp.101-102)

Moreover, the actual discrepancy is prevailed through Marlow's language who "alternates between garrulity and stunning eloquence, and rarely resists making peculiar things seem more peculiar by surprisingly misstating them or rendering them vague and contradictory" (Said, 1993, p.29). More illustration of this discrepancy is the example in which Conrad compares the risk that the policeman encounters to the White men in the jungle, which turns out to be the same in London and Africa (ibid, p.29); therefore, with Conrad "We are in a world being made and unmade more or less all the time" (ibid, p.29).

1.3. Edward Said and the Examination of Literature of Opposition and Resistance to *Heart of Darkness*

In the first chapter, we made reference to the resistance culture which is elaborated by Edward Said who believes that as culture serves to prepare and encourage a society to colonise, it is also a great tool by which a society opposes and resists the coloniser (ibid, p.200). The role of resistance culture is best played by intellectuals from the colonised countries whose literature aims to "write back" or as Said called it "the voyage in" since these "Postcolonial writers bear their past within them- as humiliating wounds, as instigation for different practices, as potentially revised visions of the past tending towards post-colonial future" (ibid, p. 31). Thus, they feel committed to refute the judgments, led by colonial writers in their works, on their people by writing them back and *Heart of Darkness* is no exception. Said examines postcolonial writers' works by which they

responded to Conrad's highly-esteemed masterpiece. First, *The River Between* by Ngugi Wa Thiongo who replaces Conrad's Congo river by the Honia river

which meant cure, or bring-back-to-life. Honia river never dried: it seemed to possess a strong will to live, scorning droughts and weather changes. And it went on the very same way, never hurrying, never hesitating. People saw this and were happy (Wa Thiongo, 1965, as cited in Said, 1993, p. 211).

Such description of the Honia River contrasts with Conrad's which is put in an "understated", "austere" way (Said, 1993, p.211). Second, *Season of Migration to the North* by Tayeb Salih in which the conversions he makes with regard to *Heart of Darkness* are explicit (ibid, p. 211). Such conversions include the river which is the Nile, a source of rejuvenation for its people. In addition, the voyage into the heart of darkness is reversed by the sacred hegira of the protagonist Mostapha Said, from a Sudanese village, being from Sudan, to the heart of Europe (ibid, p.211). Besides, the protagonist Said is a reflection of Kurtz whose even fence of natives' skulls is mimed in the books of that counterpart character (ibid, p. 211). Not to forget Chinua Achebe's rejection of Conrad's racism which he rewrites in some of his novels (ibid, p. 76).

2. Edward Said Analysis of *Kim*

Edward Said tackles the analysis of *Kim* in *Culture and Imperialism* in a chapter entitled the *Pleasures of Imperialism*. This very same chapter, he published in 1987 as an introduction to the Penguin edition of the novel (Paskins, 2017, p.7). As we signaled earlier, Said employed his innovative contrapuntal method of analysis for literary works and *Kim* is no exception. He perceives that this method enables us to interpret discrepant

experiences that co-exist and interact with one another and other experiences such as "the connection between coronation rituals in England and the Indian Durbars of the late nineteenth century" (Said, 1993, p.32). To exemplify Said clarifies that *Kim* manifests a discrepancy between the novel's position and contribution in the development of the English novel and the novel's representation of India with total exclusion for the development of the Indian independence movement which is not to be discovered without this method that interprets both experiences in relation to the experience of empire (ibid p, 32). Therefore, contrapuntal reading is useful in detecting the text's engagement and approval of the imperialistic structures and institutions (Ashcroft & Ahluwalia, 2001, p. 101).

Based on Said's analysis, certain ideas and features can be distinguished:

2.1. Two Insights in *Kim*

In *Kim*, Said's contrapuntal reading reveals two views. First, Kipling is writing "not just from a dominating viewpoint of a white man in a colonial possession, but from the perspective of a massive colonial system whose economy, functioning, and history had acquired the status of a virtual fact of nature" (Said, 1993, p. 134). The reason is that Kipling believed in the unquestioned absolute power of the British Empire (ibid, p.134). Second, Said argues that Kipling is a historical being of his time. When he wrote the novel, Indian and British relationship was changing as India was taking active moves toward independence such as the Indian National Congress in 1885 as well as the Indian Rebellion in 1857. Despite Kipling's neglecting the Indian resistance and opposition to the British rule, *Kim* remains a historical record that illuminates us of the shared British Indian history as it is "filled with emphases, inflections, deliberate inclusions and exclusions as any great work of art is, and made the more interesting because Kipling was

not a neutral figure in the Anglo-Indian situation but a prominent actor in it" (Said, 1993, p.135). Thus, contrapuntal reading aims at highlighting the novel's themes and structures that echoes the historical situations of that time (Ashcroft & Ahluwalia, 2001, p.101).

2.2. Imperialism in *Kim*

Said (1993) comments on the pro-imperial attitude that Kipling manifests in *Kim*. Though impressed by his spectacle description of India, Said reckons that Kipling's novels "depended on a long history of Anglo-Indian perspective, but also, in spite of itself, forecast the untenability of that perspective in its insistence on the belief that the Indian reality required, indeed beseeched British tutelage more or less indefinitely." (p.xxi). In this vein, Ashcroft and Ahluwalia (2001) comment that Kipling in *Kim* creates a propagandist view of India in which he manifests his strong belief in the worth of the British reign through a narrative that prevails the imperialist hegemony and sway in order to create a fictitious image of India for both the Europeans and Indians (p. 103). Said; furthermore, detects some imperialistic instances in the novel such as Kipling's reference to the Indian Mutiny, through the words of the Old Indian Soldier, as:

A madness ate into all the Army, and they turned against their officers. That was the first evil, but not past remedy if they had their hands. But they chose to kill the Sahib's wives and children. Then came the Sahib's from over the sea and called them to most strict account. (Kipling, 1901, as cited in Said, 1993, p. 147)

Not only he describes the Indians' Mutiny as madness, Said (1993) reckons, he also chose the character of the Old Indian Soldier who fought on the behalf of the British

against his people to intensify the British imperialistic cause and undermine the Indian nationalistic one (p.147). Moreover, he depicted this character as being highly respected by the British "Deputy Commissioners" and avoided any chance of him being considered as a traitor by his countrymen (Said, 1993, p.147). On the other hand, the Old Soldier describes the British reaction to the rebellion as "bent on "moral" action as calling the Indian mutineers "to strict account" " (ibid, p. 148). In addition, Kipling's imperialistic intentions are exhibited through the character of Mahbub Ali, who is originally Pathan, a member of the Pashto- speaking people of Afghanistan, NW Pakistan, and elsewhere, most of whom are Muslim in religion (Collins English Dictionary, n.d.), acts as Colonel Creighton's loyal assistant. He is represented as satisfied by the British rule despite the Pathans' historically recorded conflict with the British (Said, 1993, p.148). "The imperialist vision" of *Kim* is reinforced through the portrayal of the Europeans as being able to entertain a life of "lush complexity" in India (ibid, p. 159).

On the other hand, Said considers *Kim* as "a classical 'colonial' text, oversaturated with imperial ideology, because Kipling shows no possibility of anti-imperial resistance; the presence of empire seems natural, unquestionable, and eternal as the existence of air and water" (Kleinhofa, 2016, p.63). He exemplifies the Indians' surrender and approval of British rule in several situations such as Kim's ability to wander throughout India freely without any slight danger (Said, 1993, p.159). Moreover, the Kulu woman reflection after their encounter with the District Superintendent of Police trots: "These be the sort to oversee justice. They know the land and the customs of the land" (Kipling, 1901, as cited in Said, 1993, p. 148). The widow's praise of the European Superintendent is the way Kipling shows the Indians' endorsement for the British rule (ibid, p. 149).

2.3. Orientalism in *Kim*: Occident Supremacy VS Orient Inferiority

Edward Said presents his views in his thorough analysis of the novel which he interprets as racist and Orientalist (Aljohani, 2017, p.59).

Said (1993) claims that *Kim* when read by Indians would focus on Kipling's stereotypical views as racialist while American and European readers would focus on Kipling's affection for life in India (p.135). Thus, Said's contrapuntal reading of the novel reveals its emphasis on the dichotomy of Occident and Orient where this latter, treated as the "Other", is represented as a silent object that is unable to represent itself (Medrea, n.d, p.375). In this same course, Said (1993) illustrates Kipling's stereotypical presentation of Indians "just as he could not imagine an India in historical flux *out of* British control, he could not imagine Indians who could be effective and serious in what he and others of the time considered exclusively Western pursuits" (p. 153). To light such stereotypes, He gives the example of two characters: The Babu and Colonel Creighton. Although both of them are anthropologists, Kipling portrays the Babu as "funny, gauche, or somehow caricatural" despite his competence whereas Creighton is always taken seriously (Medrea, n.d, p.153). The reason for such distinction in representation is due to Kipling's racist attitude by which the Babu is excluded for not being white despite being "Lovable and admirable as he may be, there remains in the Babu the grimacing stereotype of the ontologically funny native hopelessly trying to be like 'us' " (ibid, p.153). Furthermore, Orientalism in the novel occurs as the Indian Mutiny was described, as we pointed earlier, by the native soldier as "madness" in which the white men called the rebellious into "strict account". Saying so, Said regards that "We have left the world of history and entered the world of imperialist polemic, in which the native is naturally a delinquent, the white man a stern but moral parent and judge" (ibid, p. 148).

Moreover, Said quotes diverse Oriental instances in *Kim* in which Kipling clearly stigmatises the Oriental as impotent inferior creatures. Such instances include Kipling's prejudiced statement "Kim could lie like an Oriental"(Kipling, 1901, as cited in Said, p.150). Later, he says "all hours of the twenty-four are alike to Orientals"(Said, 1993, p.150) or as Kim pays the train tickets to Umballa using the Lama's money instead of his, he keeps some for himself which Kipling describes as: " the immemorial commission of Asia" (ibid, p.24); then another racial instance is when Kipling says: "the huckster instinct of the East" (ibid, p.150) or when Kipling criticises Mahbub Ali's retainers who " being natives, had not, of course unloaded the two trucks in which Mahbub's animals stood among a consignment" (ibid, p.150); another example given by Said is Kipling's way of mocking the Orientals as Kim was able to sleep in the train despite its roaring from now and then all night so he " had all the Oriental's indifference to mere noise"(ibid, p.150); the camp breaking up was done: "swiftly –as Orientals understand speed- with long explanations, with abuse and windy talk, carelessly, amid a hundred checks for little things forgotten" (Said, 1993, p.150); Kipling associates Sikhs with " love of money" (ibid, p.150). The Babu, as they successfully strip the European agents of their documents, he "stows the entire trove about his body, as only Orientals can" (ibid, p.150). All these quotations Said uses to showcase the unjust Oriental stereotypes that Kipling emphasises in the narrative attributing to the natives the qualities of greed, impotency, carelessness and so forth.

Aljohani (2017) states that Said takes race as the deciding factor when considering the relation between coloniser and colonised in *Kim* (p.61). In this respect, Said (1993) proceeds,

The division between white and non-white, in India and elsewhere, was absolute, and is alluded to throughout *Kim* as

well as the rest of Kipling's work; a Sahib is a Sahib, and no amount of friendship or camaraderie can change the rudiments of racial difference. (pp. 134-135)

Moreover, Kipling believes in the superiority of his race that he stresses in different moments such as the moment when the Lama in chapter one turns to the British museum curator of Lahore where Kim met the Lama for the first time. The curator grants his spectacles to the Lama as a way to add "to the man's spiritual prestige and authority" (ibid, p.139). Such prestige is gained as he made recourse to the British knowledge in a way to display the supremacy of the British (Ghiasvand & Zarrinjooee, 2014, p. 1691); thus, "consolidating the justness and legitimacy of Britain's benevolent sway" (Said, 1993, p.139). Said also exemplifies Kipling's depiction of the supremacy of his culture by making the Lama unable to pursue his spiritual search for the River of the Arrow, despite his wisdom and goodness, without Kim's youth, guidance and wits (ibid, p. 139). The Lama confesses his need for Kim as he relates the parable of the young elephant, which confirms that the Lama considered Kim "his saviour" (Said, 1993, p.139).

Said (1993) clarifies that Kipling's unjust Oriental attitude was backed up by "the authorised monuments of nineteenth century European culture and the inferiority of non-white races" (p.151). This support makes the subjugation and ruling of these latter by a superior race "... unquestioned axiom of modern life" (ibid, p.151). These axioms were implanted forcefully through such influencing means of daily life, as M. MacKenzi states in his book *Propaganda and Empire*; such as "cigarette cards, postcards, sheet music, almanacs, and manuals to music-hall entertainment, toy soldiers, brass band concerts, and board games" (Said, 1993 p.150). They all work simultaneously to exalt the empire emphasising its importance to " England's strategic, moral, and economic well-being" and

to picture " the dark or inferior races as unregenerate, in need of suppression, severe rule, indefinite subjugation" (Said, 1993, p.150)

2.4. Contrapuntal Insights

Edward Said (1993) recommends us not to read *Kim* as an adventure story of an Indian boy or as a mere representation of Indian life since if we do so, we are " not reading the novel that Kipling in fact wrote, so carefully inscribed is it with these considered views, suppression, and elisions " (p.149). Thus, the contrapuntal reading that Said employs in his analysis of *Kim* succeeds to reveal some contrapuntal insights that otherwise would not be disclosed. In this regard, Said says "We are naturally entitled to read Kim as a novel belonging to the world's greatest literature" (Said, 1993, p.145); however, as Said persists: "We must not unilaterally abrogate the connections *in it* "(ibid, p.145). One of these connections as Ashcroft and Ahluwalia (2001) comment on Said's analysis is "the overwhelming maleness of the novel" (p. 102). Said (1993) illustrates that the novel is dominated by male characters starting by the two most important characters; Kim and the Lama, in addition to Mahbub Ali, Lurgan Sahib, Colonel Creighton, Mr Bennet, Father Victor, the Babu, the old Indian soldier and his son and many others (p.136). There are plenty of male characters who "make up the novel's major, defining reality" (Said, 1993, p.136). By contrast, the number of women characters is few and they are pictured as inappropriate to get the attention of men ranging from prostitutes (Huneefa), old widows (The Kulu woman) to lustful ones (the woman of Shamleh) (ibid, pp.136-137). In this respect, Kim says: "How can a man follow the Way or the Great Game when he is eternally pestered by women?" (Kipling, 1901, as cited in Said, 1993, p.137). The world is dominated by men who are occupied by adventure, trade and machination; thus, the existence of women was not necessary except for providing assistance so that things keep

going such as supporting to buy a ticket, cooking, nursing the ill, otherwise they are considered as a source of annoyance (Kipling, 1901, as cited in Said, 1993, p.137).

Another significant contrapuntal insight is related to Kim's unsolved conflict as being a British spy working on the behalf of the British Empire and simultaneously retaining his loyalty and faithfulness towards his Indian comrades. This conflict is not resolved since "for Kipling *there was no such conflict*" (ibid, p.146). Kipling aims to demonstrate the lack of conflict as, by the end, Kim settles all his doubts, the Lama finds his holy river and India successfully gets rid of two foreign spies (ibid, p.146). In this way, Kipling demonstrates Kim's non-existent conflict between his love and appreciation for India and his commitment to the British imperial rule for he is convinced, as Said accounts, that India is best ruled by England (Moosavinia, 2011, p.79).

Ashcroft and Ahluwalia (2001) clarify that Said's contrapuntal analysis of *Kim* exposes what they term as some "contrapuntal ironies" (p.102) as Said (1993) explains that his contrapuntal reading aims to "emphasise and highlight the disjunctions, not to overlook or play them down" (p.146). One example of such ironies is the issue of the Indian Mutiny 1857 which we referred to earlier. The irony lies in the support of the Old Indian veteran for the British Empire against his people which is unusual unexpected behavior (Ashcroft & Ahluwalia, 2001, p.102). The aim behind such discrepancy is to instill the myth of the empire's persistence by representing images of illusions for its approval to; consequently, prove effective the civilising mission propaganda (ibid p.103). In addition, there is a contradiction between the novel's "luxurious and spatial expansiveness" and the "tight, relentlessly unforgiving temporal structure of the novel's contemporary with it" (Said, 1993, p.159). Such vastness and openness of geography make time an ally to the characters given the freedom to move up and down throughout India, especially Kim and Colonel

Creighton (Said, 1993, p.159). Besides, the irony prevails in the attitude of the woman of Kulu who, as we referred earlier, praises the British officers who are colonising her land which is a strategy employed by imperialism as a means for its justification and praise (Moosavinia, 2011, pp.79-80).

By the end of the chapter, Said (1993) admits that *Kim* was written by a great artist who is addled by his judgments to India in a so brilliant and skillful way that he leaves the impression that they were perennial and necessary (p. 162). He also reckons that *Kim* "is not a political tract" (ibid, p.162) whose form and the protagonist Kim serve as a resort by which Kipling engages " profoundly with an India that he loved but could not properly have" (ibid, p.162). Finally, Said suggests that *Kim* can be read as " a historical moment and, too, an aesthetic milestone along the way to midnight August 14-15; 1947" that is the independence of India (ibid, p.162).

3. Edward Said on *The Outsider* of Albert Camus

3.1. Albert Camus and the European Consciousness in *The Outsider*

Camus is an author who co-opted into the standard of modern-day European Literature within the context of France's colonisation of Algeria with facts that can be contrapuntally read in his works and continue being important by their absence in his novels. In his writings, Algeria is not existent and merely a vacant canvas. The spatial context, in which Algeria should be voiced between his lines, seems to be of no matter. However, once you read *The Outsider* and more precisely Camus' comment on the Nazi occupation of France, much of the novel's own camouflage of the local and geographical reference is included (Said, 1993, pp.174-175). The Algerian milieu seems secondary to the vital concerns of the novel that pictures (ibid, p.174-175). Hereof, Said (1993) adds on Camus' elision of the location of his works "Except occasionally, he usually ignores or overlooks the history,

which an Algerian for whom the French presence was a daily enactment of power would not do" (p.175).

On the other hand, European critics believe that Camus embodies a tragic powerless French consciousness of the European crisis as he noticeably hints to Algeria. Camus' main interest is the status of the Franco-Algerian affairs, not their history (Said, 1993, p.175).

3.2. *The Outsider* and the Colonial Discourse

The colonial silhouette of Camus' discourse is upheld in the characters of his novels. For instance, Meursault's murder of the Arab and the fact that Arabs die in *La Peste* and *The Outsider*, or even their nameless existence in his works appear to be not coincidental narrative, but incidental for the writer. Concerning this, Said elaborates "...Meursault kills an Arab, but this Arab is not named and seems to be without a history, let alone a mother and father; true also, Arabs die of plague in Oran, they are not named either..."(Said, 1993, pp.175-176). However, Camus' concealment of the Algerian entourage proposes for a contrapuntal reading's divulgement of abundant details in the novel about the process of French imperialism and their 1830's colonisation that prolonged during the life of Camus to eventually composing of literary texts (Said, 1993, p.176).

Said argues that he is not in a position to "blame for hiding things about Algeria', but he wants to see Camus' fiction mainly as 'an element in France's methodically constructed political geography of Algeria" (ibid, p.176). As the British's departure from India, Camus was exhibiting an 'extraordinary belated' colonial awareness, continuously to endorse an imperialist attitude that is pushed to its prime. The connection between Camus' incorporation of the Arab populace and the overpoweringly French infrastructure in his

works and how textbooks report French colonial mindset are rather interesting. (Said, 1993, p.176)

The Outsider and Camus' writings, tell the outcome of a triumphant gain over the peaceful, devastated Muslim people. Camus actually consolidates and supports French priority for control practised against Algerians for over a century (ibid, p.181).

Camus' *The Outsider* is filled with an anxious and perturbed tone about the gathering crisis, especially when we learn that the novel was being written in a period of the announcement of the Algerian revolution and Sétif's massacres by the French troops (ibid, p.178). For this reason, his writings accurately "...distill the traditions, idioms, and discursive strategies of France's appropriation of Algeria" (ibid, p.184).

To place Camus contrapuntally as opposed to some of his narrations, we should indicate his actual French background as well as the works of post-colonial Algerian novelists, historians and sociologists (ibid, p.178). In his last days, Camus strongly opposed the nationalists' demands of independent Algeria that he had represented in his career of artistic writing and now he sounds emerging (can't get it) depressed about it (ibid, p. 178).

Said finds it ironic that Camus' works account for the French presence in Algeria is provided outside the actual narrative (can't get it) and how 'blankness and absence of Arab killed by Meursault' and Oran's inhabitants' fatal end because of the plague act for French consciousness (ibid, pp.179-180). Though the demographic makeup of Algeria is mostly non French, the French claims of French Algeria and their geographical appropriation of what is apparently not theirs leads to

severe and ontologically prior claims to Algeria's geography.

For anyone who has even a cursory acquaintance with the

extended French colonial venture there, these claims are as preposterously anomalous as the declaration in March 1938 by French Minister Chautemps that Arabic was a foreign language in Algeria. (Said, 1993, p. 180)

As an exemplar of Camus' statements about French colonies, his readers and critics as Manuela Semidei who surveyed the French schoolbooks from World War One to World War Two and found that there is a 'mounting insistence' on the role of colonial France in after the first world War as described as 'glorious episodes', a "world power" and poetic portrayal of colonial France' achievements and other glorifying accounts on how they instilled peace and prosperity as well as their contribution to the establishment of significant infrastructure to the natives. According to Semidei, there is barely any acknowledgement to the natives or the independence of the colonies and the nationalist movements of 1930's are just "difficulties" rather being serious issues to be concerned with (ibid, p.180).

4. Conrad, Camus and Kipling according to Said

Said (1993) remarks an interesting resemblance between Kipling's insistence over the physical context of India and some of Camus' stories. He examines their attitudes as being indicative of lack of confidence, but of 'unacknowledged malaise' because according to Said if someone belongs to a place, there is no need to showing and re-assuring it and as unnamed, unspoken Arabs in *The Outsider* or "the fuzzy-haired Blacks" in *Heart of Darkness* or the diverse Indians in *Kim*. In other words, such colonial discourse which asserts for geographical appropriation entails this kind of assertiveness. Therefore, such emphatic intonations act as a trait the imperial culture reassuring itself for itself. For instance, Kipling's verdict on India as claiming it to be a British property and accordingly

the British are free to see from their perspective. India, indeed, represents the "other" (p.160). In the same vein, Camus plays an important role in the hideous colonial turmoil "France's twentieth-century decolonising travail" (Said, 1993, p. 172). According to Said, "He is a very late imperial figure who not only survived the heyday of empire, but survives today as universalist writer with roots in a now forgotten colonialism" (ibid, p. 172).

O'Brien describes Camus as someone who belonged" to the frontier of Europe"(ibid, p.173). Likewise, Conrad and Camus do not only represent what comes to be called "Western consciousness" but also "Western dominance *in* the non-European world" (ibid, p.173).

Conclusion

The colonial texts as depicted by Said, in *Culture and Imperialism*, uncover the substantial discourse of imperial advantage and its contribution to the subjugation of the "other". Said analyses the works of Joseph Conrad and his stigmatising of African culture in contexts of economic exploitation in what is considered as his masterpiece *Heart of Darkness*, Rudyard Kipling and his imperial judgment over India in *Kim* and eventually Albert Camus' French Algeria and his exclusion of the local context in *The Outsider*, especially on the geographical level. Said, indeed, draws lines of similitude between the three writers even though they fit in dissimilar colonial departments that of Belgian, British and French rules.

Limitations of the Study

As our study is strictly confined to the analysis of the novels in Edward Said's book *Culture and Imperialism*, we were so limited in the sources that tackle them. Additionally, the book itself, as being written by an intellectual, is not easy to undertake; hence, to refer

to books of and about Edward Said's works was crucial, yet difficult because of the minimal amount of data relevant to the purposes of our dissertation. Besides, one has to possess a considerable amount of knowledge about the historical, cultural as well as the political conditions that surrounded the writing of this book and the novels alike for a comprehensive grasp of the examination and the analysis provided for them. Despite all that, we admit that it was an enjoyable and interesting experience in the domain of research.

General Conclusion

General Conclusion

To conclude, Edward Said made great contributions to postcolonial literary theory and criticism as well as to cultural studies. He bore upon his shoulders the burden of disclosing the colonial literature's discriminating cultural representation of the Orient in contrast to the West. He criticised the West's stereotyped view of the Orient in mainly two works: *Orientalism* and *Culture and Imperialism*. In this latter, Said draws the relations between culture; mainly literature, and imperialism with a specific focus on the novel. Hence, he analysed many novels from which we have opted: *Heart of Darkness*, *Kim* and *The Outsider*. As we have discussed, the analysis of these novels divulges their authors' desire to keep imperialism in motion by inferiorising the colonised psyche and depicting them as in constant need of the coloniser and hereby consolidating the imperial hegemony. Likewise, it is the imperial culture that makes the act of colonisation justifiable as a part of the *mission civilisatrice*. On the other hand, these novels are heavily influenced by imperialism in their themes and forms, giving the shape of the British and French novel of the nineteenth century.

In *Culture and Imperialism*, Said made assumptions that are related to the relations between culture, imperialism as well as literature as a form of cultural representation. The main assumptions are:

- The imperial culture which is based on the westerners' belief that they are bringing civilisation to these barbaric people tries to justify the imperial acts that those savages understand only through violence and punishment. Thus making imperialism credible and valid.
- Literature especially the novel as a cultural form reflects the underlying ideologies of the imperial culture thereby reinforcing imperialism through the formation of

imperialistic attitudes, references and experiences as Said believes that the colonial discourses about India and Africa are part of the general European effort to rule distant lands and people.

- Imperialism influences the themes and forms of nineteenth century literature.

These assumptions are confirmed in the three analysed novels whose analysis helps us to come out of these conclusions:

- The historical context of the three works is imperialism which is a dominant theme in all of them. They are substantially pro-imperial.
- Conrad emphasises the civilising mission by depicting the Africans as barbaric cruel creatures.
- Kipling stresses the orientalist stereotypes of the Indians throughout the novel.
- Conrad and Camus muted the colonised people and gave themselves the right to represent them whereas Kipling gave them the role of traitors who chose to serve the British Empire without being referred to as such.
- The three writers ignored all the colonised people movements of resistance and focused on delivering the image of Belgian Congo, British India and French Algeria.

The analysis of the literary works of Edward Said contrapuntally cross-examined in *Culture and Imperialism* can be of worthwhile significance for the readers to detect the controversial relationship between the cultural elements in novels as *Heart of Darkness*, *Kim*, and *The Outsider* and their imperialistic dictation of predisposed notions in the literary field. To say, Said unveiled the derogatory description of the colonised culture. The readers would be enlightened about the cultural bias in those works and how literature is used as a device to subjugate others. This significance of Said's analysis could be extended to sociologists and political critics who show substantial interest in how post-colonial

individuals are shaped throughout the colonial history and the link between those manifestations of the colonised in literature, history, psychology, sociology and even in linguistics.

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الملخص

إدوارد سعيد كأحد رواد نظرية ما بعد الاستعمار و الدراسات الثقافية كتب أشهر كتبه الثقافة والامبريالية الذي حلل فيه مجموعة من الأعمال الأدبية وبالأخص تلك التي كتبها كتاب ينتمون إلى الدول المستعمرة والذين جعلوا من الدول المستعمرة كناطق جغرافي لرواياتهم. سعيد انتقد بكل وضوح التمثيل غير العادل للشعوب المستعمرة وكذلك التوجهات الامبريالية لهؤلاء الكتاب. وعليه فهذه الدراسة ما هي إلا مجرد محاولة لتوضيح تفسير سعيد للأعمال الثلاثة التالية: قلب الظلام لكتابتها جوزيف كونراد, كيم لكتابتها روديارد كيبلين, والغريب لألبير كامو كونها روايات تتصف بالنزعة العنصرية و الاستشراقية والمؤيدة للامبريالية بامتياز. ونتيجة لذلك, سوف نسلط الضوء على هذه المظاهر في سياق الكتاب المذكور سابقا. ولتحقيق هذا الغرض سنتبع مقاربة تاريخية, تحليلية, أدبية مستعملين لذلك منهجية الجمعية الامريكية السيكولوجية بطبعتها السادسة (APA) .

الكلمات المفتاحية: ما بعد الاستعمار، الثقافة، الامبريالية، الاستشراقية، المستعمر، المستعمّر، الأدب .

Résumé

Edward Saïd, figure éminente dans le domaine de la théorie postcoloniale et les études culturelles, a écrit son livre "La Culture et impérialisme" dans lequel il analyse une pléthore d'œuvres littéraires, en particulier celles écrites par des auteurs coloniaux qui utilisent les pays colonisés parcelles. Saïd était ouvertement critique de leur représentation injuste du peuple colonisé tout comme leurs attitudes impérialistes. La présente étude est une tentative pour clarifier l'interprétation de Saïd des trois chefs-d'œuvre: Cœur des Ténèbres de Joseph Conrad, Kim de Rudyard Kipling et L'étranger d'Albert Camus comme étant raciste, orientaliste et pro-impérial par excellence. Par conséquent, ces aspects dans le cadre du livre ont été mises en évidence. Pour atteindre cet objectif, une approche historique, analytique et littéraire est mise en œuvre, en utilisant la méthodologie APA 6eme édition.

Mots clés: postcoloniale, culture, impérialisme, orientaliste, colonisé, colonisateur, littérature.