

**INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI**

**NPTEL**

**NPTEL ONLINE CERTIFICATION COURSE  
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**Gender and Literature**

**By**

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Hello welcome to second lecture on how to documents which were doing as part of this course in gender and literature so in the opening lecture on this George Conrad novel are talking about how are giving it a solid background of the cultural conditions of the times which produces novel which was published in 1899 the first and black wood magazine in London where Connor was writing and based I thought about a great brief idea of Conrad's biographical details why he came as a Polish immigrant into London and settled in London.

And he learned English much later his life and the only fun writing and publishing at the age of 14 which is a rarity then start early but involving enormous amount of work in the end this over is quite impressive which includes some of the finest novels written by severe editor including how to darkness Lord German operations and many more now I will give you in the first lecture an idea of how a gender and have a darkness does not really depend it is not did mine by biological you know empathy by biological body but please out and things like imperialism ideology ,knowledge.

The knowledge is deeply gendered in outer darkness so knowledge is male knowledge is produced by the male knowledge is protected by the male and knowledge is preserved by the male so that is knowledge to something which is denied to the female as we seen darkness and you know this very interesting novel because looks at the way in which something as conical Universal at knowledge too is deeply generate ,deeply discursive right the knowledge deeply to be discursive obviously those of you read Food Corps Michel Foucault would know what I'm talking about we talk about the relationship with knowledge and power so whoever has knowledge has power in how to document.

But the powerful men are the men are the people who protect produced protect and preserve knowledge certain kind of knowledge which is concealed which is held back from the woman the woman do not they just another own feature and anything to do with impaired do not get the benefit from fell as we accept as a fascist recipient but more importantly more swing and more tragically they also denied the basic ontological knowledge of intelligence that is not given to the matter.

So we talked about in the first few lectures reread and like shuttle secondary and open the opening critical in our lectures of it did we talked about the relationship between an agenda and space gender and you know how the same building can be deeply gendered and subdivided of the three spaces accession of which we saw in the municipal short story the chess players mean but also what how to darkness does is it definitely it plays it of the entire idea of strength in the end of it magnifies.

It at a much bigger level but what about Congo becomes this exotic female space but to be conquered by the very phallic European men where and London becomes great male capital space was erected buildings and commercial offices which becomes obviously headquarters in terrorism the white city so the white study and the dark ways they play out against each other as metaphors of male Western enlightenment ,civilizations as opposed to a female atavistic you know mysterious exotic you know darkness and that is how the students play out with each other but more importantly this is something.

We notice an immediate level but more importantly and a more micro level what we see in heart of darkness is like I said the level in which knowledge is produced and protected and how knowledge is deeply gendered our knowledge is denied to a certain gender of our knowledge is protected and manipulated by the men by the male who obviously constitute in perilous our knowledge as manipulatable and our knowledge it's not something disease were storm which is ontological universal and unchangeable but deeply discursive mutable and plastic and it is something other documents does and very interesting sense what had a document also does is it shows the very slippery relationship the very slippery relationship between the sign on the meaning right.

So and that is what structurally the knowledge anticipate to a certain extent for structuralism entire dragged on between the signifier and the signified there something you will know if it

being a critical theory towards what is thought such as an etcetera now what part of darkness does at a stylistic level we have talked about the thematic company that the content and how the darkness contains the puddle documents but as also important it will read someone like Joseph Conrad look at the soil in which he is writing now he seems to anticipate in a very some sense he seems to anticipate the later modernist experiments with language.

You know the things like stream of consciousness fragment generation unreliable narration flashback narration flash graduated strategies the things which abound and worked the hybrid earlier such as original rule James Joyce TS Eliot in the form that more proposed these are the themes which seem to be anticipated in Conrad early work and not least in how darkness now how to darkness and very consent is marked a departure from the classic realist tradition of novel writing and in that sense it is a very radical novel it shows the entire failure of the classic realistic narration.

It shows me the collapse of the classical information how the classic real information on the strategy does not work in terms of telling the story or what happened in the Congo so if the classical is narration as a European construct as a European Ponte logical epistemological construct it is something which is designed whether you're opening at a level of knowledge now it will work finally if you love manually enter the European context but if you are to tell a story upon which happened outside of Europe in classical iteration would fails a narrator strategy as an elective lyric an entire novel heart of darkness can be cleaned can be read as a fail as an anti novel as an unsuccessful attempt at storytelling so it is a magnificent successful novel about an unsuccessful story telling so that I told you I talked about the paradox in the previous lecture the open lecture of how the darkness now so this will come back to the point of knowledge the knowledge in the time of imperialism was something which is like said manipulatable it was really manipulatable and one of the things which comparison did in order to succeed as an asshole and in a tribunal it cannot just say at a level of military integration it has to become some delicate system to Asian it has to be an invention the level of knowledge.

As well it has to produce not just as army but also its own unique knowledge of right and wrong true and false etc at that level imperialism works magnificently in the strategy in which certain local narratives were passed off as Universal and unquestionable universal to the local narrative or the superiority of the white race for instance which is something with locally produced

something which is obviously partly white male Santa came now how does white male fantasy transformed into objectives ontological knowledge and the dried transition from a local fantasy into a global knowledge is something.

Which intelligence secreted in doing magnificently right so the idea of taking up a little local fantasy of supremacy of superiority and transform that and convert that into a global knowledge is unquestionable because backed by the philosophy of enlightenment it is back to the philosophy of reason and rationality which obviously as a Eurocentric white constructs so these are things which are definite you know dramatizes it dramatizes the entire constructed quality of European enlightenment it dramatizes entire constructed quality of reason of logic of knowledge.

The raised deeply Eurocentric embedded of these categories which we otherwise consider and receive and consume as universals in another word other darkness despite its gravity despite the great in effect 90 range model really it is not really a novel some people say it is in Miranda as mentioned the previous lecture but despite this curvature despite its variants it manages to in really assault the entire cause of enlightenment in a completed deconstruct and it reveals the entire constructed quality of enlightenment the constructed quality of truth.

The constructed quality of patriarchy the constructed quality of phallogentric centrality I thought what thermos reloaded song fallible centrality it's a combination of the phallogentric and a new eccentric right so it is the logic of the father the logic of the male and obviously they talk about the white Europeans male when you mentioned the word meal is the kind of logic which is used manipulated created fantasize along with intelligent and ontological knowledge by the white western wealthy and powerful men in order to produce promote and perpetuate the idea of supremacy the idea of superiority and AB superiority as an ideological level was a necessity for imperative even the necessity was an absolute imperative in terms of looking at something about you know the white man's supremacy right.

Because that would justify it to a certain extent logically the characterization of the white man and a non-white place so in the obvious question is what a white man is doing a non-white space would be his space the way if we can counter that with an argument that you can civilizing mission that this is a knowledge mission this is why the white man brings a dissipated knowledge and gifts that compares it to the non-white consumer who happily and possibly containment as I mentioned imperative works brilliantly.

In terms of looking at the entanglement between military innovation and epistemic innovation but in relational level of knowledge in relational level of corporeal and physical in the maneuvers now heart of darkness has a novel it is completely like I said it really attacks from deconstruct always in a fictional frame the entire construct equality of European enlightenment and reveals enlightenment as the hollow talking so the heart of darkness enjoy the content it is not really located in Africa the art of darkness in Georgia condoms how the darkness is located right in the heart of civilized white wealthy Europe.

And in that sense of the shocking model that is a really radical novel it is novel which completely invert the idea of civilization civilized and uncivilized it completely invert the idea of logical and illogical of rational and irrational etc but mind you and this is very important caveat that does the Condor is writing as an insider it is a bit, it is a bit risky to look at Conrad as an alternative radical as someone who is completely critiquing imperialism is not is very much nostalgically looking at imperialism as a failing .

And this is important it is looking at in heroism as a system which is failing and it is almost moaning the failure of imperialism is not celebrating it is not someone who is saying that intelligent hope not evil thing and it must be brought to an end it must be stopped it must be revealed he is someone who is basically you know mostly looking at intelligence as a dying enterprise as an enterprise which is in a revealing has constructed monstrous qualities in other words he is someone invent the voice of Conrad in how the documents as another novel voluntarily is what is someone who would very much have loved the idea of imperialism as a ground noble civilizing enterprise but now knows to read now knows that it is not a grand noble and civilized enterprise and now it is basically reporting the depth of integrity.

It is reporting in the monstrosity of in tourism the constructive quality of intelligence not as someone is celebrating it but as someone who is basically mourning his death and this is an important distinction to make so he is not one of us one of the Year postmodern novelists who is celebrating central deafness is not he is basically lamenting the loss of attention he someone whose morning the local ascent of and in that sense he is a conservative in a great logical literal sense he is conservative in someone who very much wishes the Thunder had all that went up had held together a certain component and in order that entire noble white Enterprise intelligence at

work but not working and he is being an honored journalist and almost reporter of the times so that is out of Darkness is very disturbing novel.

It is a radical novel but not as not radical in the sense of being a postmodern celebration of central Eryngoes it is not that kind of radicalism we talk about it is a radical novel given the context of the time in which is basically mourning the death of imperialism as a grand noble enterprise and basically telling us that there was no such thing as a grand noble Enterprise imperialism is always a naked Lee exploit resident price and that is a longing shot of how to darkness the entire male fantasy the entire white male project the entire white male fantasy of superiority which pre-owned the ideology of imperialism is or reveals to be field it not revealed to be darkness the darkness.

And how the darkness is not the geographical darkness that we normally and very racially associate with the ethical darkness the darkness is very much at the heart of Europe and enlightenment which produces something like the Terrorism which produces something like the exploitations of imperative that Marlow the narrator part of darkness is only too aware of right now okay, so this is a very important point that I want you to understand I want to debate contention to how knowledge and how the darkness is revealed as a construct our knowledge and out of darkness is revealed as an entity which can be manipulated which can be changed which is mutable which is something which is not Universal into something which is not unchangeable it is not something too grand in other words knowledge and how the darkness is not a grand directive knowledge and how the document is a local narrative a series of local narratives which wants to talk offer the grand narrative.

But fails right the embarrass them in heart of darkness they were failing mission images you know if anyone's seeing it as what it really is not a civilizing mission adults they can exploitative mission and once you know it was a quality mission we are guilty of it so innocent how the darkness is about the white man's guilt and in that sense it is very intimately connected and can be connected to an order dollars a day and shooting elephants well again it is about the white man killed it was being the white man in a colonial space and understanding how the entire machinery of intelligent works as a grand male entity.

A white male can scream which on set convert itself into some kind of a universal logic of superiority of supremacy but actually not actually it is not you know so this inductance there is

that cynicism in how to document there is a departure in heart of darkness from the grand narrative of imperialism as a civilizing mission okay so this is basically a very interesting idea which I want you to pay some attention to and you know you can expect enough questions on it in fact you know this we do the property can take home and explore further and possibly studied more if you really want to do a serious study of outer darkness.

But inside of darkness but as you know of any colonial and Fostoria novel house knowledge featuring these models how does knowledge play out in interested as a category of the state of being in cetera now in my opening lecture a lot of darkness I talked about how another woman in other documents these are petrifying threatens all their fascist readiness right so either to petrify the men they have with castrating gays and the woman in the Belgian office the offices and brothels and mother goes to the woman look at him as of the sort freezing has mapped immunity the freezing him community.

And he feel scastrated and claustrophobic under the gaze or the woman in heart of darkness are very passive and romantic and mildly consuming any knowledge for the men give them where the Cruces intended good Supreme say the white woman that could was supposed to marry in a Wendy I am back from the colonies which I never did but the Belgian woman in Brussels you know very much a romantic Mona she is mourning the death of could she is looking at schools in which she imagined food as a ground white adventure hero you know this is another point that I want to touch bond with it in how to darkness Harbor darkness and raise between gender text is very important text about gender under the job.

And it is a deconstruct these two typical understanding of gender because it takes the form of adventure narrative writing this is interesting please stay with me here it takes the form of adventure narrative in the same position as the narrative the rider Haggard or even without Kipling's for the macaroon but then it problem it right so the form which is the adventure story and how darkness then it becomes an anti biotic there is no adventure at all in how the darkness so you know it starts off in exotic setting it is about a sailor story teller who is sitting in a boat in teams are telling you know his white audience or what happened in the Congo and he always bet suspecting.

As we absorb big adventure stories right in order of wild animals beans their evenings were being sort of to the African so they are all be and it is about the white man controlling them

rescuing thematic so he was so expecting that Governorate which was being written at that point of time so there were a series of extremely sexist racist novel to the original that point of time you know and so Conrad seems to take a leave from that in terms of the form so he very much borrows the form is accent but what it does to the form in various things.

It makes a departure from the form you know he eighths from the form and it makes some anti-biotic form story so heart of darkness is not about male glory heart of darkness is not about masculinity adventure it is just the opposite how the document is about the deconstruction of masculinity it is about the deconstruction of Imperial masculinity the good in heart of darkness is the epitome of Imperial masculine so he is someone who is trained by your office someone under the lovely line to have definitely safe entire -Europe went into the making of right so he is literally constructed by the echoes of enlightenment logic rationality anti Eurocentric technology system which produces them now that that production which is good that confession is good now it completely constructed as at Indian Congo in Africa and it becomes the wrong agent as I mentioned in the previous lecture so he is someone who is constructed and indeed he trusted in other does so in other word what conduct novel shows us interesting is that even someone like could even someone so good on course perfect like to someone.

Who is properly control created by Europe as good even that entity even that individuals can crack up even that individual can be deconstructed even that individual can go against the system which had historically produced it right and if that happened then obviously it obviously at a micro level but if that happens in a micro level which that means what a basically means for the basically reflects to the entire machinery of enlightenment the entire course is impaired enlightenment and logic and rationality and Eurocentric schemes that can be opened for deconstruction right.

So good the individual could the individual breaking up of course the individual cracking up of goods is reflective of the possibilities of the entire idea of enlightenment cracking up and that becomes very dark vision and that is the heart of darkness and I keep saying this I keep repeating myself but it is exactly what I want to emphasize that is a heart of darkness and Conrad's novel the possibility that entire enlightenment entire European logic system rational system you know the fallible centric 16th the possibility the oldest can be deconstructed can be completely collapsed you know that possibility.



The knowledge of nothingness the knowledge of this possibility constitutes the heart of darkness enjoy the Conrad's knowledge right and as I mentioned in the previous lecture and I say again the entire knowledge system inputted darkness is basically a white male fantasy and that fantasy the white woman non-white man and a non-white woman was doubly marginalized they are equally imprisoned they are equally they are convened in that order of knowledge they are basically you know they become the three pursued back of the knowledge they are basically of supremacy the white man as a known question that so if you take example of questioned intended who is leading character in a novel disappears and she disappears in the endings of the film to the Belgian white fiancé of truth who model goes to in order to talk about this is a very romantic scene homicide would be seen war movies adept religious life mourning the death of a hero her husband hero or a fiancé here or lover hero another soldier that it is brotherly comrade of a dead man going and telling the wife in the dead man what a heroic person husband was that in a second so again look at the setting if you look at the form the form is very artistically sexist races and all that but what you see is how kind of prices are from right how .

It converts this form in the some kind of counter narrative so we find Marlow's extremely neurotic in the compulsion to light coats is intended he knows you have because this intended this is you know there is no other way out so in very some sense we can look at this entire scene as a lot of agency for the man as well as for the woman does the real literal reading it would be to look at a woman as some of denies knowledge.

So I am going to never get to know what really happened in Congo so you know the scene of novelist mumbles it could - intended Ark model in a very romantic custom just they just tell me what words dying words you know those of us read a novel would know what a dying words of good while the horror the horror live the word could dies with right literally so the horror obviously is a knowledge of the colonists of comparison of the hollowness of enlightenment did monstrosity of inviting them the monstrosity of solid eccentric logic that is the knowledge with which could guide them and that noticed produces this response evokes this response of the horror the horror right.

Now Marlow does not tell this it could is intended the Christa's intended to the white woman was very much located inside the white space someone's never been outside the white space someone

who is an inside up in the right place but she is someone who must be misinformed she is someone who must be lied to in order for the main fantasy comparison contacted right Marlow know is very cynical Marlow when he lies to generates tended does it very cynically an heroic neurotic and of the entire narration.

When he is telling other people the entire effort already went to sequences intended to report about him and how he exposed to lie to the that may be even more neurotic that made it even more critical about a situation about his situations this entire machinery of intelligence but the point is the point I am telling you is that even the man even a male imperial agent does not have any way out even a male imperial Agent that is equally agent less so there is the simplest overarching fallible centric patriarchal profit principles which will denied the biological woman as well as the biological man any liberty or any agency.

To act out his or her journey right so there is overarching narrative of intelligence that overarching narratives very patriarchal the overarching narrative is that of racial supremacy the overarching narrative a lot of white supremacy right and that overarching narrative denies any human intervention now obviously you must be thinking and it should be paying but what happened in George always regionalism is exactly the same thing right the overarching narrative and always shooting Alison was that the white man must be a hero .

When once did not evacuated as already preset to establish the recorded narrator now the biological white man the individual white man may not want to be a hero but that choice that intervention is denied right the biological white man must be per formative right the gender layer is per formative and as the performance which is racially culturally politically militarily mediated to likewise in heart of darkness when Marlow comes back from Congo and go to the gooses intended he must lie the good cousin gender so the man as well as a woman away of that would stuff up the lack of the loss of agency away under.

The overarching narrative in feminism the Marlow the agent of in tourism now has become a cynical Holloman because of scene intelligence from new clothes and now he has no other choice apart from becoming cynical so he must not come back and misinformed Ramón now listen from the female morning someone is no need for the loss of a hero suppose a hero right now Marlowe must never tell cruises tended a good at a mistress in Africa Marlow must never

tell could have intended the good at an African lover the reserves information these knowledge does not exist.

So again if we look at the way how knowledge is manipulated and manipulatable and manipulatable by the man is completely controlled by the man rightly the same time it is you know because of its already established that directive of manipulation is already established the individual males cannot interfere right so that is the entire manipulatable knowledge becomes the male construct so the individual man cannot enter vent the individual man cannot you know get out of that narrative he is very much a part of the narrative and must perform his roles inside the narrative this is exactly what happens in shooting innocent which is the second just be the face just before this particular type.

You know again the man George Olin cannot humanely intervention to the narrative of the white colonial officer that in colonial Burma the Burma expected to behave in a particular way the narrative is impaired Luzon expects them to the behave in a particular way so he is a human subject he was even individual cannot be anything to intervention change the narrative at any level whatsoever and this exactly what happens in how the darkness as well so in that way that very potent can very pregnant episodes.

But Marlow comes bikes and cruisers and ended again she is per formative a female just per formative Lee the female Mona she is someone who is mourning the death of a hairy cousins right because as Renault husband was falconer a husband with a rogue agent husband was cynical husband became a torturer of her husband became a bit of up in a Lord in that kind of setting and he became a God it became a cruel status to a great extent is anything but a hero but in her imagination husband must remain a hero but she too is per formative Lee the female nor now right.

So in that kills the performance of directors Marlow must also become the formative he must come back and perform tell the romantic report did the romantic report to the per formative mourner so again look at the way our gender away on becomes deeply entrenched and performativity right the recorded performance that Marlowe does along with both the line to both of play-acting with each other and again she is the performance of females in the per formative in burial males and any biological interventions is impossible aware right and at the point.

I keep telling you in the course and I have move on and this particular course entire opposition between biological human will and the grams of performances which you know fuels inform the gender narratives and types of a study as part of the school now the other woman of course on how the darkness the other woman the African woman the woman who does not have a name but because the white woman who does not have Mexican accent they are quite similar to each other they both ages less obviously the white woman is more comfortable she has a more romantics setting whereas the applicant mistress of goods is described in very physical animalistic metaphors as a chieftain terrible nasty animal who had convened good and obviously could be someone.

Who seemed to have been convened by exotic female so even the perfect male constructive enlightenment have been consumed and converted by the exotic African female or becomes almost predator present in that particular novel now she does not have a name she does not have weight but she does she just had a strike so Marlowe describes this crying African mistress as she looks outright and you know that is crying obviously is a cry it was really loaded we can look at it from a post-colonial perspective.

This is the bottom screen in a certain sense what I think is one thing it is more Lauder than that the client a one say is a voiceless net of imagined life and also equally that cry is the inscrutability of the non-European logic system from the point of view of the European so the European logical man cannot understand the cry the European logical man will always fail to understand that cry because this is why the European logic ends and breaks and that is another point that I want to ascribe about how to document this little novel that also looks at a local equality of logic right.

I said it again it looks at the local quality of logic the logic is something which enough we assumed we consumed it to be a grand given now that grand given net for logic is the revealed to get this slot, it is a local construct mass greatest our grand narrative of universal knowledge logic new century enlightenment logic now that enlightenment Eurocentric logic fails in non European space in a non-Eurocentric space and looks exactly for how the darkness dramatizes to a great extent and again I come back to a point I am repeating over and over again the darkness in how the darkness is failure of this logic.

As a revelation that does not logic system is actually a construct it is a local construct it will not work in all spaces it will not work if it takes away from its context it will not work if we take it away from the conditions which had historically produced it right it is not like it is not a universe of giving right it is not a grand given it is something that locally could use and it locally died to that kind of a setting right this is the revelation using the knowledge.

The heart of darkness dramatizes the knowledge of nothingness the knowledge of limitation the knowledge of the constructed quality of knowledge right in that sense is quite you know it is a cognitive quality to it is acknowledge about the constructed quality of knowledge but how the darkness and that is what makes it so cynical such a dark novel is not about despair it is not going about cynicism a novel about dissolution exactly right and obviously the entire dissolution the despair is a white male despair right.

The white male supremacy is revealed to be a fantasy it is revealed to be a myth revealed to be occurred on both in logical systems pathological it is an in logical system you know something which is really happening it is not something which is really a given it is something which is basically a local myth and we have different consumers from this myth the consumers and men the consumers the woman etc so that that African black mistress of goods was very racially described an entire description as to a body the entire description.

I mean we just never get to know they never get to see the beautiful emotional quality of the African woman in contrast to this beautiful morning emotion at Christ is the exhibit the criticism tended s all emotions we never get to see whenever get to know a physical nature whenever get to know and in mundane quality of at so she is just all elegant emotions right that illusionist and emotionality is of the state in locating of situating up and the civilizing construct this is a white Western woman and so naturally she is elegant and she is on motion.

And she is on appetite it she is on all body and could we contract that we have Christian African mistress who is just all body and again this entire binary of the mind and the body of the mind being this sort of soft noble elegant entity and the body being this appetite to you know sort of consuming no entity is something which comes by something which is drawn from the entire legacy of enlightenment and especially the Cartesian idea of enlightenment which completely located the humaneness of the human being to the mind and the very famous cutting in the line I think therefore I am so your entire inner sense of self is produced auto-filled ability to think so

the entire sense of self is located in the mind and the body could not intuitive this is very European construct.

The very European divide the very European binary which informed directly the logic of imperialism and enlightenment where the mind becomes European and the body becomes African the mind becomes males and the body becomes femur and again this connected back to a point which have been talking about hard talk about the previous lecture how in racism sense the African and the woman they are tied together they are connected together in a way.

The European male looks at them right assort of anti logic so that the white woman is esthetical the white woman is irrational the white woman is illogical the white woman is all that which is anti rational right likewise obviously in the lead we Africans or this white male or female is all body with all appetite is all anarchy is called uncivilized so you know civilization anybody in a logic and you know the body it will be contrasted each other okay so the great description the novel will reveal to you very clearly that the white movement is all elegant emotion.

These are broad emotions and morning and in a great metaphoric way of looking at libraries offer great deals great noble but as the African intended African mysteries of food is and again look at the word that the discussion in the difference in the world intended and literate so intended is it polite noble civilized subjugated world it is a fiancée that someone is supposed to marry again the very idea of marriage intending to marry there is part of this patriarchal a hero normative economic system.

Which fueled entirely whereas in complete contrast to that we have the idea of the mistress the exotic sexual other who you are never going to marry and it was not going to sit and do the entire Eurocentric hero normative idea of family relationship and economy so again the very word reek objectives real nouns and how to garden is really loaded ontological operatives to each other and play against each other in terms of looking at the European and non-European get civilized and the uncivilized the male and the female.

Okay so just to comeback and continue with this point and I will stop winding up very soon Christian intended and Chris mistress are not just racially opposite each other they are both biologically female but a racially opposite each other but also where they opposite each other level of knowledge right so the knowledge that Christ mistress asked it could be different from a

knowledge that Christian mistress has the Christian mistress actually saw good as what he really was in Africa in Congo where as goodness intended.

We will never get to know and we will probably never want norm what goods have actually become she is very happy to convene the romantic report about cook but he eating and obviously the report of Marlow he died with your name on it is lips the romantic like the heroic man dies with the word the last ones Eric man as the dies he is a name of the beloved contended and he cannot get more romantic than that it is sort of seriously romantically but it is exactly the romanticism which is consumed by the white female inside the Europe and the chocolate someone has never been outside.

Someone will never get to know someone will never see what really happened in the European in the Imperial colonial space and we will never get to know the dirty imperism something with the historical judge all the results and something which is fiction on Marlow scene in heart of darkness someone who is very neatly kept outside very elegant it she is very elegant outside up and the entire machinery of intelligence I am going to believe that interviews with a grand noble romantic at the price so good to have good to could sit intended as a romantic hero right because he died he goes and civilized.

The mission and he dies with the name of the beloved on his lips but incomplete opposite to that we have considered article mistress who actually sees good what they really easily and for the sadist torture of who become the Lord in some kind of an system from the kind of system which presides over four months old that it had to convict Oracle II a problem to imperialism it became so much you know he was so extended the entire profit principle of infinity such an extent that it became problem to intimacy so probably Jake talked about this is an interesting me.

When it compared and as you know there is a famous movie based on how the darkness is called Apocalypse Now which has a Vietnam War the setting and Marlon Brando played the role of communal could what we have seen at the north as a religious term that will have not seen it I do recommend it quite highly so if you watch the film capitalist now where Marlon Brando plays Cornell could the problem with Brando the club problem it could is that he has become too much of an imperialist he has become too much of a naked imperialist.

Now this Lu's romantic Association of in terrorism must be some retained in all of intelligent to pass off as a quasi civilizing wish me now if you receive yourselves as a naked brutal imperialist and then obviously you are saying the entire idea of intelligence a naked and brutal you are revealing intelligence and others work for what it really is now in terrorism must disguise itself as something of a soft Enterprise a soft civilizing Enterprise now Krista's mistress in Africa in Congo had actually seen him become as a naked imperative .

So in a very some sense she has a superior knowledge compared to the white woman who was misinformed who does not know who has no clue whatsoever about what truth really is she thinks good as a romantic hero right and she is very happy to consume that knowledge right and again look at the way her knowledge is manipulated away whereas cuties African mistress knows what could really is but of course she would never say it all she can do is cream and that cream becomes a violent articulation in the years of the European interlocutor like Marlow.

Marlow the listener to good the mistress of scream will never understand where the scream end will never understand was a look of custard and genders and mistress looking at Congo men can never understand it because the tool he uses the appalls Utley uses for the Europeans Eurocentric logic which will fail which will collapse in Africa which in collapse outside the European enlightenment space okay, so again just wind up this particular lecture we talked about how in a heart of darkness plays with binaries against each other the civilized European against the uncivilized African you know .

The white woman against the black woman but also it becomes a problematic because knowledge disturb becomes deeply and racially divided by other darkness but paradoxically the two knowledge about truth is given to the African woman has acted the true knowledge occurs whereas the white European woman must be misinformed about codes and she become free happy and passive consumer others misinformation right above admit right and this brings us again to the point it started off with in heart of darkness how intelligence was relied on this myth of supremacy and which of superiority .

The fantasy of superiority which is converted in the knowledge which are converted into objective truth the heart of darkness is the revelation of the fact that the objective clip of supremacy and superiority of European civilization is at the end of the day myth but it is a local myth at the local standard theme which is attracted passed off as a church it practice masquerade



as something about logically objective systems which is unquestionable right but actually it is not and this is this is where exactly the political currency of heart of darkness lies especially given today the was not living today.

It is a really important political model despite the father is looking for an idea to do an hour and then 50 years of an item on 1899 second imagine how much in a times pass an hour in terms of from the point where added articles rhythms but again some of the basic ontological structure of in values remain today you know the supremacy of the white man is supremacy the white civilization and the fear of the other that some English we encountering enormous everything the day as we the political headlines across the world engineers locally globally the fear of the other and how to tame the other how to sort of castrate.

The other how to invade the other before the other invading so instead of looking at the other some kind of contaminating presence looking at the other at some of a threat to your national security to hygienist ability to a cultural security and you know doing a best to you know put the other at bay and if we look at things like immigration policies today things like an antenna for the fear today racism today we find how the fear of the other is so much an internalized idea it is so much the internalized condition it is almost normal now is not something.

Which you are ashamed to be is not something which are you know which you have to think twice in order to enact it is so much a part of the normal coded ritual of the daily difficulties of life which we follow as a citizen of nations across the world the hollow darkness of masculine is extremely politically significant novels during the times in which we dwell in today right so in the subsequent lectures we will have one more lecture an how to document well look at certain specific sections in our novel we look at certain specific passages in a novel but you know these two lectures this lecture and one private place immediately before.

This will have hopefully given you an idea of how gender and how the blackness is a deeply problematic construct it is per formative with problematic it is racially mediated is intended or eliminated gender and centralization they are very incompletely connected in how to darkness and our gender and truth our gender our knowledge a plague and each other in our in terms of certain dramatic situations which Congress novel and not situate so brilliantly right so it is the very negative it is kind of ontological and political density.

Which makes it such a difficult novel to read so it takes a lot of time to read other documents to go through it entirely which by the fact it is just a 90 page novel right so in the next lecture which will have on how the darkness will look at certain sections in the play from the Philomela where certain you know some of the ideas we will be talking about the last two lectures are played out in Grand Prize in very graphic way right so we will see those episodes as you do it in the next lecture but for now I just wanted to do it all these ideas that I leave you with the relationship is agenda and space the relationship and gender and knowledge the relationship and gender and narration right houses in the retro strategy.

The deeply gender the classical information is the race fan egocentric way to narrate right and I will talk about that in more details in the next lecture but I will just leave you with this today that the classic real iteration what they won't miss the narrator knows everything is everywhere knows exactly what happen in the future what exactly would happen depart it only seems all progressive all-knowing duration is it valid eccentric fantasy this value of eccentric fantasy collapses completely.

And how to document and in this place we have an unreliable narration we have an unreliable narrator you have a neurotic narrator someone who does not know how to read so the entire novel becomes a failing innovation about what happens in a space outside of Europe so even the level of narration gender comes in favorite complexly in heart of darkness so I will leave it away I leave with this idea to do a lot and the next lecture which is how the darkness the final lecture on this particular novel we look at certain selected passages which would study in some details in order to basically you know flesh out some of the ideas we have covered only not to lecture so thank you for your attention and I will see you again in the next lecture on how to darkness thank you.

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