

**Indian Institute of Technology Guwahati**

**NPTEL**

**NPTEL ONLINE CERTIFICATION COURSE**

**An initiative of MHRD**

**Gender and Literature**

**By**

**Dr. Avishek Parui**

**Department of Humanities and Social Sciences**

**Indian Institute of Technology Guwahati**

Hello and welcome lecture to the final lecture on heart of darkness in this course from gender and literature so in the previous two lectures we had touched upon some of the salient preachers without a darkness someone any fundamental characteristic for a novel and why it is important for the purpose of this particular course we talked about the background out of which this novel was released because of political background the hidden logical background out of which this novel was produced.

And unseen we talked about what happens inside the novel in terms of the content of a novel the Lore to structure the story the themes how does important in terms of looking at the novel from the lenses of Gender Studies you know what we'll do in this lecture the final lecture of our darkness is we look at the location of the woman in the novel the location of the female in the novel we really talked about a little bit on the various female figures who appear in the novel who very seldom speak who are like who were misinformed to etc.

We had already talked about a very gendered nature of knowledge manipulatable knowledge certain knowledge which is great you know deeply masculinity which must not be given to the woman I don't see me too awks talked about how the women never speak in the novel so they either are very intimidating presence of fearful presence a fearful figure or they are very subtle figure a very passive consumer of male life a very passive consumer of male manipulation as in the case of Christmas intended to the white woman in Brussels her mother goes by.

And life in terms of what happens in Congo now in this lecture with the Q's we've already touched upon through the basic ideas in the novel some of the fundamental features of novels we will talk about it a bit in details in terms of the naked movie as well in terms of looking in gender

and imperialism and then of course we look into the novel in terms of looking at the different figures who appear in the novel and how they are masculinized and feminine you know depending on their location in power now to begin at the beginning the relationship between gender.

And apparently is quite straightforward it was quite complex intelligence as you know was essentially a male Enterprise it was something which was completely driven by the profit principle of capitalism the profit principle of mercantile economy were in a different company the different merchants the branch out of the European Shone's in order to make more profit in elsewhere and obviously by Oakes where the other places included but we're not limited to in Asia and parts of Asia and of course Africa in the case of how the button is we see the Belgium you go to Congo within a very naked profit principle of making money out of the different resources of the Congo.

The chief of which was ivory indicates of how the darkness hits ivory which is the principle capitalist commodity the Imperial commodities which is shipped back into the white space from Africa I don't say I want to come back the whitespace once it comes back to Belgium and the heartland of Europe it transforms into a commodity it transforms into a domestic commodity it transforms into some kind of a nun banishment for the white people now to what's important to see even at a structural economic level we find a transportation of a code of good African product in do the widely open space now interestingly.

And many people have studied this and in terms of looking at the imaginary in how the darkness how it is the white ivory which is found out in the black continent quote-unquote dark black continent which is raised to the typical racist way to look at Africa but interestingly and ironically how this white commodity of ivory is found in this dark wire adult black continent in the chip back into the white European space and interesting how this wild objects ivory and the trunk obviously of the disability to us that is domesticated when it comes back into the European space.

So the wild untamable exotic other is domesticated when it comes back into the you know heart now materials with white space where it transforms into a commodity in the domestic commodities which is used as an object of embellishment okay so even the structural superficial economic level we find how this entire discourse of taming is prevalent in the approach of

intelligence or taming an exotic object taming a wild object shaming something which is outside elsewhere and bringing it back into the heartland of the white space in the heartland of Europe.

And making that in turn object of consumption okay so this entire scheming of the wildness in the taming of the wildness which is basically in looking at it from a cultural perspective so this exotic other is not brought back Annuli in the European space as we object of display and onto the consumption etc and if you remember this kind of discourse was prevalent in our metrology here excuse intelligence if you remember your Shakespeare remember your tempest it finds that little scene a little bit of a digression but will help us understand the point I'm trying to make a way up if you remember your tempest you'd understand that when the two of you know Naples courtiers Tricolor.

And Stephano the look at Caliban they think of an example an exotic object with four legs you know obviously a monster but the primary impulses that immediate impulse to bring him back in England and other parts of Europe the display of the commodity and which way should've earned money they would make a profit but with this visual display so again we find that I oppose the comparison was to sort of tame the exotic other domesticated to modify it bring it back and continue it as a commodity and that was obviously the dragon principles which also influence. And inform the proper principles of materialism.

Okay so ivory in heart of darkness becomes very symbolic object right and if you look at it from the lenses of Gender Studies it's not difficult to see how that the world so ivory becomes the metaphor for the other exotic female right the female other because our usual females who am in conjunction to these episodes of imperatives were male female civilized uncivilized black white. And non-white where the great means and blunt binary which informed the ideology of intelligences so the moment that a female is not a female the wild female in on location that if I'm looking from the prism of imperialism I'm locating that as outside of civilization as outside of the rational male logic right now the one point is to transform that into an object of consumption right to transform that in the commodity of consumption.

So ivory which is exotic African other which can be easily feminized is now domesticated and brought back for the consumption of the European male the consumption of the European civilized rational self okay so even the object and this is the interesting thing if we and if you're really dealing with gender studies you know the entire location of gender the entire division of

gendered entire politics agenda it's not just dependent on human beings it's not just dependent on in a person's ourselves easily spoonful of and translate to do an understanding of objects.

So certain objects of masculine eyes and objects are feminized okay in this particular case ivory is all see the Female object an object which is out there to be possessed out there to be consumed by the white rational male and obviously the entire Belgian occupation of Congo the entire Belgian locations in Congo that capitalization of Congo by the Belgians was entirely driven by the profit principles of deriving ivory out of that particular space and shipping it back into the white continent for the consumption of the European male the European rational self.

So I ivory is a very important metaphor consumption over here and equally it's a very important metaphor either way an agenda plays out even in objects even in commodities even a non living entity okay so this is the interesting thing and I still want you to pay attention to it as we read the novel at your leisure up looking at ivory not just as an object but also as some kind of box in the politics of a drink which is now domesticated and sit back and once it should buy it becomes the domestic commodities which is obviously available for endless consumption visual or otherwise okay.

So this is a very good example of how ideology and economy emerge imperialism how equals an economy merge and imperialism and that's what this particular merge had always happened historically right so on one hand obviously the entire episodes then tie up politics of gauge the entire politics of consumption is based on the ideology of uttering where as it were by the European becomes a stealthy rational civilized cells and anything outside that territory becomes the non-rational uncivilized other and that's one.

And B this entire ideology of this entire episodes of utterance is informed directly but the profit principle the economy we're buying the other is not shipped back transformed conversions or commodity and instead of the products as the commodity and then convinced endlessly and obviously that drawing the proper term storage government interest okay.

So it's a nice loop it's the rate of either what nice could ironically but it's a very various groups it's an easily look at initial loop whereby ideology and economy that sort of feed each other inform each other feed off each other in a great interesting kind of a dynamic and that has

historically been the history of imperialism so if you look at any history imperative we find ideology and economy at a rate you know interesting and sinister along the time.

And I talked about in one lecture seriously how the history of imperialism the genealogy of imperialism sort of proceeds through three Emmys remember the first M is in the merchant the most entire occupation the most enjoyed presence the second end is a military presence which is Alberta to protect the profit and the third M is a missionary presence which is Alberta's inverts and you know make the subject of you sort of willing subjects make the people in HSM actually in consensual subjects who not question the authority of the white occupation will not question the opening supremacy supposed to permanently of the white occupation.

And imperialism so three Emmys and imperialism are very important but in the case of heart of darkness refined is just the first M which is out there and obviously with some backings in the second hand so and I mentioned this in our previous lecture the Belgian occupation of Congo is a very interesting example it's very rare example where no effort was made no attempt was made to masquerade as civilizing mission there is no not even an effort made part of the white imperative to make them feel a bit better about what they're doing with a nakedly economic exploitation right.

So it was out there for everyone to see and it was just there for the profit principle to make is called the principles of imperialism it didn't even in a pretend to be anything else and intimate pretend to be a civilizing mission and intimate pretends to be some kind of a missionary mission you know where by you know we tell people that we went there to rescue DNA Kings who are barbarians no such a geology no territory was required in the case of a Belgian operation of Congo so as I mentioned this is a natively economic enterprise.

And Marlowe obviously the narrator in heart of darkness is an agent an imperial agent in some in the world for a Belgian company and equally someone who sent out that you know and his job to get goods back and cooked obviously an imperial Asians were gone so I talked about Foods in the previous lecture how he becomes Avengers in case of mass community is a product of this European and of metropolitan masculinity who goes who sent them to be to be Imperial adopt the other space the terrain cognitive.

And over there he cracks up over there he becomes a rogue masculine self returns back to the entitled project and becomes a problem to the project so much soon another imperial project has to send someone to get him back to retrieve him okay.

So the location of gender in how to document is very important the location of the male the men's and the female presidents and how the doctors is very important and equally we're not just talking about human beings the way we're talking about the commodity to talking about the landscape we talk about the natural presence we talk about the objects so all these things are mapped and feminized and the course of the novel to talk about how Congo there is a Congo if you read the descriptions that their uses.

And River Congo it obviously becomes the symbol a metaphor for the other female you know so you saw flowing into Congo endlessly it is surrounded by a wilderness they don't recognize it's completely unfamiliar to you and so exotic other the other space the Congo becomes in the novel is a very good example of a feminization of the exotic other space and you know you know we don't know you don't know the logical coordinate you don't know the rational coordinate you don't know the geographical coordinate.

So in entire Eurocentric understanding of geography the entire Eurocentric understanding of nature the entire assembly understanding of a landscape and presence so all that collapses as model clothes into Congo and obviously the entire presence of Congo becomes different amniotic presents an amniotic decrees of the female other than itself and it become excessive amniotic it's wild so in other words if you look at it from the medicines of Gender Studies it's something that a white man doesn't understand that something that a white rational man will failed to understand.

And an entire novel you can equal reason time novels as a failure of understanding and all obviously when I usually of understanding I use what understanding as a located category it's not a universal category so you know when I say that Marlow's logic fails and how the documents models read them or the entire rationality and models fail somehow the documents are not talking about rationality or reason or logic as universal categories I'm looking at these things as Eurocentric mail phalogo centric categories and usual palago century cream asleep remember it's a combination of phallogocentric and mobile centric it's the male logical principles.

And when I say male logical principle what I obviously mean is at the white European male logical principle and this entire white constructors construct and whiteness of constructive white nationality disconcerted white logic it fails collapses in outer darkness of course spectacularly an entire novel is about this particular collapse right so up if you're looking at the novel from the lenses of Gender Studies it's important that in along with looking at the human figures who appear in how the governors who don't speak we do speak.

And how they're embodied in the novel is equally important for us too we want a certain intervals of length of the gender studies to look at these are categories acknowledged and landscape nature this non given categories in other words and on how these are you know and divided and subdivided into males and female categories of understanding okay so with this kind of our overview let's dive into the novel let's look at the novel let's see what happens or novel in terms of inner and if you can take up more interesting readings other darkness in terms of looking at it from the lens General studies.

Okay now open season novel is about a man called Marlo I know who is so send as an imperial agent a walk through a Belgian company and intends to work for the company in Congo and you know it goes at your job and then the entire novel is about how they gets more definition I'll get more confused I will get more and more unsettled by Imperial experience and in that sense it's quite relatable you can connected instantly to George always shooting.

An elephant because ask you is about the unsettling on the white European male white male goes to this non white space. And looks at imperialism has the dirty things and he recognizes an intelligent really is a dirty job it's something glorious about including romantic about it at all okay and this entire knowledge of the evil of imperialism generates the prism generates dissolution generous despair and most importantly it generates guilt they're both harder documents and shooting elephant is about the Whiteman's guilt to a certain extent it's about the white man getting too close to intelligence and looking at intelligence from too close ways.

And once you see it as what it really is you cannot unseen it anymore you've seen it through well you've seen it too close to see it to forget about it we can't remember it anymore okay I'm Marlon's and I have crisis in Marlon it almost becomes a neurotic crisis and existential crisis is about you know his inability to forget what he had seen his inability to unseen what he had seen and at some point in a novel he actually tells his audience do you see.

The story right and it's important do you see the story is not saying they listen to the stories I listen to the story it's almost trying to making the field that it's a visual thing I'm trying to tell you I'm going to show you what had happened in to me in Congo I'm going to tell you what it happens to me in Congo but in a way that should appear to you as a theme so there's entire questioners do you see the story right I don't see the audience cannot see the story.

And that's the world crisis generations and how the government he cannot manage to be audience what had happened to Congo and that's informed with masculinity crisis to a certain extent because remember as I mentioned in my previous lecture and I saw winding up that lecture in this note how to document is also allowing many other things of failure of the classic realist tradition of narration again so if you look at how to draw people at the classic real Islam because the kind of narration the mother wants to generate mother wants to use to convey his experience. And Congo is a classic realist simulation with the classic realist tradition of narrating Nazi that's classic realist tradition of narration a very Eurocentric.

It depends it has it has a presupposition that in retinols everything and on the narrator has entire knowledge of before present before now and after is only sin generationally the narrator knows everything in terms of what's happening in other people's minds when there tinoids everything in terms of words what are the intentions of each carousels.

And obviously it is admit you can never know it you can never know what happens in other person's mind you can never know in an entirely what happened to you in the past we can never know what is happening to you at the moment and in a most important you can never know what will happen to you in the future this entire this entire idea of classical degeneration is basically a fantastic construct is a construct of fantasy.

And into a sense of take quite literally aware right now what part of darkness does among many things I mean as I mentioned in the previous lecture it shows the constructed nature of logic the chosen constructed nature of your eccentric understanding and show their constructive logic of imperialism and the supremacy of the white man supremacy in a non white space but equally from a literary level and it's important because we at the end of the day we're literary students. And it's important to replicate the novel as a literary work equally heart of darkness is about the constructed quality of the classic realist narration right.



It's about instead of killing you showing what spectacularly but a classic realist tradition of narration is a construct which will fail if I'm using it to narrate an experience with outside European space right so the entire story of how the darkness is the story that happens in Congo in outside Belgium outside Europe outside a wide civilized space and obviously using the white rationale instrumental duration to talk about non-white experience is going to completely incommensurate it's going to completely incongruous because he uses a tool that the narrative tool which is informed by European treaty open logically return rationality of the reasons but in using that tool to talk about our non-European experience.

And non-European space and non European landscape and that's not going to work is completed in congregate and among many things other documents about the incongruity an incongruity between be the medium and the matter the form and the content right the content is non-European the content is outside of Europe by the form the mother is trying to use the manner that mothers trying to use in deployed and how the darkness is a traffic Lila tradition which is failing right so that's one of the many reasons why heart of darkness is such an ontological dense novel.

And it tasted such a lot of time to read it despite the brevity it's a 90 page novel some people call them develop but it takes enormous amount of time to read it and it's precisely because it's about the failure of narration the exhilaration which is constantly deconstructing itself so it's not a linear narration it's not something which you can passively convene because it has a beginning middle and end is the narration it's a kind of narrative structure which is basically about breaking itself or the narrative structure.

So in that sense it's got a self-destructive such deconstructed quality but obviously as I mentioned in the previous lecture we mark the heart of darkness or Joseph Conrad does not celebrate the deconstruction Ethan Allen's English reconstruction is mourning his reconstruction because he is a very conservative writer remember is there a conservative his position politically was very conservative so he's lamenting the loss of the European big structure operation right so he wishes.

And there is almost is nostalgic and understanding in Marlowe that if only this at work if only this practical solution has worked and he realizes that it's not working you realize that it's tile operation is failing it's collapsing and also if you look at the command gendered perspective the

jay classic realist collaboration is very salable centric right it's very male centric three white European male centric side liberation and that is failing right.

So like main reason like main logic like male rationality like males in a way of understanding the white male understanding of nature the white male understanding the white male manner all narrations do explaining in how the darkness certainly like ivory -just a touch talk about ivory and how ivory 29th in the novel how then appropriated by the master line profit principle.

And consumed by the maximum profit principles the directors in how the Dartmouth cube is basically a hysterical narrative right so it starts off you know it's supposed to be a male rational control narrative but it becomes more and more as Jericho's it becomes more historical it becomes more and more nervous so it's entirely a nervous neural degeneration in heart of darkness right and in that sense it's a very interesting study of gender this is a very directive of heart of darkness is engender and then regendered intervene historical man and historical the norm was traditionally at that point of time at least was ratified as a female Model T.

And Adam Showalter eyes were magnificent book honors it's just called a female model be it want to know more about the history of this area that the book I would recommend by Adam show also the female model D we talk about a series and how that was intersected kind of a wave is medical sexism how that was still classified as a female disease.

And men never added a nice area presumably but outer darkness is about males Asteria how the darkness is about the how the male directed structure fails it's a deconstructed self you know neurotically in attempt to tell the story about what happened to the man outside of Europe and obviously it's a fail again it's a nervous neurotic attempt and so the very inner enchilada darkness they are nervous and stationary active and actions that can emasculated imagine the entire idea of classical iteration which has its marvelous overarching logic you know where the unrest in knows exactly what happens before now.

And after you know in the presence of other people's characters independence of the mind the characters mind everything is known everything is under stood against absolute knowledge of everyone that entire hubris that entire arrogance our main understanding fails in how the darkness the model is very different kind of a narrator in how to document he's a nervous

hysterical male narrator so that since generations and how the darkness like ivory is a very gendered kind of an entity yes.

So we talk about the ivory in how the darkness to talk about Congo and how the darkness and if you contrast Congo with James the River Thames in London you find the very two different kind of rivers so but innocently make the connection at the beginning and how the darkness that you know this juice was one enemy before civilization where it's in reference to the point in history where London was uncivilized Congo could uncivilized before the entire you know Enlightenment before the European movement entire Europe an understanding of civilization happened London Jim was just another dark space right.

And this is interesting because it begins the entire novel by talking about London as saying you know this too was once one the dark places and this view was one what Africa is now so what does interesting how the darkness is the mutability of what we call civilized and uncivilized is the historical mutability is a changeability and what is civilized today then become uncivilized tomorrow and equally what is uncivilized today can become civilized tomorrow.

So again the point is to move away from the absent understanding of civilization to move away from the absolute understanding of reason of supremacy of logic of rationality and to have more relativistic understanding of those categories a more relativity understanding of civilization the weather civilization now can become uncivilized ration tomorrow and equally what it's not the right today can become civilized tomorrow it's all about the historical genealogies about a movement in history right.

So how do documents in many ways becomes a very interesting commentary as where the critiques of an understanding of civilization right and one of the many things that are novel does industry it looks at these kind of categories as non universal category as I mentioned where logic reason the record structure knowledge civilization supremacy racial supremacy the only things which you know imperialism was trying that to promote as really rotten categories and honestly it did it through an institute mediated enlightenment.

And intelligent were in a range between bedfellows they basically informed each other as I mentioned the ideology and economy inform each other they fed off each other they in on influenced each other they created a consorted each other in the Magnificent and the price look at imperialism as some good above civilizing mission comes of a good mission which is not

natively profit-making profit- making right but obviously without a government does it cracked open this nexus it cracks open this very nefarious nexus between ecology.

And economy and it shows you know the economy principles and how to darkness the Congo and other documents is a naked economist exploitation you know is basically instructive space where the white imperative set rules with a store motive of making process there's no other motive at all as I mentioned there's only going to guide there's only been an attempt to masquerade as missionary to masquerade as some kind of a civilizing presence it's just that to make thought it's just that exploit economically today the resources.

And the commodity the ship goes back to the European metropolis where those have be consumed endlessly by the European consumers okay so the river of Congo is how the doctrines of gender you know the narration of how the doctrines of gendered the ivory had a documentary of gender and obviously marlawynne is ungendered in some ways and this is a the next point that I'm going to make now life could Marlowe to is an imperial agent.

And when I say what I used was in federal agent I obviate the automatic expectations automatic assumption is that the internal agent must be quite masculine it because imperialism is immaculate principle it was entirely based on the profit principle of logic rationality sort of making expansion dissolvable economic expansion in authors about economic innovation is all about concrete characterization so all these are very valid eccentric principles very valuable centric performance is very eccentric categories not invading and other space you know making profit this expansionist principle of the economic in the profit so these are very phallic male masculine is kind of understanding of life of economy of civilization etc...

Right so up when I use what Imperial Agent that the automatic assumption would be a man who is basically in conformity with this kind of logic with this kind of uncommon system of this kind of an exploitative system this kind of a logical system and heart of darkness of gives you to men when there are many men in heart of darkness but then the two principal men heart of darkness are obviously could Can involve kids and I will say model than Doretta now both are in federal agents and but both are basically they both crack up in different degrees.

Now could cracks up in a way which becomes the trek to imperialism which becomes a trek the system of imperialism had created a historically right so here I know if you look description for

kids and how to document we almost know nothing about goods we almost know nothing about how it looks what he is you know what it does but we do know and at the moment explicitly clear for the entire Europe went into the making of goods.

Now when I say the entire Europe went into the making of goods it is very tempting to look at goods less as a human figure and more as a symptom more as an extension more as an extreme extension and extreme embodiment of intelligence right so he is less of a human being and more of an extreme embodiment more of a symptom which becomes a pathological symptom because then I had to come a disease presences in heart of darkness a disease persons who died in the end with by uttering the horror the horror.

It is something which consumes itself it is a self consuming kind of a quality about it okay now when you look at goods as some kind of an extreme extension and extreme embodiment of imperialism it properly falls in place because you know then what we are doing essentially that is looking at goods as an extreme example extreme extension of the masculine as principle of imperil sum the profit principles the expansion is principle the economy principle the agreed principle its control agreed the principle of lost for power of characterization etc...

So becomes an extreme extension of all these principles right and this extreme embodiment is so natively present and heart of darkness that he almost becomes he almost generates a sense of guilt a sense of shame a sense of unease to the European terrorists they really open imperialism center it is not uneasy with them because now is very nakedly evident that he is an extreme embodiment of all the naked profit principles of this evil principles of imperialism and now it become uneasy for imperialism now it becomes uneasy for imperialism in terms of you know dealing with them.

Right because he is now becoming a nakedly rag log right so goods one reading of goods could be with less of a human being and more of a symptom and more o a condition a European condition during the times of imperialism a condition just informed by an overdrive of agreed and overdrive a Protestant principle and overdrive of expansion principles and overdrive of this entire rationality principle.

So the point is if it push all these too far if it push this entire intent of greed imperialism rationality imperialism is you know profit making principle too far the entire masculine as

project if you push it too far what you get is common entrance what you get is a crack top and entities someone who cracks up someone who completely breaks off and then becomes the problem right.

So he becomes the very quickly transformed from perfection the problem and this is the entire idea of looking at goods, so it starts some of the perfection he is the best that Europe in half he is the best of European made the entire Europe and went into the making of goods as the narrator keeps telling him in the course of the novel so he is an example of perfection in the novel is a perfect agent the perfect imperial agent but what if you push perfection too far.

What if he push perfection is extended it becomes the problem and it is exactly what happens to kids from very quickly he converts from the masculine perfection to an hysterical problem, so it becomes a hysterical problem with certain extend that I know now the European Parenthood Center had to send someone to get rid of them right.

So he is turning into a monster he is turning on the rough he is into a problem very similar and again he can make connections with a novel that is Frankenstein where to whom the entire ambition the entire drive the entire lust is to create a male created male progeny which is absolutely perfect, so now I am just making a digression over here but it will help you to understand what the point I am trying to make.

So Victor Frankenstein in Mary Shelley's novel in his desire is to make a trans human progeny you know which would be perfect which would embody the perfection of the human species to such an extent that you know it will do away with a female presence to the do I will female requirement during procreation so the entire project is a main project at the bio scientific male project and the idea is to make a four phase progeny the portrait offspring now see the course have been wrong.

And reason why it goes to arm because you know it goes too far so you know the profession goes too far and Mary Shelley's novel and Richard ficus experiment is extend that you know it very quickly converts from perfection to a problem it becomes the monster and then what monster obviously is a metaphor for excess it is a metaphor for aberration it is a metaphor for departure from the normative principles it is a metaphor for departure from Debian's from the norm etc...

So the monster in Viktor Frankl science experiment is a departure from the norm so it is too much of a perfection it is too much of an extension too much of an extreme extension now its own screen as an extension that becomes a departure the same happens with goods in Halliburton is he such an extreme embodiment of the impale project it is an extreme embodiment of the imperial mission of problem-making of centralization of expansion etc...

Now it becomes a departure the extent that Mary Shelley's monster in the very same way as Victor Frankenstein's progeny becomes the monster so you can make this connections very well and obviously Mary Shelley's novel is very strong it is a magnificent feminist critique of an entire bio scientific salable centric experiment again it is very fallible sense is what a male white scientist trying to control the world trying to create a progeny in a trying to create a system which will not require the female biological presence anymore the entire lives giving process can be done in a scientific lab which again is the rain white male space of Reason logic scientific understanding.

And that is the whole project and inventor Frankenstein effort and he wants to make any human being out of a lab which is not require our females anymore which not require the mother figure anymore which is not require any kind of prima intervention anymore, so the entire idea was to do away with the female identify idea is to extend the European in a male understanding of rationality and scientific logic to the point that you know it becomes perpetuating systems of course that experimental course that will be said be wrong he creates what is a monster because this is a radical departure from the norm.

And then it becomes the problem and then he wants an angulated we want to kill it great same way and listen the periodical draw on is the peril that he could write on probably as positive assignment as possible filled in a written project and if you want to make that into something more in written projects and want to make the anti something more elegant you can also consider writing a paper on this comparison between the male desire and Viktor Frankenstein medicine is novel and that of the impearl desire in how the darkness.

And how both desires will be wrong both desires get disrupted get unsettled by what the produce so goods is the product goods is a producer of incredible mission, so he is extension the supreme extension of the Frankenstein impaled principle and then it is such a some example in extension but it becomes a rogue presences it becomes a disease presence it becomes a pathological

presence to the extent another agent has now been sent to get rid of the retrieve and to bring back as possible.

Again if you watch the film based on heart of darkness Apple calyx nom which is magnetism directed by Frankenstein Coppola you know it is called really a very interesting setting so the setting is Vietnam War the US Vietnam War you know this notorious war the US had in Vietnam and how in the Colin how goods in that kind of a setting is a perfect soldier he is a prophet embodiment of the military the US military.

Now he is so perfect now it is such an extreme extension of that perfection that becomes very quickly a problem it turns against the system which had historically created it him and now it becomes a renegade soldiers they becomes the rebel why because he such a perfect example of an extension of that kind of a system okay so I do recommend that the watch the film Apocalypse Now by Francis Ford Coppola because you know it is a different setting though it is not combo it is contextualized and modern setting.

So setting is the Vietnam wrong but the principles are the same it is white European it is all European any more it is American but again it is white characterization it is white imperialism is white in patient with the sole motive of making profit of controlling a non-white population or making them into willing subjects and obviously this is about greed this is about the over drive of ambition centralization the male desire etc...

So it is properly connectable the combo of condition in how to document and the Vietnam War condition in Apocalypse Now is perfectly relatable it is evolved structures and very clear also thematic similarities and works the well as a film which invalidation of the novel okay so now to come back to the main points that really took talking about we dealing with in this particular lecture the gendering of objects and how the document the gendering of entities of figures and how the darkness.

And how one figure and this is interesting now one figure you know is neutral in terms of the gender politics so for example could heart of darkness and it starts off with and being as perfectly European may in the figure it is perfectly European follow the eccentric self you know and constructed by Europe constructed by European terrarium etc...



But now once field in Congo he becomes a problem in the sense that he becomes the other obviously as I mentioned in the weather gone the other is always female in a community in the prism of intelligence any politician interrogate done with audience feminized so in a very conscience goods that also feminine it becomes the other of intelligence, so from an insider he transforms into another.

So you know he quickly converts from our values of we can slide up to an exotic other and he is exotic as well by the way in Heart of Darkness so we never get to know how it looks like it when the builders shadowy kind of a presence in Heart of Darkness we never get to know his physical details as know his details you know we just get to know and he spectral presence so shall we spectral presence in the specter which harms in terrorism it is called literally and this is in connection in the meeting we just did or looking at groups of the symptoms.

As a condition of pathological you know extension so it becomes less of a human being and more for spectral shadowy pathological presence in Heart of Darkness okay so this is in interesting condition in how the documents that we need to look at and also module the narrator on Heart of Darkness so he starts off with being this fallible century in a male white European males in Heart of Darkness but notice how observe hard the novels he is very quickly emasculated it is very quickly be sterilized right.

So it becomes hysterical is the hysterical neurotic narrator in Heart of Darkness cannot quite understand does not quite know how to go about this innovative how to produce affirmative and a logical rational way which will make sense which will not be available as a commodity to it is listeners so an entire Heart of Darkness you know is about the failure of converting your story into commodity the failure of converting your experience into commodity.

And this is interesting because in this in the sense in this tradition in this reading Heart of Darkness completed deconstruct or goes against the contemporary of novels which are written at a time the contemporary advantage novels which are written at the time which basically relied entirely on converting the exalted story into a consumable commodity right.

So if we read where the Haggles novel written at the time which are basically real adventure tales about imperialism about this exotic other and how everything is ready need to define a neatly

binarize of civilized uncivilized black-white in a logical illogical etc and that becomes very consumable commodity with that kind of storytelling that kind of story tradition that convertible Perdition is very quickly consumable as very quickly consumed as a commodity by the European listeners.

And that does not happen in heart of darkness you know it is true largely is the greatest extent it is about the inability to convert experience into a narration to convert it experience into an directive so the sense is a failure of the value eccentric project it is a failure of the masculine's project right so in that sense heart of darkness is a very interesting novel to look at how the entire project of intended an entire Flanagan centric understanding of intended and fails in the structure.

And if you look at a woman in heart of darkness we look at the female presence in heart of darkness as a never speak the African woman never speaks no African speaks and heart of darkness which is one reason swipe those corners critics to this Chinua Achebe have had great reservations about this novel their creativeness novelist as similar base novel because Conrad it does not make any African speak but you know.

Let us not take any side away up because that is not we are doing we are not doing this is a forthcoming reading but the situation is important. An example that this novel was written at a time when you know most of the stories about Africa most of stories about Asia most of stories about non- European spaces were exotic stories where stories about the exotic Orient or the exotic Africa other or the importing dark other etc...

Now in that sense heart of darkness is a very recent departure because it is not about eroticization at all but it does an exotic size Africa is basically looked at Africa as an understandable entity he cannot understand it and this our failure of understanding it is also to a great extent the failure of European logic the failure of Europe and rationality the failure of European reason so more than anything else is not really.

So concerned about Africa and as is concerned about Europe heart of darkness is about it is very spectacular novel which basically tells you that entire system rationality logic reasoning with the constructor systems in a very tropical local systems it is not work once you get it out of the context okay.

So that is since very interesting novel and obviously a Conrad does not make any African speak obviously the entire game in heart of darkness is a white sphere open gates right it is a white European looking at the dark continent looking at the dark, so-coded uncoded black continent of heart of darkness except for so that is all true that all that but equally it is a gaze which also looks back at Europe at the gaze which also looks back at the entire construct of European.

European civilization Europe and rationality and then reveals all these things as hollow things as you know the entire idea dollar intelligent idea of civilization the entire idea of enlightenment are revealed to be hollow categories and in that sense this is the reason this is a very good way of understanding Christmas dying words the horror the horror we give so that that is something you can think about that is something you can explore further what does Chris means when he says the horror and the horror of when he dies.

These are just two things which says with entire novel the horror the horror now one reading of this the horror and the horror is an understanding the knowledge of nothingness which goes right with my new could is very much a work very much as inside out in intelligence and inside out in a man logic and insider and European system of reason and logic and rationality etc...

Now once it becomes once we convert from being inside the into an s outside of that conversion that transition that movement is also accompanied for the knowledge of nothingness but the knowledge that he does not know he knows now that all these entire and lovely ideas were intelligent enough civilization logic rationality these are hollow ideas right these ideas which they constructive ideas be the ideas which is comedy constructivist can be blown away in the phases of other experiences.

And this realization this knowledge of nothingness is what generates the horror the horror and goods right so it is basically the European means looking at as excels as a dying entities okay now I use what male as a metaphor for where the European male which is basically a construct of reason rationality logic etc...

And that basically begins to be construct and it is literally the dying words so you know what I mean want I mean what is say the dying words it is a dying words of European fallible centric systems which are historically informed imperialism so again we are looking at goods not as an object not of the human being but as a system as a symptom at the condition right a condition

which recognizes its own defect a condition which looked back at its own system and recognizes and reveals it to be a faulty system to be an evil system to be a hollow system right.

So literally is a dying world the dying words of a USM trick logical system the horror the horror the so one and this is a very interesting way to look at goods I would encourage you to explore it further and look at goods as examples as an embodiment of this parliament as an embodiment of the knowledge of Holliman as an embodiment of a condition which recognizes civilization their open civilizations as Parliament okay.

So in that sense is false imperfectly false in place perfectly in terms of looking at goods as a symptom as a pathological presence as a condition right a condition which looks back and comment on entire European dispose of civilizations intelligence enlightenment apologist courses as confronted categories of knowledge right and that is why he command that is why he says the horror of the horror when he dies and these literal deign words of an insider who now knows too much or now knows to end the bees construct are in the end con strictest okay.

So that is since again there view of emasculation the degree of breaking away from the mail mode breaking away from the eccentric mode because that that kind of mold that system is unrevealed to the afforded system is on revealed to be evil systems not as faulty and evil system is a deceptive system however as we mentioned in the previous lecture when Malu comes back because in our he to as a glint of the hollowness is to have a glimpse of the aura so he knows to him like goods he know to that in a diets system of imperil sum the entire system of the profit-making in principle this expansion of principle of economy etc....

Is a very evil system he know that- but when it comes back increasingly to the European space he cannot talk about it freely so he can try we can make an attempt he can make an effort to tell this seriously males in the locators and again notice the very homo social is very up male centric understand mingle centric attempt to impart a story.

So what happened to Cohen Congo to Marlowe can only be told to men that is the assumption right so it can only be told to male interlocutors to males listeners because another something only the men would understand and that is the assumption that the pre supposition the Marlowe has so he floats in Andrew Borden and pains in London and talked about experiences in Congo the group of men who become care less the both dead.

Molsteki I am go to sleep in the course of history only the main retag the narrator who is telling the story of model story Cisco Chinese box structure as I mentioned and again that is great close related to Frankenstein because that too at the Chinese box structure I did not know the Robert Walton total story of Victor Frankenstein and then the story of the monster exactly etc...

So you know all that you know is quite structurally similar in heart of darkness as well but the pointers the knowledge the model has nothing at this talked about in the previous classics well the knowledge of model has knowledge and nothingness a model as from that is knowledge which presumably can only be transferred can only be conveyed to men who can consume it and of course the men do not understand it the European men who have not been to Congo they do not understand at a seminary up who makes an effort to understand community procedures taka to presumably in that politic separation.

But the interesting thing is the Move goes to the woman could this intended in Brussels in Belgium there he has to die involved we about co dies in worst because she is anarchism directly categorically so what was diverged she wants to know and the deign worth of her panacea and Marlow has to lie to her Margaret Ellis that enough he died with your name on his lips, so he did not tell of die word for the horrid.

So he would be diverting your name on lips again by your name you know when I talk about when I say when I look at the entire presence of princesses gendered the she becomes again a metaphor of this misinformed female of this manipulated females in how the darkness someone is manipulated by the men someone whose lies to someone whose listen from someone who is comforted in a race you know deceptively by the man who wants her not you know.

So get a level of knowledge mister logically speaking so we have example of epistemological deception and a knowledge base perception right so she does not get the knowledge what happened to the men in Congo what happened to her intended in the Congo would happen to a fiancé in the Congo so she gets a very romantic report and again the romantic report that she gets in the end is a deceptive record as we all know because we read a novel we know what kids had gone through.

We know what he had wanted to say he we know the what he meant by the horror the horror we can speculate on it he definitely did not mention how in the design world now having said that

there is an ironic truth in the statement that mother is giving to courses attended right so when Marlo tell courses attended the heat eye with your name on his lips so if you look at your name as a metaphor by your name you know if you look at it as the female the female presence the white female in Europe right.

If you look at if you look at this reading that way where could the dyeing with the names of the European female the European white female and his lips as a sign that becomes ironically true because you European female as you just realized as an example as a metaphor of a presence which is defeat right but it is manipulated with a strict but she is tricked into believing into something and again in accent she becomes a hollow presence we are seeing someone's large to in certain see someone's received in certainly see someone put tricks incessantly.

So in a way she becomes a metaphor of the session or someone would repeat a metaphor of a falls like a metaphor false life a metaphor Parliament, so in a very ironic country inversion this becomes almost ironically and paradoxically true perversely troops some talk about paradoxically as the perverse example is perversely true that could did mention and when this exactly what he meant he might be hollow ness of European logic human the hollowness of European knowledge he meant be hollowness of European reason couthnessen genders becomes an embodiment of the hardness because she is as helpless passive female who is relied to by the European male agent.

So you can see the binary over here the main and the female the men have the knowledge the woman do not have the knowledge Roman are not given the knowledge the women are denied the knowledge the woman had lied to the woman I manipulated by the Imperial Agent they become a passive consumers of the ground in a reticule imperialism right the granularity imperialism which is romantic which is Noble which is civilizing I know which is out there to do great things for the world etc...

So they become the helpless passive consumers into this kind of a discourse and entire thing becomes quite tragic when cycling becomes quite sickly tragic because the men have to come back and lie and that is obviously really pathological and the woman are just receiving it is falls romantic report and an entire system and have become what could say the hotter the hollowness of European intelligence.

So thus to complete so you know related imperatives for different and points on an ideological stand point from the political standpoint and the colonial standpoint from an imperialist and point and always be connected if you look at it from a gendered standpoint right because it impaired is very gendered enterprise it relies entirely almost entirely on its masculinity motive of profit-making expansion sterilization etc...

Right so that is motive is on revealed to be a sinister evil hollow motive because that is what it exactly is you know it does not have anything logical you know backing it do not have any righteousness on each side it do not have any kinds of nobility it does not have any kind of goodness enhance it just an evil enterprise the entire idea of the European goodness nobility rationality logic civilized civilization etc...

So only resources always construct a reveals to be hollow construct entirely they are ontologically Hollow they are philosophically hollow they are completely Hollow categories of knowledge and this knowledge of elements this knowledge of nothingness is what could amend well instead the horror the horror okay.

So the horror the horror this is very gender is kind of a thing it is about this entire deconstruction of the European masculinity understanding of life right and obviously this is something related for female as well because they are like they are the listen form and you know the presence of groups is intended as a very passive consumer of falsehood is very passive consumer of lies that comes preterits so she becomes an example of the European side of who is obliged to by the Imperial agents who come back and lie to them about what happened in the colonies about what happened in imperial you know.

And then take a romantic report which help them perpetrate the belief that an intelligent is a grand civilizing mission but of course we know better of course mother knows better of course could new better an entire knowledge that it is not a grand enterprise an entire knowledge there is not a noble enterprise this constitutes the horror in other government right.

And it is a very gendered kind of understanding it is a very gendered understand difficult also example of ungenerous as I mentioned is entire constructive knowledge nobility are all on gender it all breaks down together in heart of darkness and that scenes very novel very dark novel is a very grim novels about the collapse of integrity as a grand narrative right hope we got some

understanding of heart of darkness how encourage you to read the novel in more details and use I a theory since an understanding that we discussed from the menses or gender studies.

So hope you produce a good you know energy write something on it hopefully a paper focus on assignment the more importantly hopefully this will give you an understanding of an imperial novel looking at from a gender perspective and can really generate a rich readings all of it if you look at it that way okay thank you for listening thank you for attending this particular class I will just concludes our reading of heart of darkness by Joseph Conrad's we now move on to the next text in this particular course which the short story called the fly by Katherine Mansfield so I will see you in the next lecture thank you attention.

**Centre For Educational Technology  
IIT Guwahati  
Production**

**HEAD CET**

Prof. Sunil K. Khijwania

**Officer- in- Charge, CET**

Dr. Subhajit Choudhury

**CET Production Team**

Bikash Jyoti Nath

CS Bhaskar Bora

Dibyajyoti Lahkar

Kallal Barua

Kaushik Kr. Sarma

Queen Barman

Rekha Hazarika

**CET Administrative staff**

Arabinda Dewry

Swapam Debnath