

I. Introduction

This research focuses on Joseph Conrad's novella, *The Secret Sharer* and *Heart of the Darkness*. It tries to analyze Conrad's colonial psyche and its effects on the colonialists, their agent and Natives in *Heart of Darkness* and *The Secret Sharer*.

Both novellas were published during half of the nineteenth century and early dawn of the twentieth century which was the high time for colonialism. Britain became the global power of the economic supremacy and political authority. The reign of Queen Victoria (1837-1901) represented the great age of colonization. The westerners began to think that they were born to rule not to be ruled. They felt the white man's responsibility to civilize the rest of the world. Therefore in 19th century, the meaning of colonialism is defined in terms of the civilization's point of view as following the civilized manners of westerners. They thought colonized people were wild and savage. In describing the situation during this colonialism in *Orientalism* Edward writes: "Westerners are rational, civilized, whereas Easterners are irrational, barbaric, emotional and wilderness" (p.60). Said also clarifies that colonized people began to use English language to criticize the cruel activities of colonizers. This short historical background directly or indirectly to some extent, serves to the subject matter of both novellas, *The Secret Sharer* and *Heart of Darkness* by Conrad.

Joseph Conrad stands among the prominent English novelist for his remarkable contribution in the field of fiction writing. His novella *Heart of Darkness* question European colonization of Africa, its ideology and effect. Likewise *The Secret Sharer* is concerned with British and US economic imperialism in African Island. In the last twenty years, *Heart of Darkness* and *The Secret Sharer* have been read not only as an exposition of ambivalent attitude towards imperialism. At the same time they have been read as questioning of the value of white civilization and the desirability of its transplantation to what were then considered as ‘primitive’ countries. As Marlow indirectly suggests by referring to the Roman conquest colonialism has existed since the earlier time of human history. One of the merits of the novella is the presentation of colonialism not as a political and economic venture only but as a consequence of the individuals lust for power and possessiveness and even as an epitome of man’s capacity for evil.

Joseph Conrad presents his narrators not only as glories adventures, but also as expression of European colonial psyche. It means that narrators are associated with Roman invaders who grabbed what they could do for the sake of what was to be got and with all the character in Marlow’s tale who take part in the colonialist enterprise for selfish purposes. Nor does he realize that by pointing to the two symbols of that enterprise, “the sword and the torch” (*Heart of Darkness*.19); he is actually referring to brutal force and to the negation of native culture by the so-called light of civilization. His view of imperialism was naturally widespread at the end of nineteenth century, but

it is clear that. At this stage, at least, like the harlequin, the first narrator has not “mediated over it” (18). Similarly, Marlow’s aunt has an idealist view of colonialism and is pleased with an “emissary of light” she subscribes entirely to the view that those ignorant millions from their horrid ways (27). Her conception of the colonialist intention corresponds to that expressed by Rudyard Kipling in a poem ‘The White Man’s Burden’, which emphasizes the ideals went to the colonies but also expressed their prejudiced view of the colonized: “yai new-caught, sullen peoples, half –devil and half-child” (38).

Although Marlow’s mission is limited to the rescue of Kurtz, there is a sense in which his trip to the Congo is itself a recreation of the colonialist expedition. His definition of colonialism is ambivalent since he asserts that it is redeemed by the idea at the back of it. We should wonder to what conformation with its reality is already on his way out to Africa he notices that the only settlements seen from the coast are trading places with names out of some sordid force. While he thinks there is a touch of insanity (15) about the man of war firing into the continent. Even at this early stage the colonial expedition strikes him as a ‘merry dance of death and trade or a weary pilgrimage amongst hints for night mares’. Not until he comes to the grove of death’, however, does he realise the full extent of the destructive process in which the whites are engaged in African coast are confirmed. His suspicion that he will become acquainted with a flabby’, pretending, weak-eyed devil of rapacious and pitiless folly is also immediately confirmed when he comes upon the dying negroes.

What he ironically calls the work calls 'the work! the work is an irrational and meaningless violation of the land its people. The transplantation of the trapping of white civilization (the boiler and the railway truck) and of a type of behaviour specific to it (the blasting on the hillside, the accountant's well-kept books, the 'law' which remains a mystery to the natives) seems to make no sense here. No effort is made by the colonialists to understand the alien population that they exploit as raw matter (30). The horror Marlow experiences reaches a climax when he comes upon natives too tired of too ill to work and merely left to die. Again the word used to describe them – "shapes" "bundles of acute angles", "phantoms" eloquently express the fact that these men have been reduced to mere objects, squeezed out of life through hard labour then discarded (40). Just as the setting offers a picture of devastation, so the condition and posture of the men suggest 'massacre and a pestilence' –(50-*Heart of Darkness*). This parlance of death among men in the ravaged forest gives Marlow the impression that he has entered some gloomy inferno. Marlow's Insistence on blackness, disease, and death indicates that it is not the light of darkness the white man has brought with him unless it be the false light radiated by the accountant.

During the adventurous journey in *The Secret Sharer*, the nameless captain first discovers the Leggatt then the effects of imperialism occupies him in the 'grove of death' (16-*The Secret Sharer*) before discovering the Leggatt how the white man is led to behave with such indifferent cruelty. But after the discovery of the Leggatt he indirectly colonizes the Leggatt.

Similarly in the *Heart of Darkness*, Kurtz also shares the same pathos. He is a successful collector of ivory points to the corrupting influence of their enterprise. As member of their Eldorado, therefore both narrators and character justified Conrad's exposition to colonial psyche in the *Heart of Darkness* and *The Secret Sharer*.

Conrad presents the narrators and characters to be different kind of colonizers, but both of them penetrated the same kind of European colonial psyche. Marlow is an idealist and that he has come out, equipped with moral ideas. He remains a self deceived idealist to the very end. Yet Kurtz has become a ruthless exploiter, who is prepared to kill for a little ivory. But in *The Secret Sharer* the Nameless captain exposes the contradiction inherent in colonialism, that is, the discrepancy between the European's word, particularly their public utterance. His attitude towards the African Leggatt is not utterly devoid of paternalism. But on the whole, he systematically undermines the role of white colonialism exposing its shortcomings and deceptions while at the time by calling Africa and its people an 'enigma' he recognises that they have a specific character which the white man should try to understand. This was revolutionary enough in Joseph Conrad's time and ran counter to ingrained prejudices. Possibly Joseph Conrad felt that he could go no further, and he might have made a concession to his contemporaries by allowing Nameless young captain to insist on the value of the saving ideal even if it was illusory and the lost of lie. So, several critics have criticised the

Heart of Darkness and *The Secret Sharer* on the basis of colonialism. David Daiches, in *A Critical History of English Literature*, says:

The evil of nineteenth century colonialism he portrays in Africa with extraordinary vividness. Yet the Congo colonialism like that recently portrayed by Graham Greene, is a Congo of mind. Idealism corrupts and loneliness can force a man into horrified awareness of his identity with his own moral opposite (1157).

The Journey to Conrad can be interpreted as a Journey to a geographical darkness, a colonial imperialism and above all a psychological darkness.

Likewise, *The Secret Sharer* as a parody of doppelganger texts and suppressed narratives on the wildly recognized multiplicity of different readings this text seems to indulge is itself threatened by a “Profound scepticism”(28). The simultaneous importance and unreliability of the imagination”, Brian Richardson Conjures up, “has been a staple of Conrad criticism...based on limited perspectives of first person narrator” (Richardson, studies 307). The Nameless caption has been recalls colonial psyche:

[...] critical suspicion and egalitarian sentiment. We are in a position to inquire into the nature, motives, and appropriateness of the narrator’s identification of himself with Leggatt. At its outset, the case made for their similarity is extremely rapid and not particularly rational. Based at first on what he calls “pure intuition” and “mysterious communication” (99). The caption quickly imagines as entire psychology and soon after, a

personal history for the disconnected sentences (102). This resembles more the infatuation of an imaginative new lover than the normal behaviour of a vigilant commander (93).

The interpretation of symbols and imageries in Conrad's *The Secret Sharer* enunciates the writer's inability to protect himself from his people who he blames to the "Judas" (26). The narrator thinks of the danger of the other captain breaking through his defence bluntly, "howls Thomas Dilworth, of his own inability to lie to protect the fugitive" (105). Why the narrator is vulnerable to danger has been explained as:

I noted that the caption of Conrad's novel receives not a mitre but an ordinary "floppy hat" that anyone might wear, "symbol of his compassion, by which he has come to understand something of what is to be a human being" (217). I failed, however to notice the association between the hat and the pagoda-hill-both sights to steer by in the story and both hats, one literally, the other metaphorically, because "mitre-shaped", since the association involves the image of the mitre, it strengthens the claims that Leggatt and the narrator correspond to Virgil and Dante at their moment of parting (32).

Similarly, *Lord Jim* reflects the similar tension exhibited in *The Secret Sharer*. The *Lord Jim* in the episode reflects the tension between white and non-white" holds Murawski J "in a world already Conrad out between various European nations". The prominent Conrad specialist further argues that the

narrative of *Lord Jim* “relies on the discursive field of imperialism” (Murawski ‘Studies’ 70). Marlow’s narrative is representative of battered white heart:

Marlow’s narrative in *Lord Jim* is concerned both with exploring the human subject and with articulation the limitation of the enterprise. Marlow’s method of telling a tale as described in *Heart of Darkness*—“to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out as a glow brings out a haze”—also helps explain his technique of tale-telling in *Lord Jim* (174).

Marlow’s description inherently surpasses the ethos of black people in that *Lord Jim* is the supreme manifestation of instability of white romances in colonialist fictions.

The Secret Sharer also exposes the relationship between colonized and colonizer, which is penetrated by the Richardson brain in his work “constructing Conrad’s *The Secret Sharer* suppressed narrative subaltern Reception”. He comments:

Conrad’s explores the relation between Africa and Europe black and white, the colonizer and colonized. Apparently a sailor’s yarn, *The Secret Sharer* is not fact, a grim parody of the imperial adventure story in which the narrator, Nameless captain journeys deep into the heart African Island, where he encounters the

Murderer, Leggatt and discovers that the relative values of civilized and the primitive are not what they seem (102).

It also clarifies that in *The Secret Sharer*, the Nameless captain or Narrator representative figure of colonizer, whereas Leggatt represents the colonized people or African Murderer. Similarly the same issue raised by Padamini Mongia's observation on *The Secret Sharer* enunciates the peripheral concern with relationship between colonizer and colonized in her portrayal of Conrad's "white man in colonial milieu" "issues of race leads to the analysis of disjunction between an individual's heroic sense of himself and his private Capacity" holds Mangian *Studies in Novel*.

[...] as a younger version of the privileged man despite Nameless captain suggestion of different between them. Both Leggatt and privileged man are Motivated by dreams of discovery and adventure. Like "white crews" the other great romantic adventure in the novel..., only that the latter two have specifically acknowledged roles in trade and colonization where as Leggatt ostensibly interacts only with himself. Leggatt roles is made non-specific, but alliance and the more Material project. (1778)

Similarly Conrad's *Heart of Darkness* shows the relationship between the colonizers and the colonized is the relationship of power, the relationship of exploitation and of domination and subsequent subjugation Kurtz became the colonizer. In the name of maintaining peace and order he developed a secret

cult. This cult of secret ritual helped Kurtz make the African obey him. Hence the relationship between the colonizers and the colonized is the relationship of domination. Under the banner of ruling over a certain territory of Congo Kurtz exploited Congo to the depth satisfaction of his hungry self. Kurtz sent truckload of ivory to Europe within two years. This shows the relations between the colonizer and the colonized is the relationship of exploitation.

In *Heart of Darkness*, Joseph Conrad shows the crisis in colony. Marlow's impression of colonialism is "Just robbery with violence" (5). His comments of Roman colonization of ancient Britain Juxtaposes the comments of British colonization of Africa. The activities of Kurtz refers to the evil practices of the colonizers of Congo in "*Colonialist Bias of Heart of Darkness*", Frances B. Singh concludes thus:

At the beginning of *Heart of Darkness* Marlow is an upholder of English colonization, calling the English colonization, calling the English "beares of a spark from the scared fire". At the end he realize that the themes leads "in to the heart of immense darkness" meaning that English colonizers are as evil as any other...He is a true critic of colonialism. (278)

Marlow clarifies the British colonizer in the African island, apart from what is known of Conrad's admiration for the British, their argument is that when Marlow looks at a map of the world in the company is office, he comments: There was a vast amount of red-good to see at any time because one knows that some real work is done there. There is no denying the atrocious

conditions of Belgian colonisation nor their impact on Joseph Conrad. But to suggest that Conrad approved of British imperialism or, that he condemned one kind of colonialism and admired another is to restrict the novel's significance. Marlow's comment in *Indeed*, believed by his own narrative the Juxtaposition of the nameless narrator's praise of greatness of British conquerors with Marlow's description of Roman colonialism throws an ironic light on British achievement. Marlow's definition of colonialism is general and applies to all such enterprises. Kurtz has been educated partly in England and his mother was half-English "All Europe" says Marlow contributed to the making of Kurtz (66) and his self-deception clearly applies to all European imperialism. It is not impossible that in Marlow's praise of the 'real work' done in British colonies Joseph Conrad was partly playing up to his audience.

In both novellas, the hero discovers a wicked person for whom he develops an irresistible attraction. in *Heart of Darkness*, Marlow is so eager to talk with Kurtz and African enigmatic people that he panics when he thinks he will never reach his goal. In *The Secret Shaver* the Nameless captain is also drawn to the murder, Leggatt, that his mind all but gives way under the strain

of obsession for his dark self. 'In both stories the hero' who is a good person! Identifies, so fully with evil in the person of a murder, that two men almost be come on at least to the hero (colonizers) thus they personify the potential for evil which co-exist in every man along with a potential for good.

Both stories happen in connection with ship with ship voyage. The ship signifies the European colonizers and Man's voyage though life may meet such

adventures of the spirit. Both stories end with deliverance for the hero. *Heart of Darkness* depicts a “dark self (Kurtz) who dies as a god-like hero to the natives.” *The Secret Sharer* is symbolic novel in which the captain symbolizes the European colonizer, who frequently dehumanizing the Leggatt through the light of civilization. Similarly the Murderer and Leggatt show the dark self of African people.

Yet the whole point view *Heart of Darkness* and *The Secret Sharer* shares the colonial psyche through Marlow in *Heart of Darkness* and the nameless captain in *The Secret Sharer*. Both narrators talks about is in fact imperial mastery. White Europeans only focus African’s ivory and their individuality. Civilization over the primitive dark continent. By accentuating the discrepancy between the official ‘Idea’ of empire and the remarkably disorienting actually of Africa, Marlow unsettles the reader’s sense not only of the very idea of empire but of something more basic reality itself. For if Conrad can show that all human activity depends on controlling a radically unstable reality to which words approximate only by will or convention, the same is true of empire, of venerating the idea and so forth. With Conrad then, we are in a world being made and unmade more or less all the time. White appears stable and secure. So, in the *Heart of Darkness* the policeman at the corner is only slightly more secure than the white men in the jungle, and requires the same continuous (but precarious) triumph over an all pervading darkness (81), which by the end of the tale is shown to be the same on London and in Africa.

The central point of present study will be based on colonial studies, with a main focus and considerable concern on said's theory of orientalism, culture and imperialism. The present work has been divided into four chapters. The first chapter presents a short introduction to Conrad in relation to the fact of colonialism or colonial psyche a brief outline of *Heart of Darkness* and *The Secret Sharer* introductory outline of present study and short literary criticism. It gives the hints of the entire work.

The second chapter tries briefly to explain theoretical modality that is going to be applied in this research. It explains shortly intellectual background of colonialism and post-colonialism theory said's *orientalism* and colonialism and civilization, which are applied in this research.

On the basis of the theoretical modality outline in the second chapter, third chapter will analyze the text. It will sort out some extracts from the text as a evidence to prove the hypothesis of the study... Conrad is on the threshold of colonial psyche, and relation between civilization and savagery this part serves as the core of this work.

The fourth chapter is the conclusion of this research on the basis of the textual analysis in chapter three, it will conclude the explanation and arguments put forward in the preceding chapter and shows Conrad's colonial psyche, relation between civilization and savagery and a colonial discourse.

Thus this research will give a balanced judgement of Conrad's European colonial psyche in *Heart of Darkness* and *The Secret Sharer*.

II. Theoretical Modality

Colonialism and Post Colonialism: An Introduction

Colonialism and imperialism are used interchangeably. The word colonialism according to the *Oxford English Dictionary* (OED) comes from the Roman 'Colonia' which means 'farm' or 'settlement' and referred to the Roman who settled in other lands but still retained their citizenship.

According, the OED describes it as:

A settlement in a new country ... a body of people who settle in a new locality, forming a community subjected to or connected with their parent state: the community so formed, consisting of original settlers and their descendants and successors, so long as the connection with the parent state is kept up (p.90).

Colonialism was not an identical process in different parts of the world but everywhere it locked the original inhabitants and the new comers into the most complex and traumatic relationship in human history. Colonialism in a sense, is an act of reforming or unforming a new community, it is generally believed that colonialism is that conquest and control of other people's land. It is the European expansion of power into Asia, Africa and America, The ancient Roman empire was spread from America to the conquered the middle East and China in the time of Genghis Khan in the thirteen century. The Mongols conquered the Middle East as well as China. The Aztec Empire was established when from the fourteen to the sixteenth centuries, one of the various ethnic groups who settled in the valley of Mexico Subjected to the others. Aztec's

extracted tributes in services and goods from conquered regions as did the Inca Empire which was the largest Pre-Industrial state in the Americas. In the fifteenth century too, various kingdom in Southern India came under the control of Vijayanagara Empire, and the Ottoman Empire, which began as a minor Islamic principality in what is now western Turkey, extended itself over most of Asia Minor and the Balkans. At the beginning of the eighteenth century, it is still extended from the Mediterranean to the Indian Ocean, and the Chinas Empire was larger than anything Europe had seen. According to Ania Loomba:

European colonialism cannot be sealed off from these earlier histories of contact the crusades, or the Moorish invasion of Spain, the legendary Exploits of Mongol rulers or the tabled wealth of the Incas of the Mughals were real or, Imagined fuel for the European Journeys to different parts of the world (p.3).

Any yet, these newer European travels ushered in a new and different kind of colonial practices which altered the whole globe in a way that these other colonialisms did not. Earlier colonialisms were pre-capitalist and modern colonialism was established alongside capitalisms in Western Europe. Modern colonialism did more than extract tribute, goods and wealth from the countries that it conquered; it restructured the economies of the latter, drawing them into a complex relationship with their own so that there was a flow of human and natural resources between colonized and colonial countries. The flow worked in both directions; slaves and indentured labour as well as raw materials were transported to manufacture goods in the

usage in English language it simply means ‘command superior power’. (*Keywords, A Vocabulary of Culture and Society*-p.131)

The OED defines ‘imperial’ as simply ‘pertaining to empire and imperialism’ (p.32) as the rule of an emperor, especially when despotic or arbitrary: the principal or, spirit of empire, advocacy of what are held to be imperial interests.

In the early twentieth century, Lenin and Kautsky gave a new meaning to the word ‘Imperialism’ by linking it to a particular stage of the development of capitalism. *In Imperialism the Highest stage of capitalism* (p.1947), Lenin argued that the growth of ‘finance-capitalism’ and industry in the western had created ‘an enormous super abundance of capital’. This money could not be profitably invested at home where labour was limited. The colonies lacked capital but were abundant in labour and human resources. Therefore it needed to move out and subordinate non-industrialized countries to sustain. Its own growth Lenin thus predicted that in due course the rest of the world be absorbed by European finance capitalists. This global system was called “Imperialism” and constituted a particular stage of capitalist development- the highest in Lenin’s understanding because rivalry between the various imperial wars would catalyze their destruction and demise of capitalism. It is this Leninist definition that allows some people to argue that capitalism is the distinguishing feature colonialism and imperialism.

Regarding issues under study of postcolonial theory, the editors of postcolonial studies *Reader* mentions:

Migration, slavery, suppression, resistance, representation, difference, race gender, place and responses to the influential master discourse of imperial Europe and the fundamental experiences of speaking and writing by which all these come into being.(2)

To struggle against colonial occupation, formerly colonized nation carried the slogan of nationalism and every section of society came under this umbrella. But after the nations got independence, that unity in the name of nationalism could not long last because of its regression into various forms, somewhere neo-colonial formation and in few places ethnic nationalism. So, postcolonial theory very often speaks far more liberal translational and Tran cultural unity, and rejects nationalism as an end in itself. Padmini Mongia on her introduction to postcolonial theory writes:

Postcolonial theory, on the other hand, problematises the nation even as an 'Imagined' community. It rejects not only 'Western *Imperium*' but also the nationalist project and takes as its task the understanding and critique of the Line between the structure of knowledge and the form of oppression of the two hundred years(5)

Thus, from the huge chunk of the issues in postcolonial studies, this short introduction has shed light especially on two aspects: the case of representing alienation, its people and culture in colonial writings; and the neo- colonial

Muslim, barbarians, and other categories had circulated for a long time before colonialism. These images often appear to coincide with the construction 'other' in colonialist discourse for example, the twelfth and thirteenth century image of Muslims as barbaric, degenerate, tyrannical and promiscuous seems identical with the orient list images said identities in orientalism. As a matter of fact, all their images about the other were moulded and remoulded through various histories of contact, colonialism was perhaps the most important crucible for their affirmation as well as reconstruction.

Colonial writing is important for revealing the ways in which that word system could represent the degradation of other human beings as natural, an innate part of their degenerate or barbarian state. The black representing all the African, yellow, Brown and Red and they also were represented as less civilized, as child or savage, or heedless mass, or they were depicted as inferior only because they were different from the whites. Thus over determined by stereotypes, the characterization of indigenous people tended to screen their agency, diversity and resistance. During the time of high imperialism the writers cherished the idea of white superiority, they maintained and celebrated the dichotomy between 'us' and 'them' they represented the whites as the civilizers of the world and apostle of light and the 'black' as degenerate, barbaric and in need of European masters to civilize and to uplift them out of their filth. Boehmer reminds us this idea when she writes.

Darwinian view of evolutionary social development is that the civilization is nothing more than the 'primitive' dressed up in pretty rags. Qualities which are attributed to the savage are shared by the civilized thus civilized versus savagery is the way of life. All the past is still in the mind of man culture and civilization are the surface. Deeper truth dwells in the deep centre, which is dark. So both novella, *Heart of Darkness* and *The Secret Sharer* deal this central problem.

Marlow say, "going up the river, was like travelling back to the earliest beginning of the world" (5) the history of depends on the history of savagery. Thus surface truth of civilization lurks in the darkness of savagery. Freud in *Civilization and its Discontents* view:

Civilization is a process in the service of eros. I think the meaning of civilization is no longer obscure to us. It must present the struggle between the instinct of life and instinct of destruction, as it works itself out in human species. This struggle is what all life essentially consists of, and the evolution of civilization may therefore be simply described the struggle for life of human species described the struggle for life of human species (385). *In utopia and anti-utopia in the twentieth century*.

According to Freud civilized morality is guided by unconscious urges. They are imperishable; civilization achieves some stability by setting up a Moral "Super ego" but unconscious urges out destruction and domination.

business their eyes are in miracle of science and computer. But in the surface level they seem moral but in reality they are demoralized.

Heart of Darkness is a depiction of, and an attack upon, colonialism in specific. The brutal behaviours of colonizers took in Belgium Congo. The novel depicts the greed of the so-called pilgrims, the broken idealism of Kurtz and the suppression of savage customs or the importance of ivory to the economics of the system. Conrad was not only interested to the particulars of the history of colonialism as it was applied to Belgian Congo; he was also apparently interested in a more interplay between civilization and savagery. On this light, civilization is presented in crisis.

Conrad S. *The Secret Sharer* the polarity of civilization versus savagery is very strong. The polarity of moral tension is stronger than other in the text, in *The Secret Sharer* Charles G. Hoffan Comments:

Conrad organized his discussion around structured principle “polarity of moral tension” the rational opposed to irrational, which is stronger than others. He deals with civilization opposed savagery (p.21).

Rationality is related with civilization and irrationality with savagery. Conrad attempts to trace the defaces of western society, civilization versus savagery is the way of life. The civilization and savagery go side by side as good and bad.

In *The Secret Sharer* the symbol of light and dark is focused “Daylight might have answered yes” but darkness is savagery, which negated the positive aspect of life. The murders groups were in veil of illusion that

IV. Conclusion

Colonialism is the basic issue under scrutiny in this present research paper on a close analysis of the novellas, *Heart of Darkness* and *The Secret Sharer*. The colonial psyche is analyzed through a European Sailor Marlow in *Heart of Darkness*. Likewise in *The Secret Sharer* the nameless captain is given importance as he too reveals colonial psyche. Self-knowledge of narrators brings to focus on colonial psyche. Both narrators are representative figure of colonizers, who expose the colonial psyche through African people. In *The Secret Sharer*, the nameless captain frequently dehumanizes Leggatt in the light of European civilization. Similarly, Marlow's adventurous journey suggests the European colonialism in the African island.

Both narrators colonize the African island using the pretence civilization. Civilization and colonialism are two sides of a coin. Civilization and culture are surface truth, and colonialism is a deeper truth. Both novellas depict the mismatch between reality and appearance. They revolve around the polarity of civilization and the polarity of savagery upon which each civilization sets its foundation. Marlow in *Heart of Darkness* and the Nameless captain in *The Secret Sharer* represent the polarity of civilization. Whereas Kurtz in *Heart of Darkness* and Leggatt carry out the polarity of savagery. Both narrators directly try to civilize the African people. But indirectly both of them colonize the African people as well as African land. In *Heart of Darkness* Marlow indirectly colonizes Congo people. Similarly in *The Secret Sharer* the Nameless captain colonizes Leggatt.

Therefore Conrad's novella can be studied as a colonial discourse, in that it embodies the different between east and west for its projection of

Leggatt as oriental, exotic and interior other dominated by west, the superior law, in a third 'world' back drop of the carrion. The African Island both novellas are revaluation of colonial gambit of the Latent being of Narrators, they pretend to be unconcerned with mundane interest. They embody colonies such as England Spain, France, Germany and other European imperial power. Leggatt, the colonized, 'Asia Africa, the middle East, the Caribbean and the Latin America. Similarly Congo ivory company is a spatial context of colonized land. The other possibilities being the characters of three different belongings. Asia, Latin and the European. Evidently so the protagonist bears all the virtues with which the colonizers are typified such as that of true Christian missionary philanthropist, civilizer of the barbaric, saviour of the doomed and so on. Leggatt, Knitting woman, African ship crews receives the attribute of the uncivilized. Nevertheless before long narrators true self is revealed in the form of empire builder, who make Congo industrial centre not only do, they make the island an imperial centre.