

Chapter 1

Representation of the Colonial Politics in Joseph Conrad's *Nostramo*

Critique of colonial exploitation is the Major issue of this thesis. The organized campaign and conspiracy of colonizers are called in to question in Joseph Conrad's *Nostramo*. The sole objective of this thesis is to show how colonizers in *Nostramo* adopt treacherous politics of weakening the stable political system in the country of the colonized and exploiting the resources of that country. Divide and rule is the major strategy which colonizers often use to get their selfish interest fulfilled.

Colonizers' greed for wealth and gems of Coastaguana is so limitless that finally they meet their own doom. Gould has to shoot himself and *Nostramo* degenerates into the abnormal tendency. In their mission to capture materialistic objects, they develop insanity and unsympathetic. The fall of the white shows that colonialism is a mask behind which the ruthless process of exploitation lies. Besides seeking to exploit resources greedily, the white do not hesitate to dominate and dismantle the politico-cultural system of Coastaguana. The foundational basis of western colonialism is not to boost and buttress the living standards of the natives of any nonwestern countries. But the underlying force behind colonialism is to dampen the economic resources of Coastaguana.

Coastaguana has a long history of tyranny, revolution and warfare, but has recently experienced a period of stability under the dictator Ribiera. Charles Gould is a native Coastaguanero of English descent who owns an important silver-mining concession near the key port of Sulaco. He is tired of the political instability in Coastaguana and its corruption. He uses his wealth to support Ribiera's government. The government which he believes will finally bring stability to the country after years of misrule and tyranny. Instead, Gould's refurbished silver mine and the wealth it has

generated inspires a new round of revolutions and self-proclaimed warlords. As a result, such upheaval plunges Costaguana into chaos. Among others, the forces of the revolutionary, General Montero invade Sulaco after securing the inland capital. Gould is firmly determined that his silver should not become spoil for his enemies. He orders Nastro to never admitted to become a part of upper-class society, but is instead viewed by the rich as their useful tool. He is believed by Charles Gould and his own employers to be incorruptible. It is for this reason that Nastro is entrusted with removing this silver from Sulaco to keep it from the revolutionaries.

Accompanied by the young journalist Martin Decoud, Nastro sets off to smuggle the silver out of Sulaco. Charles Gould returns from England to claim and reopen the rich silver mine he has inherited from his father. He has good intentions to provide jobs for the peasants and contribute to the economy of the town at the same time that he also profits. Soon, however, he fills the mind of the continually wealth and power, and as the political climate gets hotter, he must pay off government officials, bandits, the church, and various armed revolutionaries to be able to work.

In *Nostromo* Conrad conveys his perceptions not only of politics and revolution but also of the nature of civilization order. Above all, he shows how the absolute quest for material advantage defies the law of measure and unleashes those powers of moral darkness that smother the truth of things and the hope of better things. The structure of the novel-its movement, mood, digressions, fleeting impressions-evokes constant disharmony. Men and women ravaged by fanatical ideas and consumed by dreams of avarice. The consequences of this pursuit Conrad portrays with metaphoric genius that objectifies the fury and violence of people.

Literature Review

After the publication of the novel, many critics and researchers have been

mentioned his work from various perspectives. The novel can be seen from different angles and point of views. Some of them focused about the occupying powers and their superiority. But they did not focus about the Colonial Exploitation. Why I am going to research Colonial Exploitation in Costaguana. The following are some of the major comments and reviews from the book.

His use of images of internecine strife and madness underscore the pathology of revolution and disorder on physical and metaphysical levels.

Joseph Conrad is the celebrated author who produces a number of novels and stories which deal with the encounter between western European people and nonwestern people in different geographical territories of the world. Although Conrad grounds his humanism in universality, he inevitably encounters the risk of imposing Western ideology and thus Western power of the East in *Nostramo*. As Edward Cranks says of Conrad's ideology:

It is primarily rooted in the humanist perception of cultural identity, a perception that tends to reinforce cultural distinctiveness, difference, and distance and in so doing provides the epistemic basic for the historical emergence of colonial expansion. Joseph Conrad is doubtless a writer gifted with mounting voice of skepticism regarding any kind of adventurist mission (54). As claimed by Cranks, Conrad recognizes the prevailing limitations. He knows them well as he faces similar complications with his character in *Nostramo*. Westerner's desire to connect to a fictitious geography may be overridden by Western power over the orient.

Gunelin Gunn evaluates Conrad as projected in *Nostramo* objectively. She says that Conrad is torn between the loyalty to self and the temptation of the selflessness. She makes the following appraisal of Conrad:

Nostramo is an attempt to demonstrate that in this novel, as in his other

work, Conrad was torn between the pole of selflessness and selfishness. It is not an attempt to demonstrate a schematically fixed allegory. The most is an allegorical experiment. Its theme is imperfectly conceptualized. No doubt Conrad intended an obscurity. But the premier here is that while the content of the novel is not always technically or thematically consistent and clear.

Despite the elaborate narrative of *Nostromo*, it does project a confused philosophy that Conrad held throughout his artistic life. It defines a philosophical relativism in the novel. Gun does not talk about Colonial Exploitation as projected in the novel.

Chinua Achebe is extremely critical of Conrad. Conrad is just a backdrop which eliminates the African as human factor. Conrad's nonwestern geography is a metaphysical battlefield devoid of all recognized humanity, into which the European enters at his own peril. Chinua Achebe gives expression to the following view with regard to Joseph Conrad:

Conrad's early fiction becomes more pronounced and explicit in the late work, like *Nostromo* and *Victory*. Conrad treats the local Indians and the ruling-class Spaniards in *Nostromo* with something of the same pitying contempt and exoticism he reserves for African Blacks and South East Asian peasants. Conrads is even more drastic in depreciating hegemonic and racist concern. (65)

Conrad effectively silences the other. He reconstitutes difference as identity. It rules over and represents domains figured by occupying powers, not by inactive inhabitants. But Achebe does not highlight the evils of colonial mission.

The image of the white is not much better in Conrad's other colonial fiction. In *Nostrome*, the cowardliness of Nostroma and the other white officers is all the

more damaging to their colonial system. It stands in sharp contrast to the actions of his assistant. George A. Panichas discloses the following remarks:

In *Nostramo*, the existence of the other in Conrad is even more forcefully enunciated by Brian Spittle's. For Conrad the far East, South American, Central Africa was not peripheral areas. They too were the core of human experience there were not of merely secondary interest as measured against the centrality of European culture. (18)

The entire novel is the spectacular projection of a possible fundamental unity of human experience. To Spittle's, Conrad's claim that he was 'content to sympathize with common mortals, no matter where they live would sound quite justified. There are some grounds on which it can be asserted that the projected vision of Conrad is free from petty charges and allegations.

Exile informs most of the significant strands of modern social and Philosophical thought. A misty halo of exile seems to surround the spectral figure of Conrad himself. Focusing on this issue, Levis A. Lawson makes the following assertion:

Conrad lived three lives, each of them, in a different sense, exilic: born in the Russian-occupied Ukraine to a family of aristocratic polish political refugees, he traveled the world as a mariner before becoming a naturalized British citizen, eventually, one of his adopted country's most famous novelists. (37)

Conrad has the impressive exilic pedigree and employment experiences. It is not especially astonishing that Conrad's nonelist portrayals of such figures as Marlow, Jim, Decoud, Razumov, Verloc, and Heyst tend to become with Conrad's own biographical narrative.

Albert Guerard, as a noted critic of Forster, claims that he notices plenty of ambiguities and contradictions in Conrad's style of writing in *Nostromo*. In this regard, Guerard seems to be critical of Conrad. Guerard puts forward the following view:

Conrad needed no critics to tell him of the ambiguities, contradictions and limitations in his intellectual stance. He sets up his entire project of writing about connection in order to understand honestly and realistically the conditions of the world how they prevent, facilitate, and affected connection. (65)

Conrad's narrative mode of presentation and analysis aggressively challenge the very ideologies he believes in after treating problem in its local context, Conrad does not hesitate to put forth its potential solutions. The most unique fact about Conrad is that as soon as Conrad's humanism looks as though it will work out.

The elusive nature of reality in the imperialistic aura and atmosphere fascinates Conrad. Xavier Brice typically looks into this aspect of the text. He adds his view regarding this aspect of the novel in the following citation:

Joseph Conrad precisely addressed this issue in his classic novel set on a fictitious geography in the early decades of the twentieth century. The author was keenly and painfully aware the gap that constituted the reality of his contemporary situation. Interestingly it is his unease and unhappiness about the situation that proved particularly enriching for *Nostromo*. (33)

In *Nostromo* westerners seem to have been bent on seeing propaganda or scheming behind every event. Conrad is profoundly shocked by this sort of object and inhuman trend. He distances himself from his general trend. Conrad shows an extraordinary

fairness and insight in portraying the western plunderers.

Cedric Watts examines Conrad's portrayal of native revolutionaries in *Nostromo*. Conrad's sympathy for the female characters trapped in their own confused decision is clearly revealed in the novel. Watt discloses the following view concerning this aspect of the novel:

Revolutionaries in *Nostromo* suffer permanently from their unsettling experience. However, although the whole story evolves, the emphasis is more on their failure than on their success. Conrad finds it to be a study of what it means to be capable, a social position that cuts across biological and racial lines to inscribe culturally constructed definitions of sexuality within a sex/gender/power system. (41)

The portrayal of revolutionaries is not free from debate and criticism. The initial days of Nostrom's visit to Costaguana are successful. He connects with Costaguana and inhabitants on an intuitive level. He reaches to nihilism after visiting the port. The gradual disclosure of the character of De could unveils her venerable wisdom and receptive magnanimity.

John Baker Pinker is a noted critic of Forster. He says that Forster has had exposure to some of the realistic sides of human beings. He assumes that Conrad gets a view of real life experiences of witnessing Costaguana. Actually, Costaguana in its entirety is observed by Conrad. The authentic evidence of this fact is the representation of Contaguana *Nostromo*:

Conrad lived in a period of a strange mixture of prejudices and various contradictory opinions concerning native of Costaguana, both of the people who showed contempt for the culture of the natives and considered it inferior to western culture, and of those more unbiased

and more familiar with it. Conrad's scope of mind was shaped by his talent for observation, social environment and curiosity. (27)

Pinker concludes that the time in which Conrad lives is the time of great unrest and excitement. Awareness on the part of Costaguana youths is seen immensely. The relation between the natives of Costaguana and the western colonizers is facing various deadlocks. At that time, Imperialism had gradually faced threats of minor importance.

Although all these critics and reviewers examined this novel. *Nostramo* from different points of view and then arrived at several findings and conclusions, none of them notice the issue of the critique of colonial exploitation. Since, the topic of colonial exploitation is untouched and unexplored; the researcher claims that it is the fresh, new and original topic. The hegemonic mentality and the mentality to exploit the colonized are found abundantly in the white character of *Nostramo*. Beneath the veneer of their civilizing pride and selfless activities lies the scheme of exploitation. The altruistic and philanthropic activities of westerner are suspicious because they are not what they appear to be. They rob the resources and wealth of the natives of Costaguana. The unwillingness of European to cultivate an empathetic attitude towards different and the other is a mark of colonial psyche. By using the postcolonial theory, the researcher probes into this topic.

Organization of the Study

This thesis is divided into four chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics' views regarding to the text. In the sane chapter, the researcher shows the departure also. The second chapter discusses makes a through analysis of the text, *Nostramo*, by applying the theory of post-colonialism. The last chapter contains the conclusive ending of the research.

Chapter 2

Theoretical Stance of Postcolonialism

Postcolonial theory becomes the apt and appropriate tool to examine the issue of colonial exploitation in Joseph Conrad's novel, *Nostramo*. The idea of conquering other people's country, culture and civilization serves as the stepping stone on the way to colonialism and imperialism. After the eighteenth century, Europeans come to different countries of third world, African continent and Latin America countries to make a conquest and dominion. In this course, they set up control over the culture and resources of new western countries. Western peoples' adventure began from direct rule to colonialism and then to the imperialism. By borrowing appropriate insight from the postcolonial theory to imperialism. The present test the proposed hypothesis.

European people came to different countries in search for raw materials and new resources. They had also other motive. That is to explore new markets for the goods and commodities that are produced abundantly in the factories of European countries. They came to the third world countries with bullet, the Bible and business. With bullet, they conquered those who rebelled against them. With the bible, they converted non-Christians and pagans into pious and docile followers of Christianity. At first those Europeans distributed the rhetoric that they are civilized white people who have responsibility to educate, uplift and enlighten the nonwhite. But it was just a hoax to hoodwink the innocent people of the third world countries. Contrary to their promise, the white began to establish over the native inhabitants of the third world. Finally, the relationship between the colonizer and the colonized took the form of the relationship of domination. Colonialism is a form of oppressions. It is style of domination. Its range and scope is indescribably huge. When the process of colonialism takes the organized form and can operate from the center, it takes the

form of imperialism.

Capitalism and its Outgrowth

Capitalism is a particular form of commodity production. It is a production of goods for sale on market. This form of economy exists where there are many independent producers who produce goods for sale rather than for their own use. The use values of a commodity, the use to which it can be put, and its exchange value, are different concepts. The production of values is “absolutely essential to the survival of any society, but in a commodity-producing system this is obscured by the fact that the producer is interested only in the exchange value of the product” (Anthony Brewer 26). Capitalism is the product of ongoing growth of Colonialism and imperialism. The rapid growth of capitalism takes the form of imperialism. Anthony Brewer makes the following remarks:

Labor power has a single price, governed by the value of labor power, and, when prices of production are introduced (in the third volume), there is a single general rate of profit which accrues to all capitals. This is an abstraction, of course, and throughout the three volumes Marx used examples to link the abstract theory to a far more complex reality. Within the theory though, there is no space for any differentials in economic conditions between different countries. Marx’s conception of the capitalist mode of production is diametrically opposed to that of dependency theorists like Frank, for the centre-periphery relation is an essential feature of capitalism. (26)

The relationship between the colonizer and the colonized is the relationship of domination. The colonizers dominate, exploit and exclude the colonized on the plea of white man’s burden. The Bible, bullet and business are their mottos where by colonizer seeks to establish domination over the colonized. The conflict between

classes regarding to the ownership of productive forces of society paves the way for the evolution of human history.

Capitalism has a logic which can be captured by abstract theory. But its Origins are a once –for-all process that must be explained in terms of specific historical circumstances. Since the defining feature of capitalism is the relation between a class of property less, free workers, and a class of private owners of the means of production, the essence of the problem is to explain how these two classes came into being. Brewer makes the following view on the evolution of capitalism and its subsequent effect:

The decay of the feudal mode of production created a fertile environment for the growth of capitalism, while the Asiatic mode did not, because feudalism involved a form of private property in land (the main means of production in a principally agrarian society), While the Asiatic mode of production was based on communal ownership of land. This is the real key even to the oriental. (37)

Usury has revolutionary effect in all pre-capitalist modes of production. It destroys and dissolves those forms of property on whose solid foundation and continual reproduction in the same form the political organization based. In capitalist society capital, machinery, mines, factories etc. are the key productive factors and these are owned and controlled by capitalists. In a capitalist society capitalists own and control the productive resources, workers own only their labor and work for capitalists, who then own the product and sell it at a profit. The key to understanding a society at any point in history is to focus on the mode of production. In feudal society land was the crucial productive factor and the feudal lords owned and controlled it.

In capitalist society capitalists own society's productive resources and employ

workers to operate these for a wage when capitalists think profits can be made. The relations of production take a form in which control over the application of productive forces is in the hands of capitalists. Great increase in human welfare had brought. However, as time goes on the situation becomes less and less beneficial. The new social relations of production begin to hinder the full development and application of the new forces of production. For example, in the late feudal era it was not in the interests of the lords to allow land to be sold or laborers to sell their labor freely to and employer. These practices were inhabited although they eventually became essential in the capitalist mode of production and therefore in the increase in production and benefits that capitalism brought.

The relation between the forces and the social relations of production and the consequences this generates is the major dynamic factor in history, the primary cause of social change. This is a major dynamic factor in history, the primary cause of social change. This is a major contradiction in contemporary capitalist society. Such contradictions have been intrinsic in all class societies. Each has developed its contradiction have become more and more glaring, to the point where they lead to revolutionary change. In capitalist society the capitalist class benefits most. Capitalists are those who own and control the means of production receive a disproportionate share of wealth, power, privileges and status, History is basically about the struggle between classes for dominance.

Empire and Imperialism

The realm of culture-of reading, writing and representation-does not exist fully beyond the social, historical and material matters of the globe. In *Companion to postcolonial studies* it is suggested that, culture may well normalize, legitimate and encourage colonialism:

Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with dominations: the vocabulary of classic nineteenth-century imperial culture is plentiful with such words and concepts as 'inferior' or 'subject races' 'subordinate peoples', 'dependency', 'expansion', and 'authority'. (8)

At one level-not the only one, of course, but an important one nonetheless colonialism was matter of representation. The production of culture could also reproduce imperial ideological values, and cultural creativity contributed greatly to lubricating the machine of colonization.

Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the crucial point to grasp is that the act of representation itself is also securely hinged to the business of empire. Bart not cited makes the following view in this regard:

In order to assess the justice of some of the charges brought against postcolonial theory, it is necessary to begin with a comparison between its critical focuses, practices and assumptions and those which were traditionally involved in the study of the relations between culture and imperialism in the Western academy. As will be demonstrated later, a number of earlier non-Western academy. As will be demonstrated later, a number of earlier non-Western critics anticipated the argument of said *Orientalism* in asserting a direct and material relation between the political processes and structures of

(neo-) colonialism on the one hand and, on the other, Western regimes of knowledge and modes of cultural representation. (27)

Within Europe and America, however, these interconnections were almost completely ignored throughout the period from 1945 to the early 1980s. This provides the first context, then, in which postcolonial theory must be placed in order to determine whether it is indeed complicit with dominant ideologies in the more recent history of the post war era.

In *Culture and Imperialism*, Said captures the basic thought behind colonization and imperialism. This line “They’re not like us,’ and for that reason deserve to be ruled.” Shows the basis on which the project of imperialism is constructed. “The colonized, Said maintains, “becomes the other, the not me. Hence, the established binary opposition of “the west”, “the other” must be abolished along with its intricate web of racial and religious prejudices” (64). This erroneous view of humanity creates a simplistic interpretation of human experience, it must be replaced by one based on narrative, a historical view that emphasizes the variety of human experiences in all cultures. This narrative view does not deny differences, but presents them in an objective way. “Scholarship”, not cited be derived from firsthand experience of particular region, not scholarship from afar or secondhand representation” (73).

Postcolonial theory moves beyond the bounds of traditional literary studies. It investigates social, political and economic concerns of the colonized and the colonizer. No matter which methodology a postcolonial critic may choose, it matters greatly whether or not theorist/critic has been a colonial subject.

Cultural imperialism is the part and parcel of the thorough system of economic exploitation and political oppression of the colonized people. Western

literature is an integral part of that system of oppression and genocide. No less so than postcolonial theory, moreover the African tradition proposes that criticism is a practice. “It can play an important role in the ongoing struggle for the political and economic, as well as cultural liberation of the third world. These practices of cultural resistance take a number of forms. Many of these have their analogue in postcolonial theory” (Gilbert 45). To begin with, there is a long tradition of what has now come to be known as colonial discourse analysis in African criticism. The simple truth is glossed over in Western criticism of his work is due to the fact that white racism against Africa is such a normal way thinking.

Anthony Brewer points out some of the important clues as to how representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Brewer works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Brewer’s ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the sheep in the field with the concept of a sheep: and a language system which is visual language, bear some resemblance to the real thing of looks like it in some way. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary. (72)

As claimed by Brewer, the meaning is contracted by the system of representation. It

is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system; one way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is imprinted in their genes, but because they learn its conventions and so gradually become culture persons. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of our social, cultural and linguistic conventions, then meaning can never be finally fixed.

Orientalistic Trace in Colonial Mentality

Edward said puts an end to the difference between East and West, as orientalist put in discourse of orientalism. He says that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of orientalism. Orientalism is the study of the Orientals or the people from these exotic civilization. Edward said argues that the Europeans divided the world into two parts: the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary. And it was laid on the basic of the concept of them and us or theirs and ours. Said's ideas, which constitute the theoretical framework, are presented below:

The Europeans used Orientalism to define to define themselves.

Some particular attributes were associated with the Orientals, and whatever the Orientals weren't the occident's were. The Europeans defined themselves as the superior race compared to the oriental; and they justified their colonization by this concept. They said that it

was their duty towards the world to civilize the uncivilized world.

The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with Orientals in their western world through their scientific report, literary work, and other media sources. (87)

The trend to divide geography, culture and civilization takes root in the discourses of Orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their culture acceptable universal. On the strength of the universality of their culture, the Westerner intends to make economic and political benefit. As claimed by said, orientalism generates those truths regarding to the cultures and history of orientals. Those truths are political truths. The truths and knowledge that arise from the discourse of orientalism are politically charged. They are unable to give exact reality regarding how the oriental culture really is. The truths that are commonly found in the discourses of orientalism favor the colonial interest.

John Ma Cleod observes if the postcolonial denotes the closure of the previous condition. The postcolonial critique globalism for the volatility of the cultural flows it brings about. The problems can be located even further, in the failure to engage with the prior terms, colonialism and imperialism. Leod says “the postcolonial is said to displace or supersede. Associated with a casual approach to historical specificities is an indifference to overseas empire’s capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third world”. The addition of postcolonial to the critical vocabulary remains controversial. The addition of postcolonial to the critical vocabulary remains

controversial. The formal independence won by colonial population does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. Postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the west's continuing power. It also marks the end of the need to examine the political economy and international social relationship of neo-colonialism.

Chapter 3

Critique of Colonialism in *Nostromo*

Joseph Conrad condemns European colonialism. The waste of colonialism called into question. Imperialism is what Conrad hates in *Nostromo*. By dramatizing how colonial practices and imperialistic intervention mark the onset of political instability, exploitation, genocidal violence, hatred and revenge. The present researcher studies how Conrad condemns European colonialism in his popular novel, *Nostromo*. All Conrad can see in *Nostromo* is a world dominated by the west. It is a world in which every opposition to the west only confirms its wicked power. But in *Nostromo*, Costaguana opposition to the west confirms neither the British Empire's weakness nor its strength.

The novel, *Nostromo*, continually shifts power between mestizo rebels like repeated! The monteros, presidential figureheads like Ribiera, and opportunists like Sir John. Conrad complicates facile generalizations about European imperialism. *Nostromo* not italicized exposes the internal divisions of and external threats to the British Empire. More specifically, Joseph Conrad describes foreign development of the Latin American republic. The foundational ideologies and practices of a western historiography are called into question *Nostromo* exposes and centralizes the frailties and contradictions of empire, the cracks in the master narrative. Conrad seems to have this rhetoric in mind with his invention, Costaguana.

The literal translation, "coast of guano" illustrates the multinational nature of its commerce. People are reminded that guano is an important nineteenth-century export to Europe used for fertilizer. But the novel begins with the movement away from agriculture to mining the resources for an industrial economy. When more accurately translated as coast of bird droppings, Costaguana suggests a rather course

and composite national character and sets up one of the many binaries that Nostromo will investigate.

Costaguana's technological transition from Spanish colonialism to British capitalism provides a major tension. This transition is voiced by Conrad's imperial personnel. Captain Mitchell, Charles Gould, and sir John are Nostromo's rhetoricians of development who regard their own presence in Costaguana as a drastic improvement on Spanish colonialism. For, "in the time of the Spanish rule, and for many years afterward, the town of Sulaco had never been commercially anything more important than a coasting port with a fairly large trade in ox hides and indigo (39). British loans and technology update Sulaco's agrarian economy. Captain Mitchell informs potential investors.

Mitchell develops from a backwater of Spanish colonialism into the benchmark of industrialism. Playing the role of whiggish historian, one who sees progress through time, Mitchell attributes to Charles Gould an unassailable entrepreneurial ethic and reads in the "secession of Sulaco the triumph of British order over the chaos of native affairs. These interpersonal dynamics, in turn, work within the greater schema of the mine's conflicts, conflicts taken very much from the history of mining in Latin America" (54).

Conrad's narrator comments on this abuse of labor in describing the early years of Costaguana. When silver was found it was "worked in the early days mostly by means of lashes on the black of slaves, its yield has been paid for in its own weight in human bones. Whole tribes of Indians had perished in the exploitation" (*Nostromo* 75). Indeed, throughout the history of mining, "men risked their lives in excavating minerals and mapping out new veins; candles illuminated a few feet of space, hardly an entire cavern" (5). Shifts lasted eight to ten long hour, "weighing roughly fifty

pounds, was carried on one's back before animals could be used for transport above ground. With the advent of electricity and hydro-drills in the twentieth century, mining became less hazardous, but only relative to the life threatening conduction of earlier times" (87). And yet foreign companies, particularly those of the British, continued to fund these kinds of operations, largely satisfied with the seemingly endless supply of labor.

In addition to the abuse of labor, the actual management and financing of mines presented serious problems to English investors. The following extract highlight the case:

Unlike its enterprises in the Caribbean, Asia, and Africa, the political system in Latin America was not England's own, but rather that of the Spanish colonials and later the nineteenth-century caudillo--the military leader. Even with their impressive loans and imperial strength, the British had a difficult time overseeing their Americanist Affairs. Simply put, loans could not create stability or reverse political upheaval. for example, in the 1820s several Latin American government defaulted on loans to European and British lenders. (87)

The default caused a widespread panic that provoked London Financier to sell off their mining securities. According to Historian David Bushnell, once the financial market become unstable, London businessmen are reluctant to invest in Spanish American market until the middle to late 1800s. By selling the mining securities so cheaply, English financiers jeopardized their entrepreneurial counterpart in the Americas. Politics of deception upsets the balance of power between Costaguana and England, and between Costaguana and the America.

Nostromo highlights the association between Bolivar and the English to

elevate the Gould family and enterprise. First, Charles Gould's grandfather "fought in the cause of independence under Bolivar, in that famous English legion which on the battlefield of Carabobo had been saluted by the great liberator as Saviours of his country" (71). Second, Charles Gould's uncle had been the elected president of "that very province of Sulaco (then called a state) in the days of the Federation" (71). Third, Viola, one index of uncorrupted democratic values, heroisms the English: "Everywhere he had seen Englishmen fighting in the front rank of the army of freedom" (59). Nostromo's references to Carabobo, the Great Liberator, the Federation, and the fight for freedom heroically flavor the British presence in Spanish America. In this moment, the English are heroes who offset Conrad's representation of arrogant imperialism embodied in Captain Mitchell and Sir John. This love of freedom gives Conrad entry into a greater discourse of Latin American writing. Indeed, as contemporaries from radically different writing situations, Marti and Conrad pose the same question.

Captain Mitchell calls Costaguana resistance figures deserters revolutionary rabble. The pairing of dark-skinned ethnicity and mob violence justifies the British use of Nostromo. He is a dark-skinned European Immigrant whose appearance and demeanor are reminiscent reading of the Argentine gaucho. Conrad blurs class and race lines. Which makes for an interesting reading of the Genovese. Nostromo's excellent horsemanship on the Campos and his free spirit capture the essence of gaucho life. Nostromo belongs neither to the Creole society nor to the nativist culture of Sulaco. At times his indeterminate status is beneficial, for he can play to Latin culture as a sort of Valentino.

Valentino sweeps Paquita off her and valiantly plucks silver buttons off his coat for her pleasure. At other times, his character assumes a sinister aspect as he

subjugates his darker counterparts. Thus, Nostromo is a showcase of English management. Tesera viola is astute in her ability to read imperial relations of power. Valention views Costaguana in the thrilling way.

Costaguana represents the turbulent political history of many countries in Central America, both in Joseph Conrad's time and the present. These nations suffer through continuous cycles of revolution and oppression, which never seem to end. The following extract is illustrative of how European youths work as an ally and spy of western power mongers:

Democratic ideals are debated throughout the novel, though this discussion occurs only among the upper classes. He argues instead, that the nation cannot be saved, and should be divided among people with similar interests. Martin Decoud acts as the outside observer of Costaguana's troubles. From his perspective, the Central American nations continue the cycle of civil conflict without any chance of developing a stable democracy. (26)

European representatives rely on their wealth and position abroad to guarantee their democratic aspirations. Nostromo is an Italian sailor whose personal charm and organizational powers make him the cherished pet of the aristocracy of a fictional Central American country called Costaguana.

After risking his life repeatedly Nostrum comes to realize that he is just a pawn in the political and personal struggles of this fictional land. His plans for revenge parallel the so-called democratic movement of the richest province of Costaguana to become an independent nation ruled by the same aristocratic elite that has used Nostromo for their own gain.

On the subject of how Sulaco changes into the center of colonial greed, the

following extract describes some of the attributes of Sulaco that serves increasingly the interest of European colonizers:

Because Sulaco is the industrial center of Costaguana, the aristocracy of the area supports Ribera and his foreign connections. Some of the most influential supporters are Charles Gould, who owns silver mine, and Captain Mitchell, who runs the local shipping company. Sulaco is a port city in the fictional country of Costaguana. Costaguana has had a turbulent history, including long stretches of tyranny and dictatorship. President Ribiera is elected to a five-year term and secures a lot of foreign investment for the country. (31)

Nostromo welcomes the attention and thinks that he is an important member of the community. However, his friends, the Violas, feel that the rich are using Nostromo and that he has degraded himself by serving them so loyally. Captain Mitchell sends him out on personal favors for the aristocracy of the region. He counts on Nostromo's loyalty and treats him like a servant.

Martin helps them write a revolutionary newspaper and arm the soldier with modern weapons. While the town leaders are adamant about supporting Ribiera, Decoud suggest that the Occidental province declare independence from Costaguana in order to protect its commercial interests. At the approach of Montero's army, Sulaco is thrown into violet rioting. Ribiera uses western agents to maintain his rule intact. Ribiera goes to the extent of allowing agents of western colonialism to exploit the resources of Sulaco, in the name of keeping his rule unharmed and unquestioned. The following extract clarifies the point:

Mr. Gould is worried about a shipment of silver Nostromo and Decoud are given the task of taking the silver on a secret boat to keep it out of

enemy hands. They leave on dangerous mission and end up on a small island. Nostromo leaves Decoud on the island with the silver and return to Sulaco, where everyone thinks that are dead and that the silver has been lost. (41)

General Montero overthrows President Ribiera. The town leaders of Sulaco side with Ribiera and organize a military to defend him. They recruit Martin Decoud, a Costaguana native raised in Paris. Nostromo is now disenchanted with the aristocracy and makes plan to keep the silver. He make takes on another dangerous mission to bring information to the silver mine that leads to the eventual independence of the Occidental Province becomes the Occidental Republic with the help of foreign investors and supporters.

Nostromo keeps the secret of the hidden silver, slowly transferring it piece by piece. During this time, he also finds love with Giselle Viola, the daughter of his old friend and keeper of the lighthouse on the same island where the silver is hidden. A case of mistaken identity result in Nosromo's death as he sneaks around the island visiting his new love, Giselle, and his old love, the hidden silver. The following extract exemplifies how European representatives are driven by commercial concern:

The Ocean Steam Navigation Company (OSN) is the only commercial presence in Sulaco. OSN has a good reputation as a merchant company. The sulaco superintendent, Captain Joseph Mitchell, takes great pride his company. The orderliness of the company is contrasted with the government of the country of Costaguana. Mitchell proudly recounts the time that he and his crew rescued president Ribiera during his flight from the capital. (44)

Nostromo introduced during the telling president Ribiera's flight. He is an Italian

sailor hired as a foreman of the dockworkers and a general caretaker of the town of Sulaco. He is almost single-handedly responsible for saving Ribiera from the mob. He also shows a strong influence over the disenfranchised locals of fixed blood. Giorgio Viola, an Italian hotelkeeper in Sulaco, is holed up in his hotel with his family trying to avoid the mob outside. His wife prays that Nostromo will rescue them from the mob.

Use of threat and violence serve as the leading strategy of colonizer to get their commercial interest fulfilled. The groups wait in frightened anticipation while the mob rages around their home. Giorgio compares this rioting with his own revolutionary experience fighting alongside Garibaldi in Italy. The looting and violence disgust him. They overhear rioters discussing whether they should be down the hotel with the family still in it. The following extract shows how Nostromo is used as a decoy to get European colonizer commercial interest fulfilled:

Nostromo arrives at the hotel in time to stop it from being burned by a group of rioters. He rescues the Viola family and then leaves them to attend to other matters. The Viola family's routine is described in more detail. This Italian family call Nostromo, "Gian Battista" and resent the amount of loyalty he shows to the English merchants in the area. They make fun of the way he allows the English to call him Nostromo. At the same time, all the members of the family greatly admire Nostromo.

(47)

Viola's hotel caters to the Italian workers and sailors in the area. He is disappointed to see that they, along with Nostromo, are not interested in pursuing equality and democracy. He recognizes that all they care about is wealth, power and a good reputation in the community. He compares them to his own. A newly elected

President Ribiera has an opening ceremony for the Central Railway Project. The leader of the foreign residents of Sulaco, Gould recounts the long history of Sulaco and how quiet and peaceful it is

The chairman of the railway company complains about his problems convincing the local landowners to let him run the railway through third land. He is counting on Ribiera to make sure the deal works out. His surveying trip is assisted by Nostromo, who has been lent by the OSN for the trip. The surveying team is hoping to gain the support of Charles Gould, the owner of the San Tome silver mine, to convince the landowners to agree to his plan. In the beginning, the colonial agents try to build their imperialistic dream on the basis of persuasion. When the colonial people do not agree with the plan of colonizers, then the colonizers make use of coercive force. The following extract exemplifies the case in point:

The Gould family has lived in Sulaco for three generations but they have never truly assimilated into the general population. Mrs. Gould, brought by her husband from England, is the height of good society in Sulaco and always entertains foreign visitors. The Gould family has a position comparable with the Spanish aristocracy in the area, strengthened by their participation in the Bolivar revolution. Charles Gould, though raised in the area, always stands out as a foreigner. His family's silver mine has a long and bloody history, including the deaths of many slave laborers. (56)

During one of the many changes in government, the mine was seized and then abandoned. Charles Gould's father is forced to buy it during another change in government. While this event is a disaster for Gould, Sr., the younger Charles Gould is inspired to learn all about mining. On arriving in the country, Mrs. Gould

accompanies her husband on a tour of the land and comes to know it very well.

Gould goes through the motions of bribing local officials in order to get the mine functioning again. In the city of Sulaco, the Goulds and their neighbors, including Don Jose Avellino's, settle in to a quiet routine. The Gould's initial contact with the mine is very positive. It seems, at this point, that their relationship and the silver mine will be able to coexist. However, this is also the beginning of the separation of the two Goulds, as Mr. Gould splits his time between the mine and the house in Sulaco, and Mrs. Gould develops her social circle in Sulaco. The following extract presents how silver mine becomes the microcosm of colonial greed and imperial version of possessing things forcibly by using coercive means:

The silver mine is subtly driving them apart, a division that will continue to develop throughout the novel. Nostromo is essential to the little port town of Sulaco. He keeps the workers on track so that OSN can keep its perfect record. The townspeople prosper during the reopening and peaceful operation of the silver mine. Don Pepe, a retired soldier, is the on-site manager of the mine. He comes to visit the Goulds often. Rumors about the reopening of the mine have brought many people in search of work and security. (65)

Don Pepe learns to know all the people who work and live near the mine. Mrs. Gould is present as the mine is cleaned and restored. The success of the silver mine gives the Gould's great influence over the area. This encourages the chairman of the railway, Sir John to seek their help in convincing the local landowners to let him put railroad tracks through their land.

Through the government has been overthrown, the commercial activities of the country continue, both at the isolated silver mine and at the harbor of Sulaco. The

ongoing government turmoil, including, the overthrow of the tyrant Guzman Bento, has shaped many of the political and social leaders of the town, specifically Don Jose Avellanos. Don Jose remembers the torture and humiliation he suffered under Guzman, and has retired to a quiet life in Sulaco with his daughter, Antonia. Imperialism pursued by Europe tends to destabilize the political establishment of Coastaguana. That is why the politically motivated murder and politics of conspiracy often take place. The following extract highlights how imperialism tends to get its goal accomplished through politics of conspiracy and clandestine murder:

Don Jose gives his support to Ribiera, who was elected to a five-year term as president. Gould uses his influence from the silver mine to finance Ribiera's campaign and gain international support. Ribiera is the symbol of democratic stability for Costaguana. It is hoped that he will bring both long-term democracy to the country and international financial support. Problems for Ribiera begin with the War Minister, General Montero. Six months after Ribiera's visit to Sulaco, Montero and his followers revolt in the capital city. At first, the rebellion is suppressed, though Montero himself escapes. He had his followers continue plotting for Ribiera's overthrow. (71)

The country is ripped apart in the fighting. The town of Sulaco sides with Ribiera. Nostromo assists the soldiers who are sailing away to other parts of the country to challenge Montero. Mrs. Gould, Don Jose, and Antonia all attend the ceremony in which the soldiers leave Sulaco to fight under General Barrios. Antonia, because of her foreign education, stands out in the group. She is passionate and intellectual about the conflict along with her friends.

Martin Decoud is a native of Costaguana though he has spent most of his life

in Paris. He has made a life out of his cross-cultural connections, though he, himself, has little or no real influence either in Costaguana or Paris. In Costaguana, the locals think he has high-level connections in European society that he does not really have. He looks down on Costaguana. He writes articles on European society for Costaguana and Costaguanan articles for Europe. One of these articles attracts the attention of the Ribiera party in Sulaco. The following extract represents how colonizers try to rule over the land of native people by divide and rule policy:

They ask Decoud to come to Costaguana to accompany a donation of modern rifles to the Ribiera forces. On arriving in Sulaco with the weapons, Decoud intends to return quickly to Europe. When he meets Antonia Avellanos, his plans change because he falls instantly in love with her. General Barrios has had a long and distinguished military career. A long time gambler, he is always deeply in debt. He is given a high military post in the Ribiera government. (79)

As Barrios and his troops leave to fight, Mrs. Gould invites Decoud into the carriage with her and Antonia. They visit Giorgio at his hotel. Giorgio compares his own experience as a poor revolutionary to the wealth and ceremonies accompanying both sides in this current conflict. Decoud makes several jokes about the war preparations that offend everyone. These jokes bother many people who take the war seriously, including Mrs. Gould and Don Jose.

Decoud's presence puts an ironic spin on all the war preparations. While the others treat the revolution like something special, Decoud treats it as one of many revolutions in the region, part of a never-ending cycle of violence. On the way home, Decoud makes several comments about plundering foreign interests in the country, which offends Mrs. Gould. Don Jose tells Decoud to write more articles to

encourage supporters in Europe and the US. In the following extract, it is clearly mentioned how Decoud is in league with Nostromo for the accomplishment of imperialist's vision of economic benefit:

Decoud's opinion of the revolution has changed now that he is physically living through it. He is concerned that his own political views may have been compromised by his love for Antonia. While at a party at the Gould house, he tries to talk to her to convince her that he is on her side, though he does not really believe in her cause. He asks her to come away with him to Europe and watch the revolution from a distance. She refuses and is angry that he disagrees so strongly with her father's idealism. She insists that the Ribiera cause will save the country while Decoud feels that it. (89)

Charles Gould returns to the silver mine in order to bring a shipment of six months' worth of silver to the harbor. He and his wife have an emotional conversation in which he assures her that he will do whatever is necessary to save the mine. Decoud and Mrs. Gould discuss a telegraph that Decoud has just received about a defeat of Ribiera forces some weeks earlier. Decoud tells her about his plans for the separation of Occidental Province from Costaguana. He argues that his love for Antonia keeps him in Sulaco and that Sulaco must become independent.

Decoud asks for Gould's support because of the silver mine and his overall influence in the area. He thinks they can also recruit Hernandez, a well-known bandit, to help. He also reassures Mrs. Gould that he has the friendship of Nostromo. Decoud has the long background of serving for agents of western imperialism for the sake of money and materialistic good. This secret fact regarding Decoud is clear from the following extract cited from the text:

Decoud writes his sister in Paris about his independence plans, recounting the arrival of Ribiera and his safe passage out of Sulaco along with the women and children of the wealthy families of Sulaco. He explains the actions that have followed the rioting in Sulaco, Mentioning Nostromo. For his assistance in saving Ribiera and trying to bring order to the town. Various factions try to gain control over the town. (101)

Decoud goes to Giorgio's hotel. He describes tending to the wounded alongside Mrs. Gould. Decoud attends a meeting of the town leaders where he begs them not to surrender. He leaves them as they continue their plans to surrender. He tells Antonia what happened in the meeting. They both realize that her father is not well and will soon die. Decoud, Antonia, and the Goulds meet to discuss the situation.

The town leaders of Sulaco disband as they wait for General Montero's soldiers to arrive. The townspeople are cleaning up from the rioting, including the chief engineer of the railway, who is trying to show his political neutrality. The engineer and the doctor discuss the prospects for the future of the area, including their guesses for what Gould will do to protect the silver mine. They also discuss the relative merits of Nostromo is not wealthy and only has his good reputation.

Revolutionary sentiments gain upper hand when political instability occurs. The following extract depicts how revolutionary sentiments arise in a strategic way:

The town leaders of Sulaco have shown that their revolutionary sentiments were not trustworthy. When the Montero's were fighting in the capital and countryside, the town leaders were boasting about their democratic principles and bravery. Captain Mitchell watches Sotillo's ship dock in Sulaco. The soldiers capture the Captain. Sotillo takes

over the Custom House and has the Captain brought to his to find out more information about this missing silver. (114)

The Captain is very angry and Sotillo orders him to be bound. Mitchell refuses to give him any more information about the silver. He sees Giorgio, Dr. Monygham, and the chief engineer are also prisoners. The four men are put together in a dark room. Dr. Monygham explains how the three men were taken prisoner together at Giorgio's hotel. They report that they had seen Hirsch, who is telling everyone that Nostromo and Decoud have drowned.

Sotillo, in trying to locate the missing silver, is convinced by Dr. Monygham that it has been buried somewhere. Meanwhile, events seen through the eyes of other characters show that the bandit Hernandez plans to take over the area as a general. Gould and Antonia discuss this situation because they do not want to show how much they care about their personal stake. Antonia is concerned "with the fate of Decoud while Gould is worried about the silver. The silver continues to play a huge role in corrupting those who search for it. Sotillo's obsession with the silver is new while Mr. Gould's obsession is old" (116). The need for the silver, and the power it represents, overrides other personal concerns. These initial concerns foreshadow the madness that the silver will drive both of them to.

Gould return to town and sees the masses of wounded people there. He regrets letting his obsession with the silver mine make him get involved in politics and vows to destroy the mine before letting it be taken from him. He returns home to find all the town leaders ready to surrender. They ask him to lead the delegation to welcome the conquering general. The following extract portrays how delegation becomes the tool of conquering those natives of Coastaguana who resent the increasing interest of European colonizers:

Dr. Monygham visits Gould in order to explain the events of the previous night. As he waits, he remembers that his own role in the tyranny of Guzman Bento, including torture. He recalls that his survival was a stroke of luck due to the sudden death of the dictator.

Dr. Monygham tells the Goulds that Hirsch claims Nostromo and Decoud are dead. Everyone believes it. Gould considers how to get his American investors to help him with the independence movement.

Pedro Montero's ragged army arrives in town, carrying the spoils of looting along the way. (129)

Pedro's career, ranging from a poor childhood to a lazy and uneducated adulthood, prepares the reader for how he will treat Sulaco. Montero's immature fantasies make him wish to establish a decadent royal court. Pedro is disappointed to see that all the expensive homes of Sulaco have been destroyed in the rioting. His army followers give long speeches about the great dignity and humanity of Pedro until everyone in the town falls asleep in the hot afternoon sun.

Pedro's character is shown to be educated by low class literature and dreams of wealth and glory. Inside these dreams is a very weak man, similar to the town leaders, he is very brave when he feels in control but quick to give up when hard times come. Don Pepe, the manager of the silver mine, receives a letter from Pedro Montero asking him to turn over the silver mine to the new government. Don Pepe believes "that the mine itself can be defended against attack but that the surrounding villages might be starved or burned by the invading army. Don Pepe thinks that the people around the mine should form a military force and march against Montero. The only problem is choosing the right person to defend the mine so that Don Pepe can lead his troops to battle.

Gould threatens Pedro that the mine and all the future wealth it contains will be destroyed before it is turned over to him. Pedro does not want anything to happen to the mine and tries to convince Gould to go along with the Montero empire – building scheme. He says that imperialism; democracy in the tradition of Napoleon is the only way to become a world power. He offers Gould a royal title for his allegiance. After Gould meeting the group of town leaders gives official administrative power to Pedro Nostromo comes to realize how he commits errors in the past. The following extract throws light on the increasing awakening of Gould:

Meanwhile Nostromo wakes from an exhausted sleep on the coast of Sulaco, after having made the neat impossible swim from the Isabel islets. Upon waking, Nostromo curses his fate, and particularly, his loyalty to an upper class that cares nothing for him. He regrets that he has worked so hard for those who could never appreciate him and who take his services for granted. Nostromo approaches the town cautiously, as he is unarmed and clothed in rags. He enters the damaged custom house and happens to meet Dr. Monygham. (147)

Nostromo thinks that there is someone in the building, and the two men discover Hirsch's dead body in one of the rooms. Nostromo almost died. Dr. Monygham counts on Nostromo as a faithful servant to be used to save the silver mine. Nostromo lets Dr. Monygham continue believing that Decoud is dead and the silver is lost.

Sotillo's goals are disappointed. He has not conquered the city or secured the silver. Pedro and his followers want to take over the harbor and want to meet privately with Sotillo. Sotillo tries to "avoid surrender while still searching for the silver. He pretends to be sick and sends for Monygham in order to learn more about where the silver may be hidden. Sotillo arranges a meeting with the doctor at the Custom

House" (149). He also turns to Hirsch in search of more information. He orders Hirsch tortured and Hirsch's screams are heard throughout the building. In a burst of anger, Sotillo shoots and kills Hirsch. He lies to his troops, telling them that Hirsch made a full confession. The soldiers and Sotillo leave.

The soldiers think that Sotillo is taking them to the silver. Several years in the future, Captain Mitchell is an unofficial tour guide to Sulaco. The events of the story are told in retrospect. In the many tours of Sulaco that Captain Mitchell gives in the future, he mentions Mostromo's ride to the silver mine that leads to the independence of the Occidental Republic. He recounts the battle between Pedro's troops and General Barrios. He shows the monument erected by Antonia to Decoud. Nostromo's adventure which he takes in the critical moment is an example of how greedy and selfish those agents of European colonialism are. The following extract displays this fact:

Mitchell describes Nostromo's daring adventure to secure independence for the province. The narrative then details Nostromo's discovery that Decoud has disappeared from the islet along with some of the silver. This discovery is explained in Decoud's experience. Decoud remains alone on the islet for weeks, losing all motivation to do anything. Finally, he takes some of the silver and boards the little lifeboat. Sulaco grows rich from the silver mine and establishes international ties with the US and Europe. (155)

The Goulds return from a long diplomatic trip abroad. Mrs. Gould and Dr. Monygham discuss Nostromo and his marriage plans with Linda, Giorgio's daughter. Nostromo has been out sailing for many months in order to have a cover story for his new wealth from the hidden silver. He also arranged for Giorgio and his family to take

possession of a lighthouse built on one of the Isabel islets. The younger daughter Giselle has a romantic crush on Ramirez, the young man who took over Nostromo's old job as foreman at OSN. Because Ramirez goes to the islet to court Giselle, he sees Nostromo there at night.

Over time, Nostromo slowly moves the silver in secret. While everyone assumes that Nostromo is courting Linda, he is "actually attracted to Gisele because he feels she is more trusting and would not discover his secret. He has to travel for to sell the silver so he is often away from Sulaco" (142). By this time, he is known as Captain Fidanza. He continues to have a strong reputation in the community that is enhanced by his new wealth. A misunderstanding leads him to propose to Linda when he really prefers Giselle. He confesses his love to Giselle. To convince her that they cannot run away together, he tells her about the hidden silver. She joins in the secret and agrees to wait for him to move all the silver before they can get married.

Nostromo assures Linda that he wants to marry her while at the same time assuring Giselle that he loves her. Linda realizes that Nostromo and Giselle are together. One night, Linda is in "the lighthouse and hears a gunshot. She runs to the house to discover that her father has shot Nostromo after mistaking him for Ramirez, one of the suitors of Giselle. Nostromo is near death when he is transported to the mainland. He requests a meeting with Mrs. Gould" (156). He confesses his plans to run away with Giselle. He wants to tell her about the silver but she does not want to know about it Nostromo dies and the doctor returns to the island to tell the Viola family.

Nostromo is temperamentally volatile. He cannot understand the complicated characteristic of the case under consideration. Thus, instead of trying to understand the case seriously, the police inspector tries to demonstrate his irritation and anger

without any rational cause. He hardly reveals the sense of responsibility and sobriety while exercising state power. The following extract illustrates the point:

Nostromo had read through the files conscientiously, but at the end of it he was still unable to understand why the case was so important. To him it seemed a thoroughly trivial affair. There appeared to be no rational grounds to substantiate the principal source's belief that a retired school master in his village was being used by foreign trained agent of some kind, disguised as a weaver, to run a network of extremists. (137)

Nostromo has revealed the brutish temperament while dealing with the controversial case of investigating the terrorist case. There is the danger of using state power and mechanism to terrorize innocent people. The use of colonial power to terrorize the innocent people is flatly found in the novel.

Gould is constantly dogged by Nostromo. Wherever he goes, is haunted by spy. The tormenting presence of spy can be interpreted as the direct encroachment upon the secure and dignified life of citizen. The following extract exemplifies the tough and stubborn measure which is often adopted by Nostromo:

But for once Nostromo was stubborn. The chaser was a class I service like any other. He said. And, gazette too, a secure job with a good pension and gratuity scheme and a house rent allowance. What more could they want? He had done enough to please them, and if they did not like it they would just have to live with it-the examinations had been pure agony and nothing anyone could do would make him sit for them again. (136)

Nostromo is the responsible representative of state power. He interferes in the school.

In the process of seeking a prime suspect he goes to the extent of disturbing the examination of school Students. His bossy and bullying nature is evidence to how state authority and power can be abused.

By subjecting Gould to the several tortures, Nostromo finally drags him to the cabin. Gould and Nostromo are tempted by the economic prospect of gaining wealth. They need a slave worker who can do any work they order. So long as Nostromo refuses to obey the former president, he is punished. At last, he yielded to the whim and threat of Nostromo. This is who he happens to lose his freedom. From a free boy, he becomes a servant of the captain who serves as an ally of erstwhile establishment. It is colonial psyche of Nostromo due to which Gould lost his freedom and become a puppet of colonizer. The following extract illustrates the point:

Dad, "said Gould, we've done our chores. Can't we go over side a piece? It's good catching' weather. Not in that cherry-colored ringer they half-baked brown shoes. Give him soothing' fit to wear. Dad is pleased-that settles it, said Gould, delightedly, dragging Nostromo into the cabin, while Troop pitched a key down the steps. "Dad keeps my spare rig where his kin overhaul it, "because Ma sees I'm keyless." He rummaged through a locker, and in less than three minutes Harvey was adorned with fisherman's rubber boots that come half up his thigh, a heavy blue jersey well darned at the elbows, a pair of nippers, and a south-west. (31)

The freedom of Nostromo is conquered. His natural innocence is brought under colonial conquest. From free human beings, he appeared as the puppet of men who are engaged in the accomplishment of material prosperity. It is callous and inhuman of the captain to make a free boy a slave. Nostromo does to think about the nature of

his deed. As per the requirement of circumstances, he demonstrates any types of appearances and disposition. The ideas of domination, exploitation and oppression are uppermost in the minds of those who are ready to serve for the gratification of the interest of western colonizers.

At the same time, however, postcolonial criticism has been silent about its own status as a possible ideological effect of a new world situation after colonialism. Postcolonial as a description of intellectuals of Third World origin needs to be distinguished from postcolonial as a description of this world situation. The complicity of postcolonial in hegemony lies in post-colonialism's diversion of attention from contemporary problems of social, political, and cultural domination, and in its obfuscation of its own relationship to what is but a condition of its emergence.

But perhaps the postcolonial refers to the passage of societies recovering from the experience of colonialism. Rather than indicating contemporary social circumstance, does it signify a state of mind preoccupied with effecting a disengagement from the previous condition? And since, despite formal decolonization, "this experience remains a potent factor in the formation of its practitioners, North and South, East and West, does the gesture to an existentially 'Beyond' intimate a therapeutic discourse composed by critics, scholars, and writers in pursuit of intellectual self-fashioning" (156).

But the cold hearted and callous Italian Nostromo does not lovingly. Rather they threatened Harvey and bound him with a rope. The following lines show how he is held in captivating though the strategy of help and love:

The lashed wheel groaned and kicked softly, the ridding-sail slatted a little in the shifts of the light wind, the windlass creaked, and the

miserable procession continued. Nostromo expostulated, threatened, whimpered, and at last wept outright, while Guod, the words clotting on his tongue, spoke of the beauty of watchfulness and slashed away with the rope's end, punishing the dories as often as he hit Nostromo. At last the clock in the cabin struck ten, and upon the tenth stroke little Penn crept on deck. He found two boys in two tumbled heaps side by side on the main hatch, so deeply asleep. (189)

Nostromo is chastised and then tamed ferociously by his entourage so that he could follow their advice obediently. They go to the extent of using brutal forces to achieve their purpose of making Gould a docile boy. Only the docile and obedient boy can be helpful to them. Anyone who does not obey them is subjected to the vicious practices. When brutalization, threat and intimidation reach the climax, Nostromo decides to stop torturing the native.

Silver is the pivot of the moral and material interests. It affects the lives of everybody in the tale. That it was my deliberate purpose there can be no doubt. The word "Silver" occurs almost at the very beginning of the story proper. What Conrad neglects to mention is that the silver always supplants the passion. The conquests of treasure and love depicted in the final six words of the book can never co-exist together within it. Linda's final cry to the heavens signifies another of Nostromo's triumphs. "The greatest, the most enviable, the most sinister of all" (*Nostromo* 409). It is a secular "equivalent of an apotheosis, the kind that appears as a dying mortal or demigod ascends into the heavens. This in turn prompts us to look at possible mythological correspondences, and we will find a prominent one that is largely unknown to Conrad criticism" (65). The protagonist's first name, Gian Battista, alerts the reader to a possible biblical parallel. And one appears in due course, though with a

twist:

Nostromo's life will have many parallels with the of Jesus, not John the Baptist. Like others who would employ mythic parallels, Conrad's use of the story of Christ is intermittent rather than systematic, and with as many variations as repetitions. His life provides a vivid illustration of the Sermon on the Mount. Lay not up for yourselves treasures upon the earth, where moth and rust doth corrupt, and where thieves break through and steal. (20)

Nostromo is asked to risk his own life for the salvation of those around him. After this adventure, Nostromo is believed to be dead, vanishes, and sleeps in an abandoned, sepulchral fort. After three days he miraculously appears in Sulaco again, a transformed man in "what might have been called his return from the dead" (*Nostramo* 114). Once he reenters the town, he is not recognized just as Jesus is not recognized by Mary Magdalene after his reappearance outside the grave.

It can be reiterated that European colonialism in Coastaguana robs and cheats the native people of that fictitious country. Resources of this country are plundered aggressively. By creating political instability, the agents and representatives of colonialism try to take advantage. How the colonizer colonized the land, language and other things of any nation, similarly Gould is taken with treacherous agents of European colonialism and asked to do domestic works.

Gould is now the most famous man in the Occidental Republic. In its engagement with politics and imperialism, *Nostramo* is a logical bridge between Conrad's earlier and later work. It is set within the realms of overseas empire, but Costaguana is post-colonial and the key players are, by culture if not always by birth, English French, Italian and Spanish, so that the situation that plays out resembles in

some ways the European turmoil. As in earlier work, the plot is told largely from the point of view of the powerful, though Conrad's deepening engagement with the revolutionary mindset is betokened by Nostromo himself, who is transformed from an ignorant servant of the capitalists into a Marxist.

It is tribute to Conrad's insight that his description of Costaguana and its port, Sulaco, captures so many of the crucial tidbits and subtleties about troubled Third World states. The most important is the handful of foreign merchants in Sulaco, without whom there would be local economy. Another is the small, sovereign parcels of foreign territory to which people flee at times of unrest. The obscure army captain has spent time abroad hanging about cafes in European capitals. He later finds himself back home, nursing resentments. He is face to face with the head of a rebellion provoked by soldiers who drink heavily. There is, too, the stupendous magnificence of the local scenery.

The conspiracy theories begot by deep isolation and the general feeling of powerlessness and futility. More developed part of the country wants to secede because its inhabitants are even more cynical about the political future over the mountains than any foreigner. He describes oscillations between chaos and tyranny, and political movements named after their leaders – Monterists and Ribierists – because in Costaguana, despite the talk of democracy and liberation, there are no ideas, only personalities. He describes the dread of officialdom with its nightmarish parody of administration without law, without security. He describes a port, an ocean port no less, that because of Costaguana's lawlessness is so isolated from the world. His conclusion is of a sort that a novelist can make with less damage to his reputation than a journalist.

The fundamental causes of the Monterist terror the same as ever, rooted in the

political immaturity of the people, in the indolence of the upper classes and the mental darkness of the lower. Giorgio Viola, an Italian who fought with Giuseppe Garibaldi and now lives in Costaguana with his dying wife and two daughters, believes, moments after several bullets strike his house and a mob tries to set fire to his roof, that these were not a people striving for justice, but thieves.

Conrad is able to represent the systematic misunderstandings through which the novel unfolds. In the background is the silver which seems the only guiding intelligence of events. *Nostramo* is path-breaking for its representation of an entire post-colonial society engaged with global capitalism. It is decisive novel in that it aims to work for its reworking of the historical novel in an age when traditional historiography, the omniscient perspective, and the idea of progress could no longer be taken seriously. His experience during the revolution have disillusioned him of the European aristocracy, but his new-found Marxism is undermined by his obsession with, in fact his enslavement to, the silver itself. He gained his character by laboring for reputation.

Chapter 4

Consequences of Colonial Oppression

This thesis are especially about the domination of the colonizers. The Colonized people are mentally, physically and psychologically tortured by the Westerners or the colonizers. But the other critics they mentioned about the various kinds of domination not exactly colonial domination.

The core finding of this research the answer to the question how colonial practices and aggressive activities take place in the colonial period. Colonialism is the projection of the mentality to conquer, subjugate and dehumanize those who belong to different kinds of socio-culture category. In Joseph Conrd's *Nostromo*, it is noticeable clear how European traders and colonial agents practice harsh and dehumanizing deeds.

The facts of the principal characters are fixed. It is unlikely to change much, and Nostromo is dead. He is shot by mistake like a thief in the dark by the man he loved and protected like a father. On the other hand, the region is poised to undergo a new series of upheavals. The stability off the lives of the individual characters will not last long. Concerning the events, as is often the case in Conrad, closure is partial, dubious, or incomplete.

Lind's Impassioned shouting out of Nostromo's name is an ironic reversal of *Nostromo's* inability to speak her sister's name at a crucial moment in the story. This strange silence prevents him from marrying the woman he loves and leaves him affianced to her older sister. He would in fact prefer not to be around, and culminates the meta-literary dramas of naming. The power of words, storytelling, and silence has been well documented in Conrad criticism.

Conrad's *Nostromo* explores the extent to which the colonial institutions and

bodies can become more violent and insensitive in its relationship to the subjects and citizens. The pros and cons of colonial power are explored with the objective sense of neutrality. In the colonial context colonial subjects like Nostromo expected sense of security and freedom in private world. But the unexpected results turned out. During the colonial rule of Europe, colonial subjects had suffered a lot from the colonial regime. Genocide, terror, subjugation of the colonial people and cultural dispossession are the greatest problems to which the nonwhite people are prone. The colonizers had the proclivity to dominate and dispossess the colonized.

People are highly convinced that there would be no domination, genocidal violence and cultural dispossession. The relationship between the colonial power and subjects of colonialism is the relationship of anticipation and exuberance. Because the citizens and subjects gave unwavering consent to the colonial power, colonial agency started exercising power in a dictatorial way. In the beginning people did not think that state can become so cruel and callous in the name of executing its duty.

As the colonized country did not face the resistance from the side of the public, it continued ahead in an uninterrupted way. When citizens and subjects were reduced to the level of puppets state got miraculous support and permission. In the name of handling the deviant and violent behavior state speeded its influence and power which is detrimental to the collective aspiration and ambition of the people.

Conrad's attack upon imperialism is more muted than before, but finally more comprehensive. The half-century of Costaguana's independence is characterized by such oppression, inefficiency, fatuous methods, treachery, and savage brutality. Conrad can only with great difficulty avoid seeing Latin American self-rule. The Americans and the English bring infrastructure and peace though the silver mines.

Their theory, as articulated by the mine-entrepreneur Charles Gould to his

altruistic wife Emilia, is that what are wanted here are law, good faith, order, and security.

Anyone can declaim about these things, but they pin my faith to material interests. They let the material interests get a firm footing. They are bound to impose the conditions on which alone they can continue to exist. That is how your money-making is justified here in the face of lawlessness and disorder. It is justified because the security which it demands must be shared with an oppressed people

Despite their obtuseness towards the sentiment of the populace, the Europeans represent imperialism at its finest. In spite of money, probity, and good fortune, they only save the occidental province by violently severing it from the rest of Costaguana and erecting a new ineffectual government. There is no peace and rest in the development of material interests. They have their law and their justice. But it is founded on expediency.

Event at its best, imperial capitalism is oppressive and, as might be expected, introduces no better society than the class-tormented civilizations it springs from in Europe. Conrad has no faith whatever in the wisdom of a worker's revolution. An acceptable social order remains unimaginable. Humankind, sprung from savage origins, has progressed only in hypocrisy. The easy massacre of an unsuspecting enemy evoked no feelings but those of gladness, pride and admiration.

Primitive men were more faithless than their descendants of to-day, but that they went straighter to their aim, and were more artless in their recognition of success as the only standard of morality. The novel presents models of admirable moral action and a selection of idealistic characters. The moral actions are undertaken for the wrong reasons. The ideals rendered more unrealizable than ever by the achievement of order and prosperity.

Capitalism and more precisely the reified spirit of the silver-preserve itself even though no single individual understands what others is thinking and planning or even their own intentions. *Nostrom's* entire narrative spectrum is the story of a silver mine in the Occidental Province of the imaginary Latin American country of Costaguana, and the crisis by which the province passes from the chaos of post-colonial misrule to the unquiet prosperity of Anglo-American imperial capitalism. At the core of the novel is the attempt by two antithetical young men Nostromo and Martin Decoud.

Gould works as propagandistic journalist for the puppet government. He smuggles and last shipment of silver out of the Occidental Province and thus ensure continued American financial banking. They fail but, by virtue of bravery, cunning, and dumb luck, the Province is saved. Declaring itself the Occidental Republic, it hews itself free from Costaguana, and soon becomes prosperous and peaceful.

Decoud and Nostromo succeed in burying their shipment of silver on an island. Nostromo returns to the chaos in the town and Decoud is left to wait for his return. Back among the Europeans, Nostromo discovers that a freak naval accident has led everyone to believe that the lighter of silver has gone to the bottom of the gulf. Decoud and Nostromo become, by no intention of their own, the sole possessors of a vast fortune. But, by the some token, the silver has now psychologically isolated them from their former society. Decoud suffers first. Waiting in the silence of the island, the consummate Parisian dandy uninterrupted discovers that the raw, uninterrupted flow of his own existence is unbearable to him.

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