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by Joseph Conrad and E. M. Forster**

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Z á s a d y p r o v y p r a c o v á n í :

Cesta a cestování se velmi často objevují v modernistické literatuře z počátku 20. století. Autorka se ve vybraných dílech Josepha Conrada a E.M. Forstera zaměří na to, jak je daný motiv v obou příbězích využit. Cílem je vystopovat, osvětlit a ilustrovat rozdílné i specifické pojetí prvku, a to se zvláštním důrazem na jeho dobrodružný či alegorický rozměr a na míru provázanosti mezi fyzickou a duchovní cestou. Práce bude komparativní studií vybraných děl známější tvorby výše zmíněných autorů - *The Heart of Darkness* a *A Passage to India*, ve kterých putování velmi významně vystupuje do popředí.

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Abstract

This paper focuses on a notion of a journey in selected prose works by Joseph Conrad and E. M. Forster. The aim is to trace and illustrate both physical and mental notion of a journey in these works. The theoretical part is concerned on Modernism as a literary movement and provides outline of political, social and scientific changes that had important effect not only on the position of the British Empire, but also on the individual and society as a whole. Due to new scientific theories the human mind and its workings became the centre of interest further influencing Modernist literature and the way language and the role of a narrator was thought of. Since both works are set in a colonial atmosphere of African Congo, and India, further attention is paid to the impacts of colonialism on these countries and their cultures. Next two chapters are concerned on analysis of the motif in the selected works in order to trace physical and mental notion of a journey and their interrelationship in *The Heart of Darkness* and *A Passage to India*, in which journey and travelling play an important role. The last chapter compares the notion of a journey in both works.

Key words

The Heart of Darkness, Joseph Conrad, A Passage to India, E. M. Forster, modernism, mental journey, physical journey

Anotace

Tato práce se zaměřuje na pojetí motivu cesty ve vybraných prozaických dílech Josepha Conrada a E. M. Forstera. Cílem je vystopovat, osvětlit a ilustrovat rozdílné i specifické pojetí prvku, a to s důrazem na míru provázanosti mezi duchovní a fyzickou cestou. Úvodní teoretická část se věnuje podstatě literárního modernismu a nástinu politických, sociálních a vědeckých změn, které v 19. století radikálně ovlivnily nejen světovou politiku Britského impéria, ale také společnost a individuální osobnost každého jedince. Nový způsob nahlížení člověka, jako lidské bytosti a jeho myšlení se následkem různých vědeckých teorií dostal do středu zájmu veřejného povědomí a ovlivnil tak i modernistickou literaturu a způsob jakým přistupovala k jazyku a roli literární postavy v modernistickém díle. Dále je věnována pozornost vlivu kolonializmu na Africký kontinent, s důrazem na Kongo, a Indii, v jejichž prostředí se vybraná díla odehrávají. Následující dvě kapitoly se zabývají analýzou děl *The Heart of Darkness* (v českém překladu *Srdce temnoty*) a *A Passage to India* (v českém překladu *Cesta do Indie*), ve kterých cesta a cestování výrazně vystupuje do popředí. Pozornost je věnována způsobu využití motivu cesty a míru provázanosti cesty fyzické a duchovní. Následná kapitola porovnává pojetí motivu cesty v obou dílech.

Klíčová slova

The Heart of Darkness (Srdce temnoty), Joseph Conrad, A Passage to India (Cesta do Indie), E. M. Forster, modernizmus, duchovní cesta, fyzická cesta

Content

Introduction.....	1
1. Modernism and some aspects influencing it.....	4
1.1 Language and Symbolism	7
2. Modernist notion of a journey.....	10
3. Colonial Africa and India.....	13
4. Joseph Conrad and <i>The Heart of Darkness</i>	16
4.1 Notion of a journey in <i>The Heart of Darkness</i>	18
5. Edward Morgan Forster and <i>A Passage to India</i>	25
5.1 Notion of a journey in <i>A Passage to India</i>	27
6. Notion of a journey in <i>The Heart of Darkness</i> and.....	34
<i>A Passage to India</i>	34
7. Conclusion	36

Introduction

Since both *The Heart of Darkness* and *A Passage to India* are significant modernist works, the first chapter focuses on Modernism as a literary movement and some significant aspects that influenced it. Attention will be paid to the move from objectivity typical for realism to subjectivity that is characteristic of Modernism and the stress on human psyche and its workings. Thus, Since modernist authors were influenced by theories of scientists such as Charles Darwin, Sigmund Freud and Albert Einstein, their importance to the way modernist authors wrote will be mentioned in this chapter as well.

However, it was not only human mind that faced criticism but also the language and its ability to express one's own subjective view of reality and inner feelings. Therefore, in order to support the expressivity of a literary text, modernist authors employed symbolism and the denotative meanings that the symbols offer. Therefore, the following subchapter deals with the use of language and symbolism that supported the expressivity of the text and thus helped the reader to understand the hidden meanings behind words.

The following chapter draws attention to the modernist notion of a journey. The aim of this chapter is to explain a physical and primarily mental notion of a journey. Thus, as both *The Heart of Darkness* and *A Passage to India* are based on a physical travel to foreign countries, the physical notion of a journey serves as a basic line of the story. Regarding the focus on the inner life of the characters and their successive mental change, the actual act of travelling gradually acquires rather mental dimension. In other words, the stress on the human psyche and the endeavour to comprehend it becomes a mental journey towards self-discovery. Therefore, the purpose of this chapter is to explain the reason why the motif of a journey is in modernist literature, and mainly in both prose works, employed on both mental and physical level.

Since *The Heart of Darkness* is set in Africa, more precisely the Belgian Congo, and *A Passage to India* in India, the next chapter concentrates on the territorial expansion of the British Empire based on colonisation that is presented in terms of exploitation of both

countries and its native inhabitants. With regard to Africa, the setting of *The Heart of Darkness*, Joseph Conrad depicts the impacts of colonisation on the exploitation of the native people and their country. However, E. M. Forster concentrates on the impacts that the colonisation had on the Indian society. From the reason that both authors travelled or for some time lived in both countries, their portrayal of colonialism is based on their own experience.

Subsequently, the next chapter in detail concentrates on Joseph Conrad's prose work *The Heart of Darkness*. Since Joseph Conrad himself sailed to Congo, *The Heart of Darkness* represents his experience with the appalling situation there. Thus, Charles Marlow, the main character and simultaneously the omniscient narrator of the story, is Conrad's surrogate on whose story Conrad depicts his own experience and search for the identity and moral values.

The subchapter is aimed to trace and simultaneously analyse the physical and mental notion of a journey in the story. Thus, in order to explain the notion of journey in *The Heart of Darkness*, Marlow's sail to Africa and the mental dimension the physical journey gradually acquires will be analysed.

The following chapter focuses on *A Passage to India*. E. M. Forster, as well as Joseph Conrad, had his own experience with the impacts of colonisation. Unlike Conrad, however, he focused on the impacts the colonisation had primarily on the Indian society. Thus, the omniscient narrator of the story is Forster's surrogate who represents Forster's own doubts about the human ability to foster good relationships and his quest for the true moral values. In order to depict the notion of a journey in *A Passage to India*, a story of a young British girl Adela Quested is analysed. Thus, as well as Marlow's journey, her physical journey to a foreign country becomes her own mental journey towards self-discovery and re-evaluation of her moral values.

At last, the subsequent chapter is to prove the similarity between the physical and mental notion of a journey in both stories that is depicted on Marlow's sail to Africa and Adela's

passage to India and mainly her discovering the Indian society and life. Thence, both characters undertake a physical travel to unknown places during which the actual journey acquires a broader and deeper dimension in terms of the focus on the inner life and search for true moral values of both characters.

Thus, the aim of this paper is to trace and illustrate physical and mental notion of a journey in *The Heart of Darkness* by Joseph Conrad and *A Passage to India* by E. M. Forster. Consequently, according to the theoretical as well as practical background, it should be proved that the notion of a journey in both novels is used in a similar way.

1. Modernism and some aspects influencing it

Since both prose works *The Heart of Darkness* and *A Passage to India* are marked as significant literary pieces of Modernism, this chapter shall introduce this movement from a wider perspective and followingly focus on those aspects of Modernism that help to express and comprehend notion of a journey in both of the novels. That is to say, the move from objectivity typical for realism to modernist subjectivity. Thus the subjective point of view and deep introspection serve as a means towards self-discovery in these novels.

The term “modernism” as an aesthetic and artistic movement denotes a period most frequently determined by years approximately from 1890 to 1930 (Hilský, 1995, 10). Peter Childs in his *Modernism* suggests that “Modernism is variously argued to be a period, style, genre or combination of the above.” (2008, 12) In connection with Charles Darwin and his publication of *Origin of Species* in 1859 which raised a question about the trustworthiness of traditional biblical belief in God creating human, Roger Scruton pays attention to the fact that when the paths of religion and culture happen to differ, it is usually a consequence of certain decline or disturbance in religion. He claims that modern literature, art and music were focused on the alienation of the individuals and their search for the home and their lapse into feelings of solitude and loneliness (2002, 31). Thus, this disturbance among people resulted in people’s concern with their position in life and search for true moral values. A literary critic Daniel R. Schwarz, for example, sees modernism as “an ongoing tradition of experimentation in literature, dance, architecture, music, painting, sculpture, photography, and film.” (2005, 1) He adds that rather than a period which can be demarked by certain years, modernism is a state of mind (2005, 1). Schwarz’s expression “state of mind” as a primary preoccupation with human mind and consequential attempt to understand the mind fairly expresses the key element in both works on which this thesis focuses on – the way their authors apply the motif of a journey as a physical move from one place to another gradually gaining rather deeper mental dimension.

Hilský as well as Schwarz draws attention to the modernist understanding of the inner self

and inner identity. In accordance with the interest in human mind, modernist authors were influenced by various scholars some of whom claimed that human identity and personality are not static. They were emphasising its metaphorical similarity to a river being a continuous flow (1995, 20). An important person concerned with the workings of human mind who played an important part in the way many modernist writers wrote and represented the characters in their works was an Austrian psychiatrist Sigmund Freud and his theory of psychoanalysis and the concept of the impacts of an unbalanced ego (Childs, 2008, 56 – 57). As Childs points out:

With the publication of Freud's work, it became clear to many writers that there was not a unitary normative self to which each of us might conform, and many modernists were sufficiently influenced by advances in psychology to change the way they represented human character. (2008, 59)

Thus this inconsistency of human mind that is likened to a continuous flow of a river then enables re-evaluation of one's own moral beliefs. The re-evaluation of moral beliefs is then naturally achieved by a process of a mental journey whose significance this thesis aims to prove perceptible in both *The Heart of Darkness* and *A Passage to India*.

Therefore due to the critical changeover from objectivity typical for naturalism to subjectivity crucial for Modernism, modernist authors presented their own subjective perception of reality through filtering their thoughts, and thus revealing the workings of their mind. These authors wrote according to their own subjective point of view creating thus a text which is important to be read with a careful attention in order to understand its meaning and the character's mental growth.

In connection with the subjective attitude, Childs mentions a theoretical physicist Albert Einstein who definitely belongs among those scientists who significantly influenced modernist authors and their writing. Einstein's Theory of Relativity denied any absolute assertion and stressed that the observer's position always affects the result making it relative and contingent. Childs draws attention to the influence of Einstein's theory on modernist writing when he claims: "The tendency towards narrative relativity [...] is perhaps the most striking aspect to modernist fiction [...] in its use of perspective, unreliability, anti-absolutism, instability, individuality and subjective perceptions." (2008,

Looking at the ideas above, it is obvious how broad meaning the term has and how deep inside human being the modernist writing tended to look. In general, Modernism meant a change, a change in a point of view and in the way modernist writers perceived and followingly presented the world inside and around them in their works. The above mentioned way of modernist writing such as highly subjective and introspective view of the authors which they then present via the characters they create, allows as well as requires the reader to attentively follow the story to be able to notice and subsequently follow the process of a change taking place inside of the characters. That is to say, the reader should read the text in an attentive way in order to be able to follow the journey towards self-discovery and re-evaluation of moral values. Childs aptly expresses the interconnection of the authors' and their characters's search claiming: "The author's quest for values is transferred to another character whose central activity becomes the search for meaning and for the appropriate language with which to tell the tale." (2008, 22)

With regard to the focus on the psychology of the characters, both Joseph Conrad and E. M. Forster in their novels focus on the mental state and development of their main characters and reveal their feelings to the reader. These characters gradually go through the process of re-evaluation and thus the process of the mental change. In order to make the process of the change visible, the author employs a method of a deep introspection together with the characters's filtering of thoughts. In connection with the way both authors reveal the mental train of the characters's thoughts, Schwarz draws attention to an important aspect of modernist writing and that is the reflection of the authors into their characters. Hence, the characters's doubting and questioning about their own selves is in fact an interior monologue of their creators, their authors (2005, 20). Schwarz explains that the novelist's self becomes divided and that "he or she is both creator and seeker, the prophet who would convert others and the agonizing doubter who would convince himself or herself while engaging an introspective self examination." (2005, 21) Thus via the introspective self-examination, they search for true moral and human values which they

reflected on the characters who undertake a mental journey.

Both of the narrators in *The Heart of Darkness* and *A Passage to India* provide their subjective points of view that change during the physical journey into Africa and India. In this sense the physical journey is a necessary prerequisite for the mental journey of self discovery and re-evaluation of moral beliefs. In other words, the physical aspect is gradually accompanied by a mental dimension. The reader then, following the telling, is gradually expected to change his own opinion on the story together with the narrator. Both Joseph Conrad and E. M. Forster are then doubting seekers presenting their feelings and subjective points of view through the narrators and characters they create. Hence, although Charles Marlow and Adela Quested are not the only characters experiencing a mental change, this thesis focuses primarily on their journey which will be analysed in chapters four and five.

1.1 Language and Symbolism

In order to accomplish a certain degree of expressivity, which due to the subjective point of view is a characteristic aspect of modernist works, modernist writers often looked for proper words with which they were to deliver their story to the reader. Furthermore, to deliver such a message in a way as vivid as possible, they employed various symbols in their works. Generally speaking about the way modernist authors wrote, Schwarz claims that “sometimes [...] the author’s quest for values is transferred to another character whose central activity becomes the search for meaning and for the appropriate language with which to tell the tale.” (2005, 22)

Language serves as a means of communication either among people or a writer and a reader, and expresses the ability of the individual to label his or her mentation. As well as the Biblical concept of God creating human being, notion of time, human mind and existence in general, language too had become a subject of critical thinking. Childs claims that “for the modernists, [...] language was still a medium for conveying the world, but they found it increasingly difficult to deliver a common reality through language.” (2008, 70) Childs further explains the position of language as in crisis due to the modernist doubt

about its transparency. Rather, language had become associated with words such as misunderstanding and ambiguity. As opposed to the general acceptance of the communicative function of language, modernists, however, doubted that language was in fact able to answer this function in a trustworthy way. An example is Joseph Conrad's way of expressing Kurtz's vision with a phrase "The Horror" in *The Heart of Darkness*. Although it is just a short phrase, it fairly expresses Kurtz's vision and story. Another exemplary expression can be found in Forster's novel *A Passage to India* where the reader is delivered certain message via a simple interjection "Ou-Boum!" This interjection directly prompts the readers to employ their imagination on the basis of what they have read and understood from the story.

Childs contrasts the use of language by the realist writers on one hand and modernist on the other one, explaining that to the realist writers the language was a tool of describing the world and its reality, whereas for the modernists: "Language constitutes reality; it does not describe the world but constructs it." (2008, 70) This idea suggests the fact that, for the modernists, language was not efficient in authentic representing reality (2008, 69 - 70). Since language is a means of communication that is supposed to offer a formulation in its clearest possible way and writers' tool of delivering certain story to the reader, symbols that convey further associations and as such have broader meaning play an important role in supporting the expressivity of the text. Childs claims that "all symbolism involves ambiguity and potential disagreement over meaning" due to other meanings to which symbols connote (2008, 206).

Wheeler in his online web dictionary of literary terms defines symbolism and symbol as a "frequent use of words, places, characters, or objects that mean something beyond what they are on a literal level. Often the symbol may be ambiguous in meaning." (Literary Terms and Definitions website) In accordance with Childs' claim, the modernists use symbols for its allegorical or representational effect in order to convey the transcendent reality behind appearances. The significance of some symbols being important for better understanding the mental rather than physical notion of a journey in both *The Heart of Darkness* and *A Passage to India* will be paid attention to in chapters four and five.

Thus, what concerns the clear understanding of the symbols whose main function is to

represent by associations and the text as a whole, Schwarz suggests empathic reading of a text in order to reveal patterns of language its author uses either consciously or unconsciously. On the whole, the reader should approach the text from more perspectives so that he or she can discover the hidden meaning of the text and what it represents (2005, 3 – 6).

In this chapter, it should have been seen how significant influence the change in a view of reality and human mind had on modernist writing. In general, the new critical approach to human being and the subjective perception of the reality changed the way society thought and writers wrote. The heart of the telling then became the subjective point of view on everything people encountered and experienced and the effects it had on their mind. Thus it was primarily human mind which was to be discovered and understood. And to achieve such self-discovery, the most attention was paid to the world inside human mind where the individual “walked” with the intention to see and understand it.

2. Modernist notion of a journey

For a better understanding of the notion of a journey in both prose works, the previous chapter was aimed to outline the importance of some aspects typical for modernism, such as subjective point of view, the interest in psychology together with the tendency towards self-discovery and the employment of symbols. In more detail, this chapter focuses on the modernist notion of a journey and its depiction in *A Passage to India* and *The Heart of Darkness*.

Looking at the literary motif of a journey as a concrete or abstract aspect of travelling, it will be seen that it has been appearing in literary works throughout the whole history of writing. Examples may be the stories of Ulysses, for instance, or Geoffrey Chaucer's *Canterbury Tales*, a collection of tales and poems told by pilgrims on their way from London to Canterbury and back. Jonathan Swift's *Gulliver's Travels*, for instance, is a satirical masterpiece based on Gulliver's voyages to the unknown strange islands that he has the opportunity to discover. Another example can be Jack London's *Star Rover*, a novel where travelling or a journey is not applied in its physical but rather mental notion for the main character learns a way to escape from a torturing state through entering a state of trance during which he experiences reincarnation and wanders in his previous lives. All these three examples of literary works employ either physical or mental notion of a journey. Where *Canterbury Tales* is based primarily on a physical aspect of a journey, *The Star Rover* employs abstract or mental notion of a journey when achieving a certain state of mind into which he escapes. In the sense of preoccupation with human mind, the modernist notion of a journey can on one hand be considered similar to the notion of a journey in *The Star Rover* and on the other one different in its very interest in the way human mind works and more importantly the attempt to understand it.

A definition in Webster's dictionary describes the term journey as "1: an act or instance of travelling from one place to another. 2: chiefly dialect: a day's travel. 3: something suggesting travel or passage from one place to another <the journey from youth to

maturity> <a journey through time>” (1985, 652). Focusing on the first and third definition it is obvious that journey can represent both the physical transport from one place to another and abstract aspect of life as it is depicted by ‘the journey from youth to maturity’ example representing not only the human’s physical growth but also equally important mental development. These two notions of the term journey are nearly always interrelated, especially, and it is the primary focus of this thesis, in *A Passage to India* and *The Heart of Darkness*.

Both works are related to the issue of British colonial history. Huge industrial development with the reconstruction of railways, roads and expansion of shipping enabled the British Empire to control its dominions in a more effective way and people to travel in the country and abroad to discover such places. Thus the motif of travelling appears in both *A Passage to India* and *The Heart of Darkness*. Modernist writers use both the literal meaning of journey being an act of physical motion and the symbolic notion of journey concerned with self-discovery and the search for the true self. The basis of the two works is a journey to countries that are under the colonial rule of the British Empire and Belgium. At the beginning the aim of these journeys is to discover the places, however, as the journey proceeds and the characters penetrate deeper into the situation in both India and Africa, their original journey towards “place-discovery” gains a much broader and abstract dimension. This dimension is represented by their introspective view on themselves and deep effort to comprehend the change taking place inside of the characters. The achievement of a certain inner change and its very possibility is predetermined by an encounter with a state of personal crisis of the characters they try to deal with. The process, or journey, of labouring for understanding this crisis finally culminates in a certain re-evaluation of moral values and satisfaction with the way things are. Therefore, as the physical journey reaches certain culmination, so the mental process results in a certain climax, which, in other words, might be expressed as reaching a state of appeasement.

To depict the modernist writer’s concern with discovering the world hiding in themselves Schwarz draws attention to a part from Wallace Stevens’ poem “Tea at the Palaz of Hoon”:

I was the world in which I walked, and what I saw
or heard or felt came not from myself;
And there I found myself more truly and more strange. (2005, 21)

This piece of Steven's poem concisely expresses the key attribute of mental journey. By assimilating the act of self-discovery to a walk inside one's own mind or self where there can be found familiar as well as unfamiliar things which without deep concern would have remained unrevealed, he draws attention to the possibility of applying the aspect of physical journey, as walk, when actually talking about the process of a deep introspection and the course of self discovery. Since the mental change is characteristic of a certain progress leading to certain, not necessarily specified, target, it is being referred to as a journey for it bears the elements of a concrete journey starting at some place and time, overcoming some distance in order to reach some destination. The very act of overcoming distance can then, when thinking of a mental journey, be the process of gradual change happening inside of human character which in other words is a mental journey.

Hence, in both *A Passage to India* and *The Heart of Darkness* their authors employ both notions of a journey, different, yet interrelated. However, the mental journey gains rather a higher degree of importance and becomes a heart of both stories when focusing on the main characters on whose journey this thesis concentrates, Adela Quested and Charles Marlow.

Schwarz claims that "the author's struggle with his or her subject becomes a major determinant of novel form." (2005, 21) He further explains that the author is both the creator and seeker trying to convert others and convince himself and herself while applying the method of introspection (2005, 21). The self became the most important destination of their journey and search. Due to the subjective point of view on whose basis the individuals create, rather than describe, their own perception of reality, there was no objective and reliable truth which naturally provoked towards self-examination through the introspective view. For the purpose of rendering the principle of a notion of a journey as a mental search in a way as concise as possible, attention can be drawn again to Steven's metaphorical expression of such process as walking inside one's own mind.

3. Colonial Africa and India

Since both novels are based on a travel to countries strongly affected by British Imperialism which is due to both Conrad's and Forster's own experience with the situation in Africa and India reflected in their stories, the following chapter focuses on a brief depiction of the situation in both countries.

Ferguson claims that the British used to be pirates, then traders and finally they became emperors of millions of lives overseas. Thanks to a combination of their military and financial power the trade intention had grown into a matter of government (Ferguson, 2007, 70). He further states that the English had systematically tried to gain control over as many kingdoms of another countries as possible since the second half of the 16th century, the rule of Elisabeth I. Although the military and financial power of Britain was a strong tool to gain power, Britain would not have acquired the status of the "Empire" without the process of colonisation (Ferguson, 2007, 84).

Colonising of Africa had begun with the slave trade as soon as the British touched at Sierra Leone in 1562. Ferguson argues that between 1662 and 1807 the British Empire had brought nearly three and a half million African slaves to the Americas, primarily the Caribbean Islands, where they were to work on sugar cane fields (2007, 108 – 113). It was not until the end of the 18th century when all of a sudden the British started to send the slaves back to Western Africa giving them freedom. Paradoxically, Sierra Leone had become a "province of freedom." The sudden change in the attitude towards the trade with slaves finally resulted in the abolition of slavery in 1807. (Ferguson, 2007, 146 – 148). However, Iliffe claims that in the 19th century not less than 3 330 000 slaves were exported from Western Africa over the Atlantic. Britain could control its citizens' adherence to the abolition of slavery but not the others (Iliffe, 1995, 182 – 183).

Hence, during the 18th century the Empire had gained power in Asia, land in America and slaves in Africa. Even though the exploitation of other nations was supposed to end on the basis of the abolition of slavery, their "superstitious, backward, pagan" cultures were to be

destroyed. Firstly, Victorians aimed to bring “light” to a continent they called “dark” (Ferguson, 2007, 145 - 148). “Light” symbolised the ‘moral duty’ of the British to establish such way of life that would be in agreement with Christianity. The embodiment of this new ethos is represented by a missionary David Livingstone (145). Nonetheless having often encountered with an ascetic attitude towards his sermons, Livingstone had become a traveller in order to find the way to open the heart of darkness and understand the African people (Ferguson, 2007, 159). Iliffe expresses the similar view by claiming that common people accepted those Christian practices meeting their needs according to the eclectic and pragmatic way of African religions (Iliffe, 1995, 188).

Joseph Conrad’s *Heart of Darkness* is set in an African state Congo which at that time was under the rule of a Belgian king. Since Conrad himself was a seaman and, as well as his main character in *The Heart of Darkness*, sailed to the Belgian Congo, his experience and opinion on what he had seen is strongly embedded in his work. Leopold II did not have enough financial resources for the state and thus the equatorial area was exposed to the most brutal exploitation. Leopold solved his dilemma in such way that The Congo Free State started to trade employing all the violence enabled by its military power. Another Leopold’s method to gain money was the lease of huge areas to private companies who, as Iliffe argues, for the whole period of one generation harried everything they could. After the international scandal in 1908 the territory was taken over by Belgium who established less brutal but still authoritative regime (2001, 246 – 247). From the reason that Conrad considered the activity of the Belgian king in Congo as the worst example of exploitation he had seen he reflected this on the main character of the story, Charles Marlow. Thus, encountering with the horrid situation and fearful occurrences while sailing up the Congo River, Marlow gradually comes to realize the real effect of the Empire’s presence in Africa, especially Congo. Therefore, Marlow’s sail to the heart of Africa, being a basic line of the story, is a predisposition towards the gradual focus on Marlow’s mental state and re-evaluation of his moral beliefs.

Forster’s *A Passage to India*, as well as Conrad’s *The Heart of Darkness*, is set in colonial

atmosphere. However, it is not Africa, but an undefined place in India. Where *The Heart of Darkness* depicts the exploitative activities of colonialists in Congo, Forster in his novel presents the difficult relationship between the British colonialists and the native Indians. On the basis of an ambition to discover the real India, Adela Quested, the character on whose journey this thesis focuses in chapter five, does get the opportunity to explore the place but also her own self and identity.

With regard to the colonial rule in India, Ferguson argues that before the first decades of the 19th century, the British did not give any indication of their aim to anglicise the country and convert to Christianity. Moreover, they had often accepted the influence of the East. Mostly male community of merchants and soldiers accepted Indian habits, learnt Indian languages and many had mistresses and wives of Indian origin. The East India Company supported the mutual tolerant attitude but still its main concern was the trade. Any attempt to attack the traditional Indian culture would destabilize the Anglo-Indian relations which would not do any good. Thus, as Ferguson claims, the East India Company prevented missionaries to enter the country in order not to convince the Indians of Christianity the way that would irritate them and provoke political disconcertment (2007, 164 – 166). The political control of the East India Company was according to Krása et al. realised on the basis of colonial politics, pirate sea methods and the network of fortified factories and military bases. In the middle of the 18th century the European contest for power in South Asia limited to the French and English East India Company whose representatives focused on the power control of India. Nevertheless, it was the English one that finally gained the dominant position. Krása et al. describe the colonial strategy in terms of exploitation of all Indian resources without taking into account the negative impact it was to have. From the beginning of their presence in India, the colonizers had to face resistance in the affected areas. This resistance realized through fights and armed uprisings reached its culmination in August 1947 when the nearly two-hundred-year rule of Britain ended (Krása et al., 1980, 93 – 98).

4. Joseph Conrad and *The Heart of Darkness*

Even though *The Heart of Darkness* is according to Childs a fiction of imperial adventure, it was originally meant to serve as a documentary of the colonial exploitation of the Belgian Congo that Conrad considered the worst example he had seen of colonialism (2008, 151). Childs draws attention to the fact that the story was written in 1890's when the colonialism in Africa was no longer a privilege of "explorers and missionaries like David Livingstone but had become a business, a commercial concern." (2008, 151) Ferguson argues that in *The Heart of Darkness* there is no exaggeration in Conrad's appalling depiction of the situation in Congo (2007, 316).

Beside being a study of Modernist culture and the colonial Congo, Schwarz argues that *The Heart of Darkness* also raises questions about our identity, possibilities of meaning and claims that like Marlow we also "make journey from spectator to participant." (2005, 67) Schwarz further claims that Conrad "has turned a story about a present journey to Africa into a journey through Europe's past as well as into each human being's primitive psyche." (2005, 67 – 68). Hence, although the story expresses Conrad's view of the exploitative impacts of colonialism, it also depicts the psychological state of the main character, Charles Marlow, whose gradual mental change based on his experiences during the sail along the Congo River plays a significant role in the story. Therefore, Marlow's state of mind and his mental growth, a mental notion of a journey, is of the principal concern of the thesis.

The way Joseph Conrad delivers the story to the reader is a very important aspect of *The Heart of Darkness* from the reason that the narration and how it is constructed leads the reader through the complicated state of Marlow's mind. To tell the story Conrad uses the technique of analepsis which as a narrational term is in a Gray in his Dictionary of literary terms explained as: "a glimpse backward, or, in the cinematic term, a 'flashback', supplying necessary background information." (1992, 21 - 22) It is a retrospective form of narration when the narrator moves backward to tell the story from the past.

At the beginning of *The Heart of Darkness* the reader is introduced into the story by an

omniscient narrator who then passes the telling to Marlow to tell his own story. The omniscient narrator is a literary term meaning: “a story-teller with total, God-like knowledge of the characters and their actions.” (Gray, 1992, 204) Concerning the significant aspect of a mystery engaged in the text and the way Marlow constructs and reconstructs the reality through his narration, Schwarz claims that “while Marlow recounts his story, the listeners on the *Nellie* [ship] are slowly engulfed in darkness, making Marlow as difficult for them to perceive as his story, mimicking the reader’s difficulty unravelling the meanings of such an enigmatic text.” (2005, 155)

Childs claims that Conrad’s tellers reappear in his tales, however, the most notable one is his partial alter ego Charles Marlow in *Lord Jim*, *The Heart of Darkness* and other stories (2008, 83). Conrad as well as Marlow expected the journey into Africa to be a byword for adventure, self-heroism and last but not least the search for truth, which according to him was the only intention of the great explorers, such as David Livingstone, whom he admired (Sherry, 1972, 54). Papke claims that: “Like many other young men in the 19th century, he [Conrad] imagined the life of a seaman to be lucrative, adventuresome, and self-fulfilling (2000, 584). Nevertheless this expectation was not made real. Sherry argues that Conrad’s journey into the heart of Africa was “to be humiliating, frustrating and distasteful, [...] but his sharpness of eye and recall of events when he came to write his greatest story, *The Heart of Darkness*, were precise and evocative.” (1972, 57)

Schwarz argues that “the primary subject of *The Heart of Darkness* is Marlow, but the presence of Conrad is engraved on every scene.” (2005, 55) He further explains that Conrad’s imagination was engaged predominantly with Marlow’s effort to understand his experience in Congo and especially Kurtz. According to him it is Marlow’s consciousness which is the key principle of the story and his attempt to find appropriate words. Schwarz further claims that memorizing of his journey in Africa is “as much the action as his Congo journey.” (2005, 55) Focusing on Marlow’s mental journey, the sail itself acquires somewhat allegorical meaning.

4.1 Notion of a journey in *The Heart of Darkness*

It has already been discussed that the physical and mental notion of a journey in both *A Passage to India* and *The Heart of Darkness* is interrelated. Thus, when focusing on the motif of a journey in *The Heart of Darkness*, it should be proved evident that although the basic line of the story is a travel into the heart of Africa, this travel, however, gradually gains another broader dimension which then acquires a higher degree of importance. Hence, the sail to Africa along the Congo River bears a rather allegorical meaning because the mental development of the story's main character, Charles Marlow, progressively becomes the heart of the story.

However, it is important to stress once again that the physical and mental notion of a journey does not exist without one another. Therefore, as Marlow's journey proceeds and the boat sails deeper and deeper inside Africa, Marlow simultaneously penetrates deeper and deeper into his own self and heart desiring to understand the workings of his mind and his own story. The reason of his deep introspection is then his confusion about the real purpose of his journey into the heart of Africa, the heart of darkness, as he refers to it. During the sail along the Congo River Marlow ruminates about the journey: "We penetrated deeper and deeper into the heart of darkness. [...] We were wanderers on prehistoric earth, on an earth that wore the aspect of an unknown planet." (Conrad, 1999, 43) And thus sailing farther along the Congo River and deeper into the heart of darkness, Marlow's probing mind is accompanied with more and more questions about the origin of the darkness and wilderness that he can see everywhere around him. Marlow's mind is then preoccupied with questions about the possible power that the darkness can have over the human mind. However, Marlow creates this concept of darkness after he has covered a certain distance of his journey and, more importantly, after he has seen the reality in Congo which is rather different from what he believed in – the humanity of European civilisation. That is to say, Marlow believes that darkness and wilderness are both hidden inside every human being and that it can be awoken under certain circumstances.

As it was already mentioned, Marlow's sail to Congo and thus his physical journey towards the inner station of the French Merchant Marine later acquires a broader dimension – and

that is Marlow's mental journey towards self-discovery. Marlow's aspiration to his self-discovery is, in other words, a mental process of a complete re-evaluation of his moral beliefs followed by his introspective view through which he explores, and consequently controls, the darkness and wilderness inside his heart. In connection with his belief in the darkness and wilderness being hidden inside every human being, and himself as well, Kurtz represents the change of his journey's purpose. Hence, Marlow's attention gradually turns to the story of Kurtz who later becomes a somewhat vindication of Marlow's persuasion that the wild and dark aspects of human character are dwelling deep in the heart.

The change of the purpose of Marlow's journey and the broader dimension his journey acquires can be indicated by a quote of Marlow's thought: "The thing was to know what he belonged to, how many powers of darkness claimed him for their own." (Conrad, 1999, 60) Although Kurtz had been an epitome of what Marlow himself lacked – the ability to use the proper language and thus express himself – his opinion on Kurtz changes as he reaches the inner station and has the opportunity to listen to him. According to Schwarz, Kurtz was a "universal genius" of Europe, a man who came to Africa with some sort of moral ideas and further argues that "once he [Kurtz] travelled to a place where the earliest beginnings of the world still survived, the wilderness awakened "brutal instincts" and "monstrous passions." (2005, 56) Childs argues that *The Heart of Darkness* stresses the ability of modern urban individual with the ability to "cover the true 'primitive' nature at the heart of every person." (2008, 152) Therefore, Marlow refers to this "primitiveness" as darkness. In this sense, Marlow's attempt to understand this darkness through the deep introspection into his own heart is to prevent himself from being empowered by the darkness the way Kurtz is. At the inner station Marlow finally meets Kurtz in person and comes to a certain conclusion: "He's mad." (Conrad, 1995, 70) Kurtz then becomes the embodiment of what Marlow considers the darkness that can be awoken at certain circumstances, which to Marlow, are represented by the wild and primitive way of life. Later in the story Marlow comes to a clear conclusion about Kurtz who has obviously surrendered to the temptations of the "primitive" nature inside his heart, the temptations of the darkness:

I think the knowledge came to him at last – only at the very last. But the wilderness had found him out early [...] I think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel

with this great solitude. (Conrad, 1999, 72)

That is to say that according to Marlow, Kurtz was not conscious enough of his own self. Therefore, Marlow undertakes a journey towards self-discovery to achieve such insight that makes him aware of the possible degree of darkness within himself. In this sense, Marlow's journey towards self-discovery and recognition of the darkness equips him with a certain awareness that is to prevent him from surrendering to the powers of the primitive aspects of his nature. Hence, unlike Kurtz, who suffered from his unawareness of himself, Marlow can recognise the attractive power of darkness that have also tempted him thanks to his deep introspection and achievement of self-consciousness. He recognises this temptation of the darkness when he identifies the beat of his heart with the heart-beat rhythm of drums coming from the forest:

I had some imbecile thoughts. [...] I thought I would never get back to the steamer, and imagined myself living alone and unarmed in the woods to an advanced age. Such silly things – you know. And I remember I confounded the beat of the drum with the beating of my heart, and was pleased at its calm regularity. (Conrad, 1999, 81)

According to Schwarz, the mission to meet Kurtz and Marlow's subsequent personal victory over the darkness seducing him made it possible for Marlow to believe that he had defeated the "atavistic, debilitating effects of the jungle." (2005, 58) Schwarz further argues that Marlow's belief in his victory over the darkness stands at the centre of his interpretation of his journey's significance (2005, 58). This claim only supports the fact, that Marlow's physical journey to Africa gradually acquires more profound meaning when his attention turns to Kurtz's story and the darkness which haunts his own mind. After Marlow recognises certain weakness for the pleasant temptation of the drumming and thus the possible edge over which he might step, he slowly starts approaching the "destination" of his mental journey.

Therefore, confronting Kurtz in one of his frantic states, Marlow encounters the darkness via Kurtz: "I seemed to come to my senses. I saw the danger in its right proportion." (Conrad, 1999, 81) Nonetheless, before Kurtz finished his life journey he seemed to come to his senses and cried out his final judgement upon the experience of his soul on the earth:

“The horror! The horror!” (Conrad, 1999, 86) Although Marlow’s mental introspection and moral re-evaluation enabled him to prepare for the temptation of the darkness and thus not to succumb to the powers of darkness, he, however, cannot find the proper words to express himself. This is the reason why Kurtz, although having surrendered to the power of wilderness and darkness within himself, was a remarkable man to him: “I found with humiliation that probably I would have nothing to say. This is the reason why I affirm that Kurtz was a remarkable man. He had something to say.” (Conrad, 1999, 87)

At this point Marlow’s both physical journey to the heart of Africa and his mental journey towards self-discovery and re-evaluation of his moral beliefs reaches its climax. He comes to a state of certain awareness of the darkness within himself and the possibility of his own surrendering to its power and thus understanding Kurtz’s state of mind: “Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness.” (Conrad, 1999, 87) This awareness of Marlow’s signifies the fact that he has reached such mental state that he was able to see the darkness, he was capable of facing the darkness and, what is most important, he had the mental power not to surrender to it. That is to say that Marlow’s probing mind came to some kind of an answer, to some conclusion, to an appeasement: “And perhaps in this is the whole difference; perhaps all the wisdom, and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible.” (Conrad, 1999, 88) In this manner, Marlow’s search for understanding the darkness either within himself or Kurtz comes to its end and Marlow’s probing mind acquires a state of reassurance.

Nonetheless, Marlow’s mental journey can be described in terms of an interrelation between his quest for self-discovery – the recognition of the darkness within human beings in general and especially himself – and the re-evaluation of his moral beliefs and values. Thus, in this sense, Marlow’s journey to Africa is based on his personal belief in the good resulting from his service of the British Merchant Marine and an adventurous experience with which the journey would enrich him. Nevertheless, his expectations were not to be fulfilled. According to Schwarz the younger Marlow desiring to take the adventurous

journey up the Congo River was brightly committed to the same values of the British Merchant Marine. However, the mature Marlow having taken the journey along the river has gone through the process of a complete re-evaluation of his moral beliefs (2005, 54).

In this manner, Marlow experiences the mental change on the basis of his encounter with the real picture of the colonial politics and its impacts in Congo. This experience then evokes the thoughts of darkness that gradually starts haunting his mind. His first encounter with the true about the trading interest of the company and disillusion about his moral beliefs takes place at the first station his boat reaches. There he meets slaves wearing iron collars connected with a chain and realizes that although they are presented as criminals, they could by no means be called enemies. He thinks to himself: “[...] the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea.” (Conrad, 1999, 18) Concentrating on Marlow’s first encounter with the slaves who were presented as criminals and enemies and his disillusion about his moral beliefs, Schwarz claims that “his original epistemological stance, dependent not upon a naive, idealized conception of the trading company commercial ventures but simply upon his belief that European civilization represents a tradition of humane values, was shaken.” (2005, 57) The re-evaluation of moral beliefs accordingly signifies the change that Marlow had gone through during his journey into the heart of Africa.

Hence, due to Marlow’s experience with the situation at the company’s stations along the Congo River, he slowly assumes rather negative and contemptuous attitude towards the company’s trading interests. He consequently refers to the company’s inner station, the final destination of his sail and a place where the ivory was coming from, as the heart of darkness. Therefore, this expression serves as a metaphorical phrase that suggests Marlow’s own deep interest in a mental journey into his heart. There he hopes to find understanding of his own story and the darkness he believes to be hidden in every human being. Thus, as he is gradually approaching the final destination, the heart of darkness, his own introspection simultaneously gains a higher degree of importance. Via this deep introspection which is presented to the reader on the basis of his filtering of thoughts, the reader is therefore involved in Marlow’s process of mental change and final re-evaluation of moral values.

As it was discussed in chapter one, the symbolical modernist richness of both novels is an important aspect deepening the expressivity of the text. What concerns Marlow's mental journey the symbolical employment of Buddha posture and what it represents is a significant element supporting the comprehension of Marlow's introspective view and tendency towards self-discovery. Ergo, the narrator who introduces the crew and atmosphere on the boat pays most attention to Marlow who "sat cross-legged right aft, leaning against the mizzen-mast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol." (Conrad, 1999, 4)

The symbolical allusion to Buddha predicates the way Marlow achieves state of appeasement. During the process of achieving nirvana described by Rádl, pensive Buddha, sitting in a lotus posture, immersed deeper and deeper into himself until his spirit reached harmony with the spirit of the universe and he entered nirvana (1925, 146). In this way, Marlow's introspective quest for the darkest side of his heart and mind bears the aspects of achieving the state of awareness as it is suggested by his depiction in the Buddha-like lotus posture. This awareness then serves as a predisposition of Marlow's will to resist the temptation of the darkness which is alluring him via the drum beat. Schwarz comments on the position and appearance of Marlow who had spent six years in the East drawing attention to the symbolical similarity to "lotus posture" in which Buddha is most often depicted. However, he also draws attention to the fact that Marlow being in this sublime posture was "preaching in his European clothes and without a lotus flower." (2005, 64) Schwarz explains that the lotus flower, which Buddha is often depicted with, symbolises purity, which as suggested by Schwarz, Marlow lacks (2005, 64).

The whole allusion to Buddha is a symbolic foreshadowing of Marlow's mental change and concentration on his own story and the telling. However, it particularly suggests certain characteristics of Marlow's endeavour to comprehend the darkness haunting his imagination and also his effort to understand how such remarkable man as Kurtz could have surrendered to the power of darkness and wilderness.

In general, if thought of as a symbol, Buddha symbolises the achievement of an egoless and

spiritual state of awareness when one is free of any form of attachment (Rádl, 1925, 148). In connection with the symbolical use of Buddha and also Buddhist theories, Childs draws attention to the “assault on the stable ego mounted by modernism.” (2008, 143) Hence, the unstable ego that was characterised and studied by Sigmund Freud, as mentioned in chapter one, is a certain prerequisite for the possibility of one’s mental change. Put differently, the assumption of human mind being a continuous flow and the instability of human ego makes Marlow’s mental change and moral re-evaluation possible.

5. Edward Morgan Forster and *A Passage to India*

According to Childs, Forster was a liberal humanist who believed in personal relationships and a writer who was principally concerned with “the restrictions placed on personal freedom by English sensibilities” (2005, 197) and that he was a liberal humanist who believed in personal relationships. However, another important aspect of him being a modernist writer is his wide use of symbolism (2008, 198).

Except the fact that that he was a British novelist whose last work was *A Passage to India*, Forster also served as a private secretary to the native ruler of an Indian state and became familiar with the conflict between the British rule in India and the Indian Independence (Davis 1966, 17 – 18). Therefore, this conflict between the British and Indian society stands at the centre of the novel in terms of the colonial impacts on India, especially its society.

Schwarz claims that Forster’s novels are based on a personal, subjective view of the human soul and quest for values that are a reflection of the author’s own uncertainty and doubt. He further writes that Forster’s crucial aspects of values are the “inner life” and the “unseen”. The “inner life” represents the passion and feelings through which human beings can experience poetry and romance, and the “unseen”, for Forster, represents a world beyond things that can be reached by “passions, imagination, intelligence, and affection.” (2005, 241) The “unseen” in *A Passage to India* is then represented by the Marabar Caves that play the most important role in terms of the novel’s symbolism and a certain turn-around of the story.

Another significant aspect of Forster’s novel is his challenge of British conventions of manners and morals connected with Victorian shibboleths about proper and decorous behaviour, and relationships among social classes. His novel is structured as a continuous process through which he tests values rather than offers a final and clear conclusion (2005, 238). Therefore, unlike the exploitative impacts of colonialism depicted in *The Heart of Darkness*, the main issue connected with colonial rule in India is in *A Passage to India* portrayed on the difficult relationship between the native Indians themselves – the Moslem

and Hindu – and also between the natives and the British.

Basically, the main setting of the story is based on this problematic relationship within such disparate society and a desire of a young British woman, Adela Quested, to discover the real India. Childs explains that it was generally agreed that the British Empire was divided into two groups – paternalists who believed in the Empire’s moral and cultural supremacy over its colonies, in this case India, and “liberals such as Forster, who believed it right to spread values of understanding and education but disagreed with the Empire’s military and commercial exploits.” (2008, 197 – 202)

As it was mentioned, Forster is regarded as a modernist writer due to his use of symbolism. Hence, Childs argues that *A Passage to India* belongs among the most symbolically rich texts of the 1920s and beside symbolism incorporates also realism. He further claims that the key symbolical element is the Marabar Caves and offers three crucial metaphorical connotations. First, being presented as a hollow and empty place, the caves represent Forster’s “perception of metaphysical emptiness in a Godless universe.” (2005, 203) Second, they correspond to Forster’s view of India being a place of mystery and nullity, and third, the hollow caves represent the book’s main textual absence (2008, 203). Schwarz claims that the caves became “a metaphor for the non-verbal world that preceded and will outlast humankind.” (2005, 248) That is to say, Forster does not tell what had happened to Adela Quested in the caves, which becomes the main enigma of the story and provokes disputations over the possible resolutions to the incident.

Regarding another symbolical expressions in the book, Childs argues that if we look at the novel from a wider perspective, Adela’s surname, Quested, denotes the narrative’s concern with Adela’s quest to discover ‘the real India’. In other words, Adela’s surname symbolises the purpose of her travel to India, and that is her engagement with the city magistrate Ronny Heaslop and her desire to discover the society and place where she would then live. However, what she finds are the Marabar Hills with the inexplicable and unknowable Marabar Caves and “an accompanying atmosphere of spiritual nullity, sexual fear and human inconsequence in the universe.” (2008, 203)

Schwarz explains that like Conrad, Forster too uses the narrative method of juxtaposing the present to the past. The reason is his attempt to define the present and his nostalgia for the past (2005, 240). According to Schwarz, Forster's stories are told by an omniscient narrator, his surrogate, who gradually learns that regardless of race the evil is in every human psyche and re-evaluates his moral beliefs. In this manner, the narrator expresses Forster's quest for values that are continually undergoing change. Hence, writing on the basis of a subjective point of view and via his filtering of thoughts through the characters, Forster's characters in *A Passage to India* are re-evaluating their moral values as well (2005, 246). Concerning *A Passage to India*, Schwarz claims:

The telling becomes a *passage* if not to enlightenment, at least to understanding. That the narrator changes his values urges the narratee – the implied reader whom he addresses – to reconsider his or her attitudes toward India; thus the narrator's change of values becomes part of the novel's rhetoric persuasion. (2005, 247)

5.1 Notion of a journey in *A Passage to India*

Like in *The Heart of Darkness*, the interrelated physical and mental notion of a journey can be observed in *A Passage to India*. The setting of the story is a foreign country under a colonial rule. Hence, resembling Marlow, who goes through his mental change on the basis of his travel to Africa, in *A Passage to India* it is Adela Quested, who goes to a foreign country and experiences her personal mental change. Therefore, the physical and mental notion of a journey in *A Passage to India* will be depicted on the story of Adela Quested who must undertake a physical travel in order to get to the country she aims to discover, in this case India. However, although the physical notion of a journey in *The Heart of Darkness* is the actual sail towards the inner station, in *A Passage to India*, the act of travelling to India is not significant in the meaning of the physical notion of a journey since the story begins by the arrival of Adela Quested and Mrs. Moore, mother of her potential fiancé Ronny Heaslop, in Chandrapore – a fictional city in India.

Nonetheless, although the physical notion of a journey in *A Passage to India* is employed differently, its importance is in its presentation as a travel around the fictional city of Chandrapore. The reason for this travel around Chandrapore is Adela's desire to see the

real India. Adela's passage to India then bears rather an allegorical meaning in accordance with her discovering the life in the Anglo-Indian society rather than the actual act of travelling to India. Childs claims that "if we move to a wider consideration of the book, in one respect, the narrative concerns Adela's quest (hence her surname is 'Quested') to discover the real India." (Childs 2008, 203) Thus pursuant to Adela's potential marriage she travels to India in order to see the place where she would live in case of her marriage with Ronny Heaslop, the city magistrate, and to become acquainted with the atmosphere around him and, more importantly, with the personality of a man whom she knows only from studies. In other words, Adela undertakes a journey to India in order to find certain certitude about her marriage to a man who in such distinct world might be a different person from the one to whom she got engaged. Indeed, the possible change is foreshadowed by a conversation between Ronny Heaslop and his mother Mrs Moore the Indians to whom he evidently does not have a positive attitude. Mrs. Moore claims: "You never used to judge people like this at home." (Forster, 1991, 25) Nonetheless, in accordance with Adela's quest, Childs argues that "what she actually finds is the Marabar hills and an accompanying atmosphere of spiritual nullity, sexual fear and human inconsequence in the universe." (2008, 203) Although it might seem that Adela's search results only in muddle, as it is suggested by Child's claim, the mysterious incident in one of the Marabar caves whose "victim" she happens to be triggers Adela's deep introspection. Focusing on the mental notion of Adela's journey, this deep introspection finally results in her mental growth together with self-discovery and re-evaluation of her moral values.

At the beginning of her quest Adela is rather enthusiastic about discovering India. Nevertheless, her enthusiasm gradually leads to a state of personal crisis which is caused by the inexplicable and mysterious incident in the Marabar caves. Due to her openness in the desire to become familiar with the life in India, Adela is given advice by Mr. Fielding, the Principal of Government College, that she should "try seeing Indians." (Forster, 1991, 18) Following this advice Adela turns her attention primarily to coming into closer and more personal contact with the Indians. Therefore, the main aim of her passage "through" India becomes the Indians. In this manner, Adela's passage, or journey, is realized on the basis of her exploring the Anglo-Indian society, rather than the act of travelling towards certain

destination as it can be seen in *The Heart of Darkness*.

Consequently, seemingly luckily for her, Adela is introduced to Aziz whom she views as a somewhat key figure to understanding India, and thus a source of the answers to her questions: “[Adela] believed that when she knew him better he would unlock his country for her.” (Forster, 1991, 58) While having an informal conversation at Mr. Fielding’s house, the question of Adela’s possible stay in India enters the debate. However, even to her own surprise, she says: “I’m afraid I can’t do that.” (Forster, 1991, 62) In the sense of pronouncing something that surprises even its creator, Adela’s unconsciousness reveals its quiet process of a change concerning the possibility of her living in India and simultaneously her marriage to Ronny. Schwarz argues that Forster considered human character as “a continually changing flux of experience rather than fixed and static as in the traditional novel of manners.” (2005, 239) In other words, based on the exploring of the “real India”, Adela’s gradual change – her mental journey towards self-discovery – gradually starts coming to light.

Beside this revelation of Adela’s mental change, however, a significant break point in her exploring India and primarily her own mind is to be a trip to the Marabar caves. This place and the mysterious incident taking place in one of them play an important role in terms of Adela’s exploring India and its Anglo-Indian society together with her quest for the assurance about the marriage. The quest for the answers is then dependent upon her mental journey towards self-discovery. Thence, in order to find the answer to the question concerning her marriage and whether she actually wants to marry Ronny necessarily leads Adela towards deep introspection. In its virtue, she progressively realizes the future direction of her life and what she herself requires from her life regardless of any other circumstances: “I am not astray in England. I find in there – no, don’t think I shall do harm in England. When I am forced back there, I shall settle down to some career. I have sufficient money left to start myself, and heaps of friends of my own type. I shall be quite all right.” (Forster, 1991, 237)

As it was already mentioned, the Marabar caves and the enigmatic occurrence that happened during the trip organized by Aziz, a Muslim physician, play a primary role in the deepening of the focus on the self-discovery of Adela, and also, on her closer contact with

India and its heterogeneous society. It is argued by Childs that “there are arguments which say that India is reduced to the Marabar caves in the novel. [...] The caves are considered inexplicable and unknowable, remote and timeless, like India.” (2008, 203) In the sense of India being reduced to the Marabar caves, Adela’s visit to the caves results in an unpleasant court trial. What is more, the incident becomes a terrifying mystery to Adela who then during the time before the actual trial endeavours to understand the event and especially her own mind.

In accordance with the claim that the Marabar caves are a central symbol of the novel and also the trigger for Adela’s deep introspection, further attention is to be given to the unaccountable incident and its impacts. With a view to gratify Adela’s wish to see India, Aziz invites Adela and Mrs Moore to a trip to the Marabar caves. Hence, with regard to the notion of a journey, this trip represents the physical notion of a journey followed by the emphasis on Adela’s mental journey into her own mind where she finds the answer to the question about the marriage and accordingly her own self and moral values. With regard to the physical notion of a journey, this is Adela’s first travel out of Chandrapore and simultaneously a certain step closer towards discovering India. Despite the fact that Adela is determined to enjoy the trip and expects it to be a wonderful experience, the narrator, rather paradoxically, depicts the atmosphere differently: “As she spoke the sky to the left had turned angry orange. [...] The hues in the east decayed, the hills seemed dimmer though in fact better lit, and a profound disappointment entered with the morning breeze. [...] The sun rose without splendour.” (Forster, 1991, 122) This scene portrayal seems to foreshadow the forthcoming train of events. That is to say, after entering one of the caves Adela disappears and is then seen to be leaving in a car with one of the young British ladies. Assuming that she felt tired and simply wanted to leave, Aziz and the rest of the expedition returns to Chandrapore. However, right at the arrival to the city Aziz is arrested on the basis of Adela’s accusation of him insulting her in one of the caves. Adela is subsequently considered to be seriously ill and suffering from a sound of a strange echo: “There was an echo that appears to have frightened her.” (Forster, 1991, 150)

Thus, as Marlow’s mind is haunted by the darkness, Adela’s mind is haunted by the frightening echo in the darkness of the cave. In this sense, the provoking echo only

“supports” the deep introspection of Adela together with the desire to understand the echo and this way divest her mind of its influence. During the time of waiting for Aziz’s trial Adela is emotionally unstable and feels depressed. Her logic encounters with the echo that returns to her evoking feelings of unworthiness of Ronny followed by a need to go out and ask pardon from every one she met: “She felt that it was her crime, until the intellect, reawakening, pointed out to her that she was inaccurate here, and set her again upon her sterile round.” (Forster, 1991, 175) The reader is then led through Adela’s inner life full of doubts about what really happened in the cave. There is a certain argument between her intellect and her feeling of being the cause of the frightful experience herself.

In accordance with the inner struggle, during the time of Adela’s personal crisis, her mental journey and the process of re-evaluation becomes rather intensive. Regarding the state of personal crisis, Schwarz claims that Forster’s characters “are judged more on whether they are true to their best impulses than on how they function in the community.” (2005, 240) Therefore, through the deep introspection Adela concentrates on what has happened in one of the Marabar caves so as not to cause any injustice. Therefore, as the trial gradually approaches, Adela’s belief about the righteousness of accusing Aziz appears to her more increasingly wrongful and she shares this doubt with Ronny: “Ronny, he’s innocent; I made an awful mistake. [...] He’s good; I’ve been so wrong to accuse him.” (Forster, 1991, 182 – 183) Even though Ronny manages to repel Adela’s doubt when he characterises it as an illusion, it returns to Adela again regardless of all the wrathful and pitying assurances of the British side of the dispute who strictly deny Aziz’s innocence: “I suppose he is guilty. Can I possibly have made a mistake?” (Forster, 1991, 199) Adela’s intellect is evidently struggling with the inner feeling – the inner voice of hers – that is trying to tell her that she has really made a mistake. As soon as Adela is to give her evidence at the trial, the omniscient narrator reveals the truth about Adela. Thus the narrator tells that although she has meant to tell the truth about the incident it now becomes difficult for her to confess because the disaster in the cave was connected with her perpetual doubts over her possible marriage to Ronny.

Hence, as she rises to reply the narrator unveils the change that has taken place inside of Adela: “A new unknown sensation protected her, like magnificent armour. [...] she returned

to the Marabar Hills, and spoke from them across the darkness to Mr. McBryde.” (Forster, 1991, 205) As she is answering the questions at the trial, Adela’s mind is in the Marabar cave remembering what has happened. She can see herself in one of them watching the entrance and Aziz passing it. And finally, as the narrator tells, she is sure: “She failed to locate him. It was the doubt that had often visited her, but solid and attractive like the hills.” (Forster, 1991, 206 – 207) The time has come to Adela to admit her own personal failure when accusing Aziz of insulting her. Thus, she answers the question about whether Aziz followed her in the cave pronouncing: “I’m afraid I’ve made a mistake. [...] Dr Aziz never followed me into the cave.” (Forster, 1991, 207)

At this point Adela has won her personal struggle with the evil insinuating her that she happened to be a victim of an insult. A certain reward to her personal victory is the evanishment of the terrifying echo that haunted her. She has undertaken a difficult mental journey towards the awareness of her personal failure. However, she manages to admit her mistake despite the inevitable condemnation of the British who did not have any doubts about the triumph over the Indians until this point. Ironically enough, she has had a long talk with Mr. Fielding who, although being of the British origin, struggled for Aziz’s innocence. As a result of the sincere conversation between Adela and Mr Fielding he re-evaluates his opinion on Adela:

In the course of a long talk with Miss Quested I have begun to understand her character. It’s not an easy one, she being a prig. But she is perfectly genuine and very brave. When she saw she was wrong she pulled herself up with a jerk and said so. I want you to realize what that means. All her friends around her, the entire British Raj pushing her forward. She stops, sends the whole thing to smithereens. (Forster, 1991, 228)

Nevertheless, although Mr. Fielding changes his opinion of Adela due to her bravery and frankness when speaking about the very inner feelings of hers, Ronny considers her situation as humiliating. And as he feels that after she has “renounced” the people among whom he undoubtedly belongs he cannot marry her. Similarly, Adela too has finally found the answer to her doubtful attitude towards her potential marriage: “I can’t bear to be with Ronny [...]. I can’t explain [...] we are too much upset – it’s so complex, not like what unhappiness is supposed to be.” (Forster, 1991, 224) Adela’s and Ronny’s engagement is

thus mutually cancelled.

Regarding both the physical and mental notion of Adela's journey – her discovering of India and its people followed by her self-discovery has reached its climax – Adela's mental journey has reached a culminating point. This culmination is foreshadowed by her final judgment on the incident when for the last time Mr. Fielding and Adela mention the question about who followed her in the Marabar cave: "It will never be known. It's as if I ran my finger along that polished wall in the dark, and cannot get farther. I am up against something and so are you." (Forster, 1991, 238) This final judgment represents Adela's achievement of a state of appeasement which is a significant result of her mental journey towards understanding the incident and her own self as well. Therefore, from the reason that the engagement is cancelled and Adela's position in the Anglo-Indian society rather difficult now, there is no point in her further stay in India. Thus, due to a feeling that she belongs to England where no harm should be done by her, Adela is determined to return to England and start a new life in accordance with her own vision and moral values.

This is the point where Adela's spiritual or mental journey culminates – from an uncertain girl searching for answers to her questions, Adela has grown into a person who knows her position in life and the direction she is to proceed. Therefore, in accordance with her physical journey to India and especially the act of discovering the place and its people in particular, Adela has undertaken a mental journey towards self-discovery which has resulted in her mental growth and the determination of her position in life and future direction.

6. Notion of a journey in *The Heart of Darkness* and *A Passage to India*

Both Joseph Conrad and E. M. Forster travelled a lot during their lives and spent some time in the countries where both stories are set. Schwarz draws attention to their mutual focus on the ethics and effects of imperialism in the novels (2005, 29). Thus both works reflect on the impacts of the colonisation in Congo and in India and subsequently lead the reader towards sympathizing attitude to the native people of Africa and India and rather negative one to the colonisers.

This change of attitude whether to ones own personality and moral values or the story as a whole is a result of Conrad's and Forster's uncertainty, doubt and the personal quest for moral values that are reflected on their characters, especially Charles Marlow and Adela Quested. Thence, due to the difficult situation of the society in India and gloomy situation in Congo, both characters gradually suffer from a state of personal crisis that provokes them to the deep introspection. The actual physical travel to the colonial countries in both books is then a primary prerequisite for the mental dimension the journey gradually acquires. In this manner, Marlow's journey to Congo and Adela's passage to India, or rather a passage into its society, consequently become their voyage of self-discovery and re-evaluation of their moral beliefs. However, although their probing mind does not find a definite answer, they reach their own personal victory in the sense of having resisted the darkness which haunts Marlow and the echo of the Marabar caves that haunts Adela. In other words, these enigmatic occurrences haunting Marlow and Adela drives them towards the deep insight into their own mind on whose basis they finally find somewhat answers to their questions and a mental state of appeasement.

Even though the incident in the Marabar cave remains unrevealed, Adela finally comes to her senses and realises that although she is not sure of what has happened in one of the Marabar caves, she accepts the possibility that it was her own confused and upset mind that might have created her delusion of being assaulted by Aziz. Therefore, Adela comes to a conclusion that the mysterious incident in the cave will never be known. Thence, her

desiring to see the real India is satisfied in terms of the assumption that the mystery will never be known and so will India remain a mystery to her (Forster, 1991, 238). Similarly, Marlow's probing mind acquires a state of appeasement when he realizes that although the darkness has also tempted his heart, his awareness of the darkness enables him to resist its attractive power. With regard to his journey towards the inner station whose purpose gradually becomes the desire to see Kurtz and the darkness that has empowered him, Marlow's mental and physical journey is finished by reaching Kurtz and resisting the powerful attraction of the darkness. Ergo, in accordance with Marlow's and Adela's personal victory over the enigma haunting their mind, they themselves serve as a proof of the mental notion of a journey towards self-discovery and a state of appeasement conditioned by the act of a physical journey.

As it has been emphasised, the mental as well as physical notion of a journey are interrelated in both stories. That is to say, the sail to Congo, in case of Marlow, and the passage to India, in case of Adela, serve as the basic line of the stories in whose accordance the characters gradually undertake a mental journey towards self-discovery and re-evaluation of their moral beliefs. Thus, the physical journey in both prose works bears rather allegorical meaning in terms of the higher degree of emphasis on the characters's inner life and thus the mental journey.

7. Conclusion

I was the world in which I walked, and what I saw
Or heard or felt came not but from myself;
And there I found myself more truly and more strange. (Schwarz, 2005, 21)

This part of “Tea at the Palaz Hoon”, a poem by Wallace Stevens, fairly expresses the key attribute of literary modernism on which this thesis focuses. That is to say, the main attribute is the introspection into one’s own self and the activity of one’s own probing mind trying to reach comprehension of its true principle. Thus, this process of self exploration is by Joseph Conrad and E. M. Forster depicted on a basis of a physical journey that continually acquires rather wider and deeper dimension when the primary focus of the story becomes the characters’s mental journey towards self exploration. Therefore, the aim of this thesis was to trace and followingly prove the mental and physical notion of a journey in *The Heart of Darkness* by Joseph Conrad and *A Passage to India* by E. M. Forster.

Both stories of the novels are based on a journey, or a voyage, to Africa and India. However, as the journey and the act of discovering those mysterious places proceeds, the physical journey takes on a mental or spiritual dimension and the expectation of discovering unfamiliar places changes into discovering the unfamiliar or hidden aspects of human mind and heart. Thus Marlow’s and Adela’s original desire to discover concrete places in Africa and India changes into a desire to explore and understand the very principal of what they are experiencing and the way it is affecting their live, and more importantly, their mind.

With regard to the central notion of a journey as a quest for comprehension of the unstable psyche of human being, the attention will be drawn to the authors of these highly subjective modernist works. The modernist authors themselves and their own mental life are the basic source for their writing whose central topic is the effort to create a self and comprehend the self. Schwarz argues that “the novelist becomes a divided self. He or she is both the creator and seeker, the prophet who would convert others and the agonizing doubter who would

convince himself and herself while engaging in introspective self-examination.” (2005, 21) Therefore, the interior monologue, experience and self-consciousness of the characters are a reflection of the author’s ones (Childs, 2008, 151). Hence, due to Conrad’s personal experience with the exploitation in the Belgian Congo that was the worst example of colonialism he had ever seen, Marlow’s journey is represented in rather dramatic way.

Thus, although the personal growth and re-evaluation of moral beliefs is apparent in both novels, Forster focuses more on the social differences among the native Indians and British rather than the exploitative colonialism. *A Passage to India* is then a highly imaginative work which beside one’s personal search focuses on political and racial differences of Hindus, Moslems and British. In accordance with Forster’s experience with the impact of colonialism in India, Davis claims: “*A Passage to India* can be wise about politics because it goes much deeper than politics. The issues evoked by the mysterious central incident in a cave are eternal ones of lust, death, personal identity, and religious faith.” (Davis, 1966, 17)

In connection with the focus on personal identity, a highly important aspect of modernist works is the interest in the self-exploration and the attempt to discover the very truth about one’s own individuality and personality. This concern on the complexity of human mind that resists simple understanding is based on Sigmund Freud’s theory about workings of mind and the way it is influenced by society. Therefore, Freud is an important person who significantly influenced the modernist concern on the complexity of human mind. Regarding Darwin’s theory about the evolution by the process of natural selection that challenged the position of God, the certainty of humanity position was dramatically shaken, which at the beginning of the twentieth century resulted in people’s hunger for interpretation and decoding of minds and personalities.

Bearing in mind the changes in people’s perception of their own selves and their quest for order and understanding, the mental growth – the mental notion of a journey was depicted on the story of Marlow in *The Heart of Darkness* and Adela in *A Passage to India*. Thence, the notion of a journey in *The Heart of Darkness* and *A Passage to India* was explained in accordance with the stories of the two characters who undergo a mental change on the basis

of their travel to foreign countries.

Resumé

Motiv cesty se velmi často objevuje v modernistické literatuře z počátku 20. století. Tato práce se zaměřuje na různá pojetí tohoto motivu ve dvou vybraných modernistických dílech. Cílem této práce je vystopovat, osvětlit a ilustrovat rozdílné i specifické pojetí tohoto prvku a míru provázanosti mezi cestou fyzickou a duchovní v díle Josepha Conrada, *The Heart of Darkness* (v českém překladu *Srdce temnoty*), a E. M. Forstera, *A Passage to India* (v českém překladu *Cesta do Indie*).

Modernizmus jako umělecký směr bývá nejčastěji vymezován léty 1890 až 1930. Nelze jej však jednoznačně definovat, proto se tedy o modernizmu hovoří ve spojitosti s kulturní krizí 19. století, která byla mimo jiné důsledkem různých vědeckých teorií, jež se zabývaly evolučním vývojem člověka a především lidskou myslí. Když Charles Darwin publikoval svou vědeckou práci *The Origin of Species* (v českém překladu *O původu druhů*), svou evoluční teorií založenou na přirozeném výběru zpochybnil biblické pojetí Boha jako stvořitele člověka. Další významnou osobností v oblasti vědy byl Sigmund Freud, jenž svou teorií o nejednotnosti lidské mysli ovlivnil mnoho modernistických autorů a podstatu jejich tvorby. Přestože Albert Einstein byl teoretický fyzik, jeho teorie relativity, jejíž podstatou je tvrzení, že nic není absolutní, nýbrž relativní, se zásadním způsobem promítla do způsobu lidského uvažování a nazírání skutečnosti, a tak i do děl modernistických autorů.

Na základě Freudovy teorie se lidská mysl a vědomí dostalo do centra zájmu nejen celé společnosti, ale také literární tvorby. Lidské vědomí začalo být nazíráno jako nepřetržitý proud myšlenek. Toto pojetí lidského vědomí jako nepřetržitého toku je velmi důležitým aspektem modernistické literární tvorby. Spisovatel tak tvoří na základě vlastního proudu myšlení, jenž se zákonitě proměňuje, a touto cestou tak promítá svou vlastní osobnost do svého díla. Stává se tedy jakýmsi tvůrcem, ale také tím kdo hledá. Stává se přesvědčujícím prorokem, jakožto i pochybujícím skeptikem. Touto cestou, skrze svou tvorbu, se snaží dosáhnout sebepoznání. Proto je tedy tento proces sebepoznávání ústředním tématem mnoha modernistických děl, jenž je často ilustrován na motivu cesty. Tento motiv cesty je

tak pojmán jako duchovní cesta člověk za opravdovým poznáním své osobnosti.

Tak jako člověk a jeho mysl se stal předmětem kritického myšlení, stejně tak i funkce jazyka jakožto prostředku komunikace, byla podrobena kritickému pohledu. Přestože jazyk stále nesl úlohu komunikačního prostředku, věrohodnost jeho schopnosti pravdivě a objektivně obsáhnout podstatu věcí byla zpochybňována. O jazyku se hovořilo ve spojitosti s dvojsmyslností a neschopností jednoznačného a srozumitelného sdělení.

Praktický příklad tohoto postoje vůči jazyku se nachází jak v *The Heart of Darkness*, tak v *A Passage to India*. Poslední Kurtzova slova, kterými vyjádřil svůj pocit týkající se jeho životní zkušenosti byla 'The Horror!' (v českém překladu 'Ta hrůza!'). Ve Forsterově díle je záhadné sdělení Marabarských skal vyjádřeno ozvěnou 'Ou-boum'. Jelikož jazyk nebyl považován za prostředek věrohodně vyjadřující pohled člověka na sebe samého a realitu jak ji chápal, modernističtí autoři využili prvků symbolismu, aby tak pomocí dalších významů na které symboly odkazují podpořili expresivitu textu. Za účelem dosažení dostatečně expresivního vyjádření je tedy v modernistické literatuře velmi často používáno symbolu, který svým metaforickým významem nejlépe vystihuje podstatu věci.

V souvislosti se způsobem, jakým oba autoři předávají svůj příběh čtenáři je obou dílech použito stejného pojetí tak zvaného vševědoucího vypravěče, jehož prostřednictvím oba autoři vkládají do příběhu svůj subjektivní postoj, jakožto i snahu dosáhnout pochopení a sebezpoznání. V díle, *A Passage to India*, tento vševědoucí vypravěč provází čtenáře v průběhu celého vyprávění, kdežto v díle, *The Heart of Darkness*, se postava tohoto vypravěče objevuje pouze na začátku vyprávění, jehož úlohu následně přebírá Marlow, který se prostřednictvím retrospektivy vrací ve svém vyprávění zpět, aby tak odvyprávěl příběh z minulosti. Tento styl vyprávění se v literární terminologii nazývá analepse.

Jelikož se obě díla odehrávají v koloniálním prostředí Afriky a Indie, pozornost je také věnována situaci v těchto zemích. Kolonizace Afrického kontinentu sahá až k počátkům otroctví v 16. století. Kongo je místem, kde se odehrává příběh Marlowa, ústřední postavy díla *The Heart of Darkness*. Conrad ve svém díle čerpá především z vlastní zkušenosti, kterou získal během obchodní cesty do srdce Afriky, Konga. Tato země se na základě

Berlínského kongresu v roce 1885 dostalo pod patronaci tehdejšího belgického krále Leopolda II., během jehož vlády se obyvatelé Konga museli potýkat s brutálním zacházením a vykořisťováním, které později v roce 1908 vyvrcholilo skandálem a donucením Leopolda k postoupení svých práv belgickému státu.

Příběh díla *A Passage to India* je zasazen do Indie, s jejíž kulturou měl E. M. Forster osobní zkušenost. Ta se v jeho posledním a symbolicky nejbohatším díle odráží na líčení rozdílů mezi muslimy, hinduisty a Brity. Ačkoliv původním zájmem Britů v Indii byl obchod, postupem času se i Indie dostala pod nadvládu Britského impéria a poznala jeho koloniální politiku i vojenskou sílu.

Motiv cesty, jakožto prvku vyjadřujícího duchovní i fyzickou cestu za poznáním neznámého místa a lidské duše v obou dílech nepochybně vystupuje do popředí. Prvotním cílem postav Adély i Marlowa je touha po poznání konkrétního místa, ať už v Indii či Africe. Avšak během jejich procesu poznávání oněch míst, kdy se setkávají s jistými jim záhadnými a nevysvětlitelnými jevy, se tato místa stávají pouze alegorickým znázorněním jejich cesty duchovní. Fyzická cesta za účelem dosažení jistého cíle tak postupně nabírá širší a hlubší dimenzi ve smyslu zaměření obou postav na jejich duši a vnitřní pocit. Hlavním prvkem který tento duchovní vhled podněcuje je právě jakási nevysvětlitelná záhada, která je neustále pronásleduje, a po jejímž pochopení Marlow a Adéla touží. Jakmile se tedy ocitnou tváří v tvář této záhadě z jejíhož vlivu se na základě poznání sebe sama dokáží vymanit, jejich duchovní cesta tak dosahuje vyvrcholení. A protože cesta duchovní je v obou příbězích úzce provázána s cestou fyzickou, tak jako končí, či vrcholí, jejich cesta duchovní, stejně tak i končí jejich cesta fyzická.

Na základě teoretických poznatků, následné analýzy a porovnání motivu cesty a jejího použití ve vybraných prozaických dílech, lze vypozařovat nejen provázanost mezi cestou fyzickou a duchovní, ale také její podobné pojetí v obou dílech.

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