Psychoanalytic Reflections on Phallocentrism and Colonialism in Conrad’s _Heart of Darkness_

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Abstract

This article discusses revelations of patriarchal along with colonial discourse and practice as poignantly adumbrated to coalesce and interact in Joseph Conrad’s _Heart of Darkness_. In this respect, the misogynistic representation of female characters who are sketched as insubstantial mystified stereotypes in a heterosexist men’s world constitutes an important aspect of the narrative. Besides, the connotative depiction of the river – characterized by an antagonistic aura ascribable to the hinted juxtaposition of the Congo and the Thames – as a symbolically evocative topographical element encourages keen reflection. Last but not least, the implication of language as an influential instrument serving to the endorsement of colonialist as well as patriarchal causes is worth exploring from a psychoanalytic perspective featured by feminist sensitivity.

Keywords: psychoanalysis, Freud, patriarchy, misogyny, colonialism, Conrad, Congo
As can be gathered from Freud’s assertion regarding the regressive drive suffusing human nature in *Beyond the Pleasure Principle*, each human being in flesh and blood descends from Wholeness. This Wholeness corresponds to a pre-prenatal stage of impersonal existence which can be argued to manifest itself as individual’s quest for oceanic feeling in Freud’s *Civilization and Its Discontents*. At this phase of existence there exists no inner border within the scope of this presumably unbounded realm called Wholeness. Then among myriads of sperms, a particular one chances to fertilize the ovary and thereby an assiduously interwoven, unerring, intricate process of procreation is initiated at the close of which among billions of ‘possibilities’, one particular ‘possibility’ materializes into the concrete stage of existence in flesh and blood earmarked by either a vagina or a penis. The presumably lucky(?) one that is obliged to mutate into materiality as either female or male is actually simply a tiny speck of crumble whisked off the primordial domain of intact and engulfing Wholeness. Following the arbitrary process of conception, the “possibility” decreed to be transformed into distinct physical existence gradually begins to assume an individualistic, yet still deterministic, aspect in accordance with one’s sex. In this respect, the relationship of female infant with mother perceptibly varies from the one between male infant and mother. Whereas conventionally female infant is considered to tend to establish a more peacefully-dispositioned relationship with her mother’s physical domain which is a tangible and microcosmic embodiment of primordial Wholeness; male infant’s relationship with his mother’s body involves an innate prospect of projecting a hostile, violence-oriented, and greedy mainstream inclination on male infant’s disposition as he grows out from childhood into adolescence and eventually adulthood. The ‘essential’ factor that foments the rise of tension between male infant and that primordial Wholeness as identified with primarily mother’s body and later on female body as a generic sexual domain is phallus the usurper. Male human being with his protruding phallus does not originally belong to and consequently falls into conflict with the matrix of Wholeness as microcosmically represented by female body. As an avarice- and dichotomous animosity-fostering organ, phallus is implacably prepossessed with the objective of disentangling himself from the umbilical cord tenaciously binding him to the female body since such a disattachment is a definite prerequisite for him to assert oneself as a dichotomic counterpart glittering with an audacious demand to seize authority clemently resting at the disposal of female on behalf of maternal Wholeness and consequently chase her away from the central position which can be associated with and even deemed as identical with *Mother Earth*. Only if phallus manages to dissociate himself from womb, he is able to grasp the opportunity to grapple with, wield power over, seize, conquer, and eventually subjugate womb in the hollowness of which he has primarily crystallized into a full-fledged physical existence in flesh and blood. Once
phallus has completely disentangled himself from the umbilical cord, his appraisal of womb undergoes a substantial transformation since he no longer tends to regard womb as a peaceful shelter of affection practically even if his apparently innocuous sense of affection for his mother sustains throughout his life theoretically. His aggression is oriented towards womb image as a generic sexual target that needs to be conquered as he is gripped by a barely surmountable instinct to exert authority over womb and thus oppress her. This overwhelming instinct immersed in the ambition to usurp the center and decenter womb through oppression and expulsion practices can be formulated as *phallic greed*.

Phallic greed finds one of his most striking representations in the practice of colonialism featured by an overseas-expansionist prospect. Symbolically, immense domains of water separating and at the same time embodying lumps of land – i.e. continents – scattered across it called ocean correspond to a womb image as the ‘earthly’ representation of that enwrapping Wholeness which phallus feels conditioned to defy, conquer, and subjugate in order to consummate his vainglorious self-realization as an austere, awesome, and invincible executioner of authority. Geographical explorations which constituted an initial step taken on the way leading up to the rise of colonialism can symbolically be conceived of as primary ramblings of phallus across the matrix of sea-womb covering the Earth. In this respect, Conrad’s *Heart of Darkness*, set against an intensely colonial backdrop, provides fecund ground for contemplation over the presumable alliance of phallic greed and colonial greed which converge on the basic, binding principle of seizure-and-subjugation of what is peculiar to maternal matrix. The indispensable common maxim on the basis of which both phallic greed and colonial greed intersect and cooperate harmoniously can be coined as the exclusion – or rather expulsion – of the feminine from decision-making, governing, manipulative mechanisms of socio-political domain through her being atrociously diminished to the demeaning position of an auxiliary, inferior, and malleable servant-object and/or commodity-object that can be abused, disposed, and bartered. *Heart of Darkness* can be reckoned as an appropriate attestment to this assertion since women become conspicuous through their scanty, mystified, and thereby marginalized representation as negligible figures lightly referred to in few instances. And in those few instances where female figures are – albeit scarcely – depicted, they are exposed to mystification and even demonization. One can make mention of three particular instances in the novel where subtly stereotyped female figures are derogatorily sketched out:

The first instance takes place at the headquarters of the Belgian company in Brussels where Marlow pays a visit to settle his employment transaction with officials of the company. At that setting two female employees are portrayed to be knitting black wool which corresponds to a pretty overt archetypal pattern
in which Fate/Fortune, as an unreliable and deceitful phenomenon, is associated with femininity to which these same negatory attributes – i.e. unreliability and deceit – are conventionally imputed. At this scene these two female employees are arguably insinuated as calamity howlers mutely portending the dreary confrontation to befall Marlow in Africa. The second noteworthy instance portraying a female figure is set during Marlow’s sailing up the Congo River where he spots an African woman who turns out to be Kurtz’s African lover. As is the case for female employees of the Belgian company, this time even by far more blatantly, Kurtz’s lover is mystified as a stunning, awful, and even devilish Amazon warrior figure emitting menace and dazzling wickedness:

And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman. She walked with measured steps, draped in striped and fringed clothes, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet . . . She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress.

(Conrad 78)

In this mystified physical description of Kurtz’s lover the prejudicial aspect of both colonial discourse and phallic frame-of-mind are deftly spotlighted since the figure mystified here embodies the characteristics of being both an African and a woman: Namely, in this instance the dehumanization of the ‘other’ is represented in a two-tiered way in which two lanes smoothly drift into each other via the mystification (and demonization) of African as woman and woman as African.

In “Joseph Conrad and Chinua Achebe: Two Antipodal Portraits of Africa” Okafor observes the mystification of African woman in Heart of Darkness, as well: “. . . in keeping with European prejudices about Africa, the African woman must be wild, as is the case in Heart of Darkness.” (Okafor 21). The third remarkable depiction of woman is presented at the close of the novel where Marlow meets Kurtz’s Intended. In this encounter, unlike two former instances, rather than being humiliated through mystification, woman is again illustrated as in an inferior status by being outlined as subordinate, sentimental, malleable, and deceivable. The representation of Kurtz’s Intended, posing a stark contrast with portly and self-imposing disposition of Kurtz’s African lover like an intimidating Amazon warrior, by and large fits into the subjugated Victorian angel-in-the-house stereotype who is indicated to have internalized the inferior role assigned to her. The common characteristic pinpointed by these three representations of woman in the novel – no matter how much they differ in terms of content – can be formulated as the dehumanization of woman through marginalization of femininity as locked
up in stereotypes which in the novel correspond to the ominous “terrible mother”, awesome “femme fatale”, and pusillanimous “angel-in-the-house” respectively.

River symbolism is another evocative topic worth contemplating on in *Heart of Darkness*. In this respect, attention should be focused on the discrepancy between sea and river. Unlike sea which stands for a projection and embodiment of primordial maternal matrix, river can be asserted to represent a phallic deviation from maternal matrix in a way evocative of male infant’s desire to detach himself from his mother so as to assert his individuality which undeniably bears an unconscious destructive propensity. As a snaky sneaking geographical object slithering into/out of earth which is – like sea – another projection and embodiment of maternal matrix, river can be construed as a phallic object indicative of masculine instinct to pierce, perforate, and penetrate. In the novel no matter how much River Thames and River Congo differ from each other in terms of socio-political inferences that can be ascribed to them as throbbing hearths of civilization and savagery respectively, they intersect at the point of betokening phallic greed as well as being reservoirs of evil lurking behind and propelling phallic greed. In “An Image of Africa: Racism in Conrad’s *Heart of Darkness*” Achebe highlights the kinship binding these two rivers deliberately glossed over by colonial discourse. Although Thames and Congo differ from each other apparently in terms of connotations ascribed to them, they actually originate from a common gloomy basin which is entrenched in human nature: “Is Conrad saying then that these two rivers are very different, one good, the other bad?” (Achebe 4). Achebe’s response to this inquiry is pretty compelling:

> It is not the differentness that worries Conrad but the lurking hint of kinship, of common ancestry. For the Thames too ‘has been one of the dark places of the earth.’ It conquered its darkness, of course, and is now in daylight and at peace. But if it were to visit its primordial relative, the Congo, it would run the terrible risk of hearing grotesque echoes of its own forgotten darkness, and falling victim to an avenging recrudescence of the mindless frenzy of the first beginnings. (Achebe 4)

As indicated in the quotation, both rivers are indeed ambuscading tokens of man’s destructive avidity to assault, conquer, and subdue maternal matrix. In this sense, the River Thames as the departure location of voyage to Africa can be identified with the reservoir of evil looming behind phallic greed, whereas, the voyage made in the Congo River can be reckoned as a tangible crystallization of it (phallic greed). Accordingly, solely man-crewed steamer sailing up the Congo River can be likened to a wriggling pod of sperms couched in penis roaming through maternal earth flanking him. A further derivation that issues from phallic symbolism
illustrated through river imagery as propounded here can be summarized as river's standing for a gash or an incision made into womb by phallus to violate and suppress her (womb) at a macrocosmic level.

As implied in the quotation above, Achebe draws on European's anxiety about a portending perturbing confrontation with violence-generating male-\(v(i)\)olence embedded in his primordially spoilt core which is indeed identical with that of an African. Therefore, this male-\(v(i)\)olent impulse needs to be disavowed in order to embolden that ostensible moral gap between him as the sleek civilized party and the African as the reprehensible uncouth party and thus justify his assumption of an oppressive, overbearing, and superior role in his relationship with the African. In *Heart of Darkness* Africa is insinuated as the suppressed despicable *Id* of Europe where irrationality, ignorance, and immorality reign at full throttle: “... in *Heart of Darkness* Africa becomes an environment where irrational behaviour is the norm; hence even a European such as the Swede hangs himself for no apparent reason. ... *Heart of Darkness* portrays Africa as a land of savages who do not have any worthwhile culture or civilization.” (Okafor 19-20). Accordingly, one may further comment that in the novel Africa is depicted as a scapegoat-topography liable to be pinned down as a ‘dark’ hunk of all repulsive notions and actions associated with barbarity “in comparison with which Europe’s own state of spiritual grace will be manifest”. Thereby, the European will feel himself accredited with the exertion of oppressive authority on these servile(!) black Yahoos to smooth out their uncultivated manners. Replacing repulsive conduct with codes of decorum and inculcating these black Yahoos with a thorough awareness as to the appropriateness of pursuing patterns of docile morality(!) will serve to the accentuation of colonizer’s role as the dictating superior party: “*Heart of Darkness* projects the image of Africa as ‘the other world’, the antithesis of Europe and therefore of civilization, a place where man’s vaunted intelligence and refinement are finally mocked by triumphant bestiality” (Achebe 3). Likewise, in “Postcolonial Criticism” chapter of *Beginning Theory* where Barry refers to Said’s remarks about colonial discourse’s conceptualization of the East which corresponds to Africa in case of Conrad’s novel, Africa’s figuration as Europe’s sinister *Alter Ego* or *Id* in the colonialist’s mind is boldly underscored: “The Orient, he (Said) says, features in the Western mind ‘as a sort of surrogate and even underground self’... This means, in effect, that the East becomes the repository and projection of those aspects of themselves which Westerners do not choose to acknowledge (cruelty, sensuality, decadence, laziness, and so on)” (Barry 192). As can be inferred from Achebe’s remark about colonialist’s eagerness to conjure up a detestable decadent antipode to bolster his sense of conceited moral/mental superiority, Western Civilization which is dispositionally Apollonian lets its superiority take root in dichotomies. These stark oppositions such as civilization versus savagery, benevolence versus
wickedness, humility versus insolence, enable the configuration of an abominable source of menace to impute all contemptible notions and character traits to. In this respect, that Achebe draws an analogy between Africa and Dorian Gray’s picture in terms of their symbolical position to Europe and Dorian Gray respectively provides a pretty fitting illustration:

Africa is to Europe as the picture is to Dorian Gray – a carrier on to whom the master unloads his physical and moral deformities so that he may go forward, erect and immaculate. Consequently, Africa is something to be avoided just as the picture has to be hidden away to safeguard the man’s jeopardous integrity. (Achebe 17-18)

As Achebe maintains through this fascinating analogy, sense of dichotomy can be acknowledged as a crucial maxim in the configuration of European identity which preys on the condemnation of constructed hostile “others” to justify and enhance the extent of its exploitative actions as marked out by Said too:

Said argues that representations of the ‘Orient’ in European literary texts, travelogues and other writings contributed to the creation of a dichotomy between Europe and its ‘others’, a dichotomy that was central to the creation of European culture as well as the maintenance and extension of European hegemony over other lands. (Loomba 44)

For Said, establishment of hegemony and revelling in the sense of superiority generated by it (hegemony) are key expressions rounding up the gist of *Heart of Darkness*: “. . . the whole point of what Kurtz and Marlow talk about is in fact imperial mastery, white Europeans over black Africans and their ivory, civilization over the primitive dark continent” (Said 33). Likewise, in *The Location of Culture* Bhabha maintains the importance of this constructed stark bifurcation between the colonizer and the colonized in the justification of mediums of domination practised by colonial discourse to attain its utilitarian goals: “The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction” (Bhabha 70). Thanks to this constructed dichotomy, Europe appropriates the upper hand characterized by affirmative attributes like decorum, rationality, righteousness, industriousness, etc. Thus, the colonial mind feels himself entitled to cultivate the uncivilized ‘other’ by “exporting” his exalted cultural values which constitute the fundamental rudiments of civilization. This act of “exportation” forms the backbone of colonial discourse practised by that particular colonialist state which lays claim on the improvement of the morally
and mentally deficient ‘other’. Following this track of reasoning, a presumable definition of colonial practice can be formulated as the relocation of colonizer’s national/cultural values to the colonized as noted by Hobson: “Hobson makes the point that colonialism ‘is a natural overflow of nationality’, its test being ‘the power of colonists to transplant the civilization they represent to the new natural and social environment in which they find themselves’.” (Ashcroft 124).

Of those national/cultural values transplanted to the colonized by the colonizer, language along with religion (although it may be argued that religion’s influence seems to have been scaled down thanks to the rise and encouragement of secular orientations particularly since the early decades of the 20th century in the West) can be acknowledged as the most vital instrument. Without the implementation of language in the colonized domain, colonial practice would remain crippled and not as efficient as intended. In order for the colonizer to have the colonized adopt his language by gradually having him disavow his native tongue and willingly substitute it with that of the colonizer, the denigration of the colonized party’s language is almost a must. In this respect, the colonizer needs to spotlight the presumable inefficiency, primitivity, and queerness of the colonized’s language. Through these labels describing the peculiarity of the colonized’s language, the colonizer would gain ground to support his assertion regarding this vernacular tongue’s ineligibility to be considered even a language on its own by stressing its localness. Thereby, colonial discourse would even stretch out his postulation as far as that this vernacular tongue would merely turn out to be a local dialect descending from an obscure bulk of tribal African languages. In Heart of Darkness language’s indispensable role in the creation and consolidation of the civilized-versus-savage dichotomy is subtly handled via the portrayal of the African’s language as an incomprehensible load of irritating cacophonic utterances as duly noted by Okafor, as well:

Language is another aspect of human civilization that the Africans in Heart of Darkness are portrayed as lacking. What they speak is not recognizably human, and there is always an animal trait to their verbal communication. Hence whenever the African characters in the novel speak, their speech is described as yelling, or babbling, or howling.
(Okafor 20)

In his comment given above Okafor highlights language’s significant role in the conception of the civilized-versus-savage dichotomy which provides a suitable basis for the establishment and protraction of a strict hierarchical order between the colonizer and the colonized. In this respect, language can be reckoned as an Althusserian state apparatus in the diffusion of the dominant party’s ideology
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over the domain he desires to hold under his sway in terms of colonial discourse: “Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of ‘truth’, ‘order’, and ‘reality’ become established” (Ashcroft 7). What is striking about language is the similar role it plays in the construction and consolidation of a gender-based hierarchical order between women and men through its deployment by dominant phallic discourse as a highly efficient instrument of exclusion mechanism exercised upon women to distance them from the center usurped by phallus. In Feminine Sexuality Rose draws on Lacan’s argument contradicting monotheistic religions’s patriarchal claim dubbing man rather than woman as the original creation of God. Thereby, Rose implicitly contends that indeed phallus rather than womb should be assessed as a blatant deviation or an odd ‘outsider’ originally non-existent in the primordial maternal matrix represented by female body at a microcosmic level and by earth as well as sea at a macrocosmic level as mentioned earlier in this paper: “Within the phallic definition, the woman is constituted as ‘not all’, in so far as the phallic function rests on an exception (the ‘not’) which is assigned to her. Woman is excluded by the nature of words, meaning that the definition poses her as exclusion” (Rose 49). As can be derived from Rose’s statement, phallic discourse, through language audaciously favouring the masculine over the feminine, tramples on women by ‘excommunicating’ them from the center of both public sphere and private sphere. To wrap up; just as language is deployed by colonialist discourse to establish the colonizer’s alleged mental superiority over the colonized and thus provide a pretext for exploitative ends of the colonizer as outlined in Heart of Darkness, it (language) is also deployed by phallic discourse in a similar manner to construct gender with a view to affirming man’s superiority over woman.

Predicated on the discussion of colonialism with reference to Conrad’s Heart of Darkness so far, a plausible conclusion that can be drawn as to the nature of colonialist party can be wrapped up as his operating on a phallocentric and utilitarian motive acquiring its strength from constructed dichotomies mentioned in the paragraphs above. Assuming a psychoanalytical perspective, of all these dichotomies the most essential one can be singled out as the womb/phallus dichotomy which finds its primary observable representation in male infant’s relation with his mother. In “Notes on Some Schizoid Mechanisms” Klein diagnoses mother’s breast as the initial target of destructive impulse emanating from phallus by terming it as “oral aggression”. In her article Klein draws on two major accompanying, yet seemingly contradictory, mechanisms deployed by male infant to exploit his mother’s body which can be denoted as consumption and expulsion. Consumption-Expulsion process operates on the dichotomy of “gratifying breast” and “frustrating breast” as envisioned by male infant. Whereas gratifying breast is
fancied by infant as a succulent lump that should be devoured to obtain satisfaction and exaltation, the frustrating breast is tagged as a repulsive stinking cesspool into which ‘faeces’ must be dumped to attain relief and purification:

The phantasied onslaughts on the mother follow two main lines: one is predominantly oral impulse to suck dry, bite up, scoop out, and rob the mother’s body of its good contents. . . . The other line of attack derives from the anal and urethral impulses and implies expelling dangerous substances (excrements) out of the self and into the mother. Together with these harmful excrements, expelled in hatred, split-off parts of the ego are also projected on to the mother or . . . into the mother.

(Klein 183)

The relation between male infant and mother as outlined by Klein here can convincingly be applied to the one between the colonizer and the colonized. Just as infant is eager to drain off mouthwatering charm of his mother’s gratifying breast through consumption to his own satisfaction; the colonizer is avid for appropriating and exploiting natural resources, raw materials, and human power of the colonized party to his own benefit. And again, just as infant is inclined to view frustrating breast as a disgusting dumping ground into which ‘excrements’ and all other sorts of ‘rubbish’ should be discharged; the colonizer designates the colonized as a shadowy realm of his suppressed, ostensibly stigmatized, and unconfessable desires which he pretends to dismiss. In other words, evocative of infant’s relationship with the frustrating breast, as also propounded by Achebe and Said as quoted above, the colonizer denounces the colonized as the dreary domain of his allegedly disavowed Id. As indicated here, the common objective meant to be attained by male infant and colonizer can be formulated as the projection of death instinct and the introjection of the good object. Consumption-Expulsion mechanism, as explicated by Klein, enables one to come into terms with both phallocentric and utilitarian aspects of colonial practice since this process is rooted in a blend of colonialism’s these two major characteristics: Namely, primarily, colonial practice originates from phallic greed to conquer, abuse, and subdue. This marks out the phallocentric side of colonialism. And secondly, it (colonial practice) is concerned with the derivation of utmost benefit from the colonized realm – involving its both animate and inanimate assets – as an outcome of exploitative methods put into practice. This practical profit-oriented interest constitutes the utilitarian aspect of colonialism. Accordingly, needless to mention; as can readily be inferred from its ‘protruding’ phallocentric origin, colonialism is an overwhelmingly male-dominated realm where solely men are ‘essentially’ empowered to ‘chop off the weeds’, ‘prune the branches’, ‘roughen up the ground’, ‘plough the field’, ‘sow the seeds’, ‘water the shoots’, and ‘reap the harvest’. As is the case for other male-dominated fields, in colonial practice the
colonizer who is definitely man usurps the right to exert austere authority over the colonized who can be associated with woman through mystification-marginalization mechanism. As delineated in *Heart of Darkness*, woman – like the colonized – is portrayed to undergo this mystification-marginalization process encouraged by phallocentrism as explored in the paragraph dealing with the representation of female figures (please beware not characters, but figures!) in the novel. In a sense, woman is treated as/like Africa, alias the *Dark Continent*. To relate, in “The Laugh of the Medusa” Cixous elaborates on the exclusion of women from writing process by phallogocentric discourse as they have been impeded from creating their own authentic literary style through overbearing indoctrination of masculine form of writing. Cixous’s call for rebelling against the mystification-marginalization process to shake off the phallic monopoly on writing is applicable to the criticism of imposing colonial discourse which also preys on mystification-marginalization instrument to sustain the rational-versus-irrational dichotomy leaning his back against which he gathers strength to reign as the ultimate sovereign. Then, what is to be done to dismantle oppressive phallocentrism? Lend an ear to Cixous’s exhortation and just gaze at Medusa in the eye. Without peeping, squinting, or glaring. Free from the rush of excessive haughty emotions. Decolonized. Deheterosexualized. Detoxicated from patriarchal encroachment. In the eye:

> The Dark Continent is neither dark nor unexplorable. - It is still unexplored only because we've been made to believe that it was too dark to be explorable. And because they want to make us believe that what interests us is the white continent, with its monuments to Lack. And we believed. . . . You only have to look at the Medusa straight on to see her. And she’s not deadly. She's beautiful and she's laughing. 
> (Cixous 884-885)

Beware. ‘Detoxicated’. In the eye. No exclamation mark.

**WORKS CITED**


Psihoanalitični razmislek o falocentrizmu in kolonializmu v Conradovem romanu Srce teme

Članek obravnava razkritja patriarhalnega ter kolonialnega diskurza in prakse, ki se na pronicljiv način združujejo in medsebojno delujejo v Temnem srcu Josepha Conrada. V tem pogledu je pomemben vidik pripovedi mizoginistična reprezentacija ženskih likov, ki so v heteroseksističnem moškem svetu zarisani kot nepomembni mistificirani stereotipi. Poleg tega konotativna upodobitev reke - za katero je značilna antagonistična aura, ki jo je mogoče pripisati nakazani primerjavi Konga in Temze - kot simbolno sugestivnega topografskega elementa spodbuja k pozornemu razmisleku. Nenazadnje je treba s psihoanalitične perspektive, ki jo odlikuje feministična senzibilnost, raziskati pomen jezika kot vplivnega instrumenta, ki podpira tako kolonialistične kot patriarhalne cilje.

Ključne besede: psihoanaliza, Freud, patriarhat, mizoginija, kolonializem, Conrad, Kongo