

**The study of *Heart of Darkness* under the lens of Conceptual
Metaphor and Metonymy**



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CERTIFICATE OF APPROVAL

I hereby declare that this thesis is the student's own work and effort. All sources of information incorporated here have been duly acknowledged. This thesis has been submitted with my approval.

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DECLARATION

This thesis is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgement of collaborative research and discussions.

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Abstract

The aim of this thesis is to show the connection between literature and linguistics. The study of Conceptual metaphor and metonymy can be applied to Joseph Conrad's *Heart of Darkness*. Moreover, Conrad depicted the imperialistic attitude of the Europeans towards the Africans. This thesis wants to explore the in-depth meaning of *Heart of Darkness* in the light of linguistics. In addition, my thesis includes close study of the novella, in terms of metaphors and metonymy. Moreover, George Lakoff and Mark Johnson's theory on ICM, a structured model which holds both metaphors and metonymy will be applied to study *Heart of Darkness*. In Riemer's *Introducing Semantics* he mentioned different applications of conceptual metaphors and metonymy which will help to analyze the meaning of the literature novel. In conclusion, the aim of this thesis is to relate metaphors and metonymy with the literary aspect of *Heart of Darkness*.

Chapter One: Introduction

The *Heart of Darkness*, novella, written by Joseph Conrad depicts the notion of ambiguity, vagueness and the dark side of the human mind. Joseph Conrad used detailed information to engage his readers' attention and to form richness in his writing. The novella talks about the European invasion in Africa, Congo, the ill-treatment towards the African people. Joseph Conrad's *Heart of Darkness* is based on the political conflict between the Europeans and the Africans. The Europeans invaded Africa for exotic items like ivory and they enslaved them on their own land. The language used in *Heart of Darkness*, depicts more implied meaning than literal. In addition, the language has been organized in this manner to show duality of nature; to highlight the concept of 'appearance' and 'reality'.

In addition, the reason I chose such a topic is that Conrad's *Heart of Darkness* is a masterpiece, the language or lexemes used are rich in expressions, images explained in detail and the use of adjectives are profound. In addition, the metaphors and metonymy have been used throughout the text/ novella. Besides, the study of analyzing *Heart of Darkness* in terms of Conceptual metaphors and metonymy has been carried out less or almost to none. In addition, there are few research studies that I found that talk about the Conceptual Theory on metaphors in *Heart of Darkness* but, however; the study on metonymy regarding the novella has not been researched yet.

In addition, Conrad's *Heart of Darkness*, reflects on lexemes or words which convey underlying meaning thus it is possible to study the text under the lens of linguistics. Moreover, conceptual theory of metaphor means that the metaphors are an area of thoughts or it is a psychological factor. In other words, conceptual metaphors are applied in daily life conversation

rather than text language. However, over the years, scholars were interested to apply this concept in literature texts or poems.

Moreover, the metonymy deals with replacement or substitution of words/ lexemes which are associated with each other. Besides, not much research showed that metonymy can be applied to literature texts. In addition, the model or the structure, ICM or Idealized Cognitive Model will help to understand the conceptual metaphors and metonymy in *Heart of Darkness*.

In addition, the linguistics structures, conceptual metaphor and metonymy can be applied to determine the language used in Joseph Conrad's *Heart of Darkness*. Moreover, this paper wants to investigate how the linguistics model, ICM, can connect both Conceptual theory of metaphor and metonymy and can be applied to analyze the language used in *Heart of Darkness*.

The importance of this research is that literature texts are usually read to understand and to look for character development; to understand what the story must convey. In addition, while reading a literature text we look into the dilemma, the psyche of the characters and we also focus on the journey they take on but it is quite unlikely that it has been judged under the light of linguistics, specifically conceptual metaphor and metonymy. Moreover, in literature texts the intention or meaning behind a certain word are sometimes unclear, the author at times uses implied meaning to make it interesting or to convey a message to its readers. In addition, the linguistics approach to literature texts will help readers to understand the deeper meaning of the text. Therefore, they can linguistically judge the literature texts.

Furthermore, my objective is to use the linguistic model ICM, which is connected to both metaphors and metonymy and analyze them to bring out different meanings or implied meanings from the text, *Heart of Darkness*.

Chapter Two: Literature Review

Nick Reimer talked about metaphors and metonymy in his book, *Introducing Semantics*. He explained that metaphors create similarities between two objects. Besides, he also introduced Lakoff and Johnsen's theory of metaphors, he said that "some concepts can have metaphorical structure" (Rierner, 2010, p. 247). Similarly, Brian Richard Duckwitz, a MA student, discussed metaphors in *Heart of Darkness* in his thesis paper. He also talked about the theory of metaphors. Moreover, metaphors convey the implied or contextual meaning of a word. He said that metaphors create complexity in language by forming the underlying meaning of the lexemes. Moreover, he mentioned that in *Heart of Darkness*, the core meaning (semantics) becomes implied meaning (metaphor). In addition, Conrad explained the text using both literal and metaphors (Duckwitz, 2001).

In addition, Rierner (2010) mentioned George Lakoff and Mark Johnsen's conceptual theory of metaphor which suggests that we need to understand the meaning of one idea in terms of another idea. Moreover, he explained that the theory concentrates on metaphor as a "cognitive device which acts as a model" to represent the feature of difficult-to conceptualize ideas (Rierner, 2010, p. 247). Besides, the target concept or target domain is understood by using metaphors whereas the source domain stands for the concept area from which the metaphor is taken. Moreover, it is important to understand Lakoff and Johnsen's (2003) concept on "ARGUMENT

IS A WAR” because it helps to understand the nature of metaphors and that we interpret one aspect in terms of another (p. 4). In addition, it also explains the phenomenon of the target domain and source domain. Moreover, Lakoff and Johnsen (2003) also mentioned that the conceptual system of metaphors forms "An instrument as a companion" (p. 134). They explained that we intend to name our objects, like a child giving a name to a doll or making it a companion (Lakoff & Johnsen, 2003). Besides, the theory of "An instrument as a companion" falls under the conventional theory of metaphor.

The researcher, Ewa Kujawska mentioned in his paper that metaphors are mostly used in *Heart of Darkness*. In addition, he mentioned Eco's theory that metaphors can not be determined in a literal way because the truth or reality is hidden (Kujawska, 2000, p. 145). In other words, it can not be analyzed semantically; metaphors reflect on the hidden meanings. Moreover, he explained that Conrad's use of metaphors is "different in their semantic structures" (Kujawska, 2000, p. 145). In addition, Kujawska (2000) added that Conrad's use of metaphors depicts vision or clear images of the situation which helps to create mental representation of that object.

In addition, editors Vyvyan Evans, Benjamin Bergen and Jürg Zinken mentioned that metonymy is different from metaphors and it is conceptual rather than concrete linguistic terms. The study of metonymy is based on the relationship of Cause for Effect or Container for Contents, etc. Besides, by definition, metonymy is a figure of speech in which one object or person is substituted with something closely related to it (Evans et al., 2007).

ICM or Idealized Cognitive Model connects form and more concepts; it associates signs, concepts, forms (Evans et al., 2007). In addition, the rule suggests, "the form metonymically stands for the concept it denotes" (Evans et al., 2007, p. 5). In addition, they also explained ICM conceptualizes real world objects, situations, "word forms and their meanings" (Evans et al., 2007,

p. 3). They mentioned that Lakoff's structure of Idealized Cognitive Model can well express the nature of metonymy (Evans et al., 2007). The types of ICM: ICM which connects form and concept represents a sign, or Sign ICM. The ICM which connects things or events and form and concept represents reference ICM. In addition, Reference ICM that includes the real-world items, things or a real-world situation (Evans et al., 2007). In this case, Ferdinand de Saussure's theory of sign reflects the same notion of Reference ICM. Therefore, it can be applied to determine the concept "Form-concept for thing" (Evans et al., 2007, p. 5). The sign is a unity of a signifier and signified and it represents an object. The form-concept refers to the word or the name of the product. On the other hand, the real-world object refers to the mental representation or the appearance of the object. Therefore, the metonymic goal is the real-world objects.

Another type of ICM: Category-and-Property ICM, properties can be observed metonymically as a part of a thing (Evans et al., 2007). In other words, we often use a small portion of a whole concept. Besides, an important or salient property can bring out, and "metonymically stands for its category" (Evans et al., 2007, p. 5). In addition, Richards and Ogden's Semiotic triangle, (thought, referent and symbol) can contribute to development of metonymy. Besides, the co-relations between these aspects (thought, referent and symbol) can trigger metonymy and different forms of ICM (Evans et al., 2007). The semiotic triangle defines that Thought and Symbol have causal relationship, Thought and Referent also have causal relationship, but Symbol and Referent is based on arbitrary nature. This is because different languages use different words to express the same meaning. In case of metonymy, two associative words which are interchangeable will express the same meaning. Therefore, the Semiotic triangle can help to determine metonymy.

Besides, metonymies reflect on the same things as metaphors do but it concentrates particularly on certain things like referring one thing to another. In addition, metaphors and

metonymies are not random events (Lakoff & Johnsen, 2003). The concept of metonymy is steady or systematic and it can explain in different systematic categories:

- A. The part for the whole or the face for the person: it means that we tend to consider mainly the face which is a part of the whole body of a person. In other words, we often give attention or focus more to the part of a bigger or whole thing.
- B. Producer for product: at times we mention the producer, but we mean to ask for the product. In addition, we happen to substitute products with producers.
- C. Institution for people responsible: when we mention an institution, but we refer to people who are engaged or associated with the institution.

Therefore, the metonymic process can have multiple categories or situations. In addition, theoretically, metonymic concepts help to form one idea in terms of another idea. Moreover, Lakoff and Johnsen (2003) mentioned that "PRODUCER FOR PRODUCT metonymy can affect our thought and action and it is based on causal relationship between producer and product." (p. 39)

In addition, Riemer (2010), stated that the conceptual theory of metaphor, the metaphor is a strongly rooted Cognitive Method which can be applied to comprehend the form of connections between the meanings of two lexemes. On the other hand, metonymy is a literary device that focuses on the reference meaning rather than the literal meaning (Riemer, 2010). In addition, Javier Herrero Ruiz (2005) mentioned that cognitive linguistic metaphor also falls under Idealized Cognitive Model. Ruiz (2005) stated that the differences between metaphor and metonymy is that metaphor is used to compare one object to another whereas metonymy is used for reference. In the case of metaphors two conceptual domains are needed but in metonymy one conceptual domain is needed. Moreover, he explained that in metaphor the source domain is represented (mapped) on

the target domain, it is mainly applied for understanding (Ruiz, 2005). In case of metonymy we tend to refer to an object "in a domain by referring to another object within the same domain" (Ruiz, 2005, p. 98). In addition, Ruiz (2005) added that metaphor deals with "domain-external" structure whereas metonymy deals with "domain-internal" structure (p. 99). Furthermore, in Cognitive linguistics metaphor and metonymy helps to create lexemes and develops meaning-making.

In addition, Anna Papafragou mentioned in her paper about classical approach to metonymy. She quoted Preminger and Brogan's definition that metonymy is a figure of speech that replaces one object with another based on "material, causal and conceptual relations" (Papafragou, n.d p. 1). Moreover, she also mentioned that metonymy is mainly focused on referential structures. Besides, metonymy also depends on the context of a particular situation; to understand a certain associative word which has been used instead of the actual word, we need to understand the entire context (Papafragou, n.d). In addition, the metonymies can be in the form of certain words or phrases so without a proper context it might be difficult to comprehend the meaning behind. Lastly, she mentioned that she "argued for a relevance theoretic treatment of metonymy" (Papafragou, n.d, p. 26). She tried to explain metonymy in various methods and theories.

Moreover, Amalie Houmann, Guðrún Henrysdóttir Thomsen, Mathias Nikolaj Reidl and Sofie Charlotte Christensen analyzed Lakoff and Johnson's theory of conceptual metaphors in *Heart of Darkness*. Additionally, they worked on the historical part of the text and analyzed it in terms of conceptual metaphors. They explained conceptually the "land" as a "female" which is a mental representation (Houman et al., 2016, p. 11). They further explained that Lakoff and Johnson's concept of metaphor is not only applied in "literature or poetry" but also in the surrounding as well. They also included Kimmel's analysis of the role of mental representation or

images in *Heart of Darkness* and that metaphors help to create such mental images or schemas. In addition, they explained that there are themes which are an important part of the novella and can be analyzed conceptually (Houman et al., 2016). In addition, Lakoff and Johnson (2003) mentioned that metaphors convey few “realities and hide others,” the concept of “ARGUMENT IS A WAR” reflects certain realities of “war” (p. 156). It means, the argument is a battle based on misunderstandings, disagreements and verbal fight but yet differ from the actual war which can end in bloodshed (Lakoff & Johnson, 2003).

Furthermore, Michael Stubbs, a Professor of English linguistics, mentioned metaphors and other semantic structures in his paper. He explained the metaphors found in *Heart of Darkness*, he said that the journey or the travelling to Congo is the metaphor of "life as a journey" (Stubbs, 2003, p. 11). In addition, he mentioned that Conrad used multiple "body parts as place terms" which forms a metaphoric meaning (Stubbs, 2003, p. 19). In addition, the referent or the object is given a human quality which is conceptually considered as metaphors.

In addition, Ramona Anttonen added in her paper that other than symbolism or imagery, metaphors became more prominent because of Conrad's *Heart of Darkness*. In addition, Conrad used metaphors on a large scale in his novella and as Anttonen (2001) mentioned, Yelton that after the publication, it had increased Conrad's use of metaphor drastically. In addition, she mentioned imagery and symbols in her paper; she stated that Chris Baldick explained the difference between the imagery and symbols: the images are often considered to be metaphors because they convey meanings beyond the literal meaning (Anttonen, 2001). Moreover, metaphors focus on the underlying meaning of words; as Kujawska (2003) mentioned, metaphors in *Heart of Darkness* create vivid images. In addition, Michael Kimmel mentioned metaphor networks in his paper. The conceptual metaphors group into networks and the cognitive pressures of difficult representations

are distributed between them (Kimmel, 2005). In addition, a certain result of the “plot mnemonic of cospecifying” mental representations/images is that these produce a deep and ample amount of “metaphoric meanings” into conceptual platforms by creating the metaphors equally “cospecifying” (Kimmel, 2005, p. 213). Moreover, Kimmel (2005) mentioned schematic imagery in his study, he said the novella reflects schematic-imagery, it includes symbols and signs. The novella is enriched with metaphors that it reflects on the variety of “literary functions rooted in image-schematic plot” (Kimmel, 2005, p. 199).

Furthermore, Carina Rasse, Alexander Onysko and Francesca M.M. Citron mentioned in their paper how people try to understand the conceptual metaphors in poetry or literature. In addition, the most significant approach, “diverse multidisciplinary area of metaphor research is Conceptual Metaphor Theory (CMT)” (Rasse et al., 2019, p. 3). In addition, the theory of conceptual metaphor is used in our daily life or in the surrounding, we tend to conceptualize metaphors in our conversations and it also has been analyzed in literature. In addition, in literature scholars study the metaphor based on the aesthetic nature of it but in Cognitive literature/poetics the metaphor is a mechanism that we use unconsciously and can relate to poems or literature. Moreover, Cognitive Poetics developed around the 1990s, and increased due to the interest of literary scholars in Cognitive studies of metaphors (Rasse et al., 2019). Besides, they mentioned Bertucci’s studies on “the writings of the poet Margaret Cavendish,” and that it showed “how the conceptual metaphor UNIVERSE IS MATHEMATICS shaped how people viewed reality back in the 17th century” (Rasse et al., 2019, p. 6). In addition, they arranged participants to analyze the study of conceptual theory of metaphor to form connections with the words in the poem. Moreover, they succeeded in the experiment which shows that the conceptual metaphor can be applied in the poem (literature).

Chapter Three: Methodology

Qualitative research depends on data collected from first-hand observation, interviews, questionnaires, needed participants, documents. Qualitative research is based on non-numerical or non-statistical data. It can also include data like textbooks, video, journal etc.

Moreover, the preferred method for my research paper is the qualitative method. Qualitative research method involves collecting and analyzing non-statistical data, (text, video) to understand concepts or ideas. It can be used to collect detailed information and generate new ideas for research. In addition, my research paper is based on text analysis and explained in a descriptive manner. As it is a text based, analysis, the data I have collected is words from the text which will be analyzed to understand the meaning. Moreover, this paper does not require any statistics, numbers, surveys or participants; therefore, the qualitative method is appropriate. The secondary resources I have collected are thesis papers of MA students, research papers conducted by Professors, *Introducing Semantics*, a book by Nick Riemer and *Metaphors we live by*, a book by George Lakoff and Mark Johnson will support my research work.

3.1 Procedures

The texts or sources I have gathered are my data which have been stated in a clearly and detailed manner. The thesis papers I have chosen for my literature review are relevant to my studies. In addition, I have analyzed each of the papers and selected a few important portions which are relevant to my thesis paper. I have closely studied the patterns of Conceptual metaphor and metonymy mentioned in literature review. Then I have connected the concepts with the literary structures of *Heart of Darkness*. The data analysis falls under stylistic study which means analyzing writing style of text using linguistic approach. Besides, there are several theories to

analyze the study of conceptual metaphor and metonymies, but I chose to analyze with Idealized Cognitive Model.

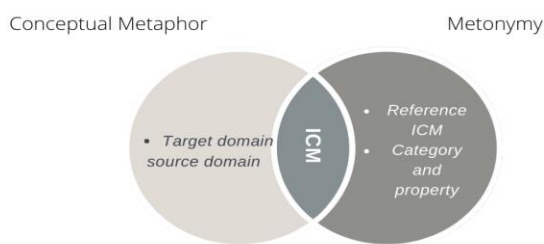
3.2 Theoretical Framework

The theoretical framework is a collection of interrelated ideas and it brings general ideas under one frame and represents connections between them. In addition, this theoretical framework connects literary aspects with linguistics. The following theoretical framework shows linguistic structures: Conceptual theory of metaphor and metonymy can be applied to analyze the language used in the literature text. Moreover, the meaning of words in a literature text can be analysed by applying the structure, Idealized Cognitive Model.

3.3 Venn Diagram

The following Venn diagram shows that both conceptual metaphors and metonymy fall under the ICM and the categories of ICM can further study the notion of linguistic aspect in novella.

Figure. 1.



Chapter Four: Findings

1. Conceptual Metaphors

The conceptual metaphors are metaphors that are used in our conversations knowingly or unknowingly; this concept can also be applied in analyzing literary text as well. In addition, the Idealized Cognitive Model or ICM is a structure that holds both metaphors and metonymy; the ICM will help to study the application of conceptual metaphors and metonymy in *Heart of Darkness*.

The theory of conceptual metaphors can be applied to explain:

- "We penetrated into the heart of darkness."
- "...setting his face towards the depth of the wilderness"

In addition, the terms "darkness" and "wilderness" play an important role in the text, *Heart of Darkness*. The terms "darkness" and "wilderness" can be analyzed under metaphor. The lexeme "darkness" metaphorically refers to the dark mind or evil side of the Europeans. In addition, it also refers to the backwardness of the people living in Congo. Moreover, the "heart" metaphorically means the center of Africa, Congo. On the other hand, semantically the darkness refers to the color of the black people and it also reflects the discrimination against the African people.

Furthermore, Conrad used "the wilderness" metaphorically to explain the mysterious atmosphere of the place Congo. In addition, the wilderness is semantically meaning jungle or forest

where wild animals live but here underlying meaning refers to the uncultured, unfriendly environment of Congo as black people are considered to be inhuman or wild.

Target Domain • Source Domain (ICM): ➤ “We penetrated into the heart of darkness.”

In this case, the target domain of the word "heart" refers to the "human heart" but the source concept of the word "heart" means the "center of the Congo." In addition, the target concept of "darkness" refers to the dark complexion of the African people, but the source concept of "darkness" means the psychological darkness of the Europeans.

➤ "And the river was there-fascinating-deadly-like a snake."

In this case, Conrad tried to show metaphorically that the river is shaped like a huge snake which gives a visual imagery. Moreover, it can also be explained that the river is associated with snakes because it is dangerous, wild and mysterious. Again, the conceptual theory of metaphor can be applied, the target concept/domain is "river" and the source concept/domain is "snake." Moreover, the mapping from the source domain on the target domain:

The Snake → mapped on → The River

The lexeme snake is mapped on the lexeme river because the river looks like an “uncoiled snake” and other underlying meaning states that the Congo river is the path to danger and wilderness that Marlow is unaware of.

➤ “Trees, trees, millions of trees... hugging the bank against the stream."

In this case, metaphorically the trees are "hugging" the riverbank, which means that the riverbank is closely surrounded by many trees. The lexeme "hugging" represents a human quality, thus in reality the trees are not hugging the bank. Moreover, Conrad uses metaphors to show clear

images or vision which tells that the art of metaphors can picture elements. Therefore, it creates a mental image or schema that the trees are hugging the bank.

An Instrument as a companion:

➤ “My ivory, my station, my Intended...”

In this case, the ivory is an instrument which acts as a companion for Kurtz. In addition, usually a human being or a pet is considered to be a companion but in this case the quality of a companionship has been given to an object or instrument, like "ivory." Moreover, the "ivory" plays an important role in *Heart of Darkness*, Europeans like Kurtz invaded Africa to steal such exotic items like ivory, thus, it became the only companion of Kurtz.

2. Metaphors

➤ "The horror! The horror!"

The "horror, horror" semantically means Kurtz's "deathbed" words; it also has a metaphorical meaning. The horror, horror, depicts the evil deeds Kurtz had done. The killing of innocent people, running after ivory and other corruptions, drag him to his death or downfall. In other words, it also reflects on the fall of his hubris, the excessive pride of a tragic hero. In his final terms, Kurtz realized that his wrongdoings had put him in great horror. Moreover, the lexeme, "The horror! The horror!" is linguistically significant in this text, the metaphoric meaning explains that a man's evil deeds will always result in downfall.

➤ "... seeing a dog in a parody of breeches ... walking on his hind legs."

➤ "A few months of training had been done for that really fine chap."

In this case, the helmsman who is an African is discriminated against and he has been compared metaphorically to a dog. Additionally, we tend to compare people with objects or things.

Similarly, Europeans considered the Africans as their slaves or animals that needed to be trained. In addition, Conrad used such strong words or lexemes like "dog or walking on hind legs" to express the cruel and inhuman behavior of the Europeans. He also mentioned that the helmsman needed "training" to become a perfect human like the Europeans.

- "atrocious phantom"
- "apparition shining darkly"
- "This shadow looked satiated"

The great Kurtz, a god like human, the one who has been worshipped by the Africans is metaphorically described as an "atrocious phantom". When Kurtz was dying, he looked like nothing but a mere phantom or appeared to be like a ghost. The power, the greed all was gone. Conrad used lexemes like "phantom and apparition" to metaphorically represent the downfall of Kurtz. He also has been compared to just a shadow which tells that the most powerful person had lost all his value. Moreover, the words or lexemes "apparition and shadow" metaphorically represent the fact that Mr. Kurtz lost his human qualities, and in the end, he was nothing but a ghostly figure.

- "He looked like a harlequin."

Conrad describes Kurtz's assistant as a harlequin. A harlequin means a joker, a character that never lies. The character harlequin has been described as such because of its outward appearance. Conrad introduces the character metaphorically as a harlequin who is an important entity in the text. The unnamed character, Harlequin, is a funny, clown-like person who blabbers about the truth, a complete opposite of Kurtz. In this case, the Harlequin shared every detail of Kurtz's vicious mind to Marlow.

➤ "...four paddling savages, and the lone white man, turning his back..."

Moreover, in this case, the lexeme "savage(s)" has been used as a metaphor to describe the Africans. The Africans were treated like animals and used as slaves. The European described them as heartless beings without flesh and blood like humans. The word "white" is used as a metaphor to depict Europeans and it also reflects on the so-called superior attitude. The "white" men believe that Africans are like animals or savages and that they eat the flesh of other creatures. Moreover, this reflects on the discrimination against the Africans.

In addition, the theory of conceptual metaphor, target domain and source domain can be used to explain the above data. In this case, the target domain is the "African people" and the source domain is "savages." Similarly, the target domain is the "Europeans" and the source domain is "white(s)". Besides, the mapping from the source domain on the target domain:

Savages → mapped on → African people

White(s) → mapped on → Europeans

The lexeme "savage" is mapped on the lexeme "African people" because the conceptual metaphor that stands here is that Africans are called savages because they look different in skin color than the whites and their personality appears to be wild as they live with animals in the wilderness.

3. Metonymy

➤ "Each had an iron collar on his neck,
and all were connected with a chain".

In this line, "iron collar" and "chain" is the metonymy of the black people working as slaves for the Europeans. In addition, the "iron collar" and "chain" are closely related to the black people, it represents that the black people are trapped in chains and iron collar. The European consider the

Africans as inferior to them and treat them as slaves. They have trapped them in iron collars and chains to exert their power on the poor Africans. In other words, the lexemes “iron collar and chain” are metonymies because it associates with the poor condition the Africans are in.

Idealized Cognitive Model

➤ "... they had given them every week three pieces of the brass wire, each about nine inches long..."

The metonymy "brass wire" is associated with the money given to the African people, they are discriminated against by the Europeans. They offered them brass wire as the salary which does not have any value. The brass wire/salary is given to Africans people for their work, the Europeans treat them like animals and consider them as valueless. Therefore, the "brass wire" was given to them as "brass wire" has no monetary value. In addition, as the ICM suggests:

➤ Form for Concept: "Brass wire" for "money/salary"

In this case, the concept or the actual aspect is the "money" and it took the form of "Brass wire." In addition, there are many types of ICM, among which is Category-and-Property ICM. Besides, we often tend to bring out a shorter version from an entire word. For instance,

➤ Salient property for Category: "The whites" for "white men"

In this case, the important aspect or the salient property is whites under the category of "white men". In addition, the lexeme "white men" is a whole word and "whites" is the shortened version of it. Therefore, it falls under the theory of metonymy, specifically Category-and-Property ICM.

➤ "I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clear necktie, and varnished boots."

In this case, Marlow described the Accountant, the description tells that the Accountant is a typical European. Conrad's use of metonymy to describe the Accountant are "starched collar", "white cuffs", etc. The items starched collar, white cuffs, alpaca jacket, snowy trousers and so on, explain the typical superior mindset of the European. The objects like snowy trousers or clear necktie and other items reflect on white color or talk about "whiteness". As a result, it shows the greed or the materialistic attitude towards expensive items (alpaca jacket), the clear necktie, varnished boots depicts the superior mindset or the attitude of "Holier than thou"/purity.

Reference ICM

Besides, another type of ICM is Reference ICM that includes the real-world events, signs or a real-world situation. Therefore, the metonymic goal is the real-world objects. It follows:

- Form-concept for thing/object: the lexeme "white cuffs" for the real-world "white cuffs."
- Form-concept for thing/object: the lexeme "snowy trousers" for the real-world "snowy trousers"

In this case, the notion of Reference ICM suggests metonymy as a concept of sign. Therefore, it can be applied to determine the above data. The sign is a unity of a signifier and signified and it represents an object. Moreover, in this case, the object is the accountant that has been described, wearing "snowy trousers", "white cuffs". The form-concept refers to the word or the name of the product. For example, the lexeme "snowy trousers" is constructed with symbols or letters, [s, n, o, w, y t, r, o, u, s, e, r, s]. On the other hand, the real-world object refers to the mental representation or the appearance of the object, i.e. snowy trousers. In addition, Conrad used detailed adjectives to describe a situation which created a clear mental image.

The concept of metonymy is steady or systematic and it can explain in different systematic categories:

The part of the whole or the face of the person:

➤ “A beardless, boyish face, very fair ...”

It is a general concept that the face of a person is the important aspect of the entire body because people remember others through their face. In addition, the category, the part of the whole, can be applied to the Harlequin. Marlow described his features like “a beardless, boyish face” and because of the description of the face one can tell what the age is and how does the Harlequin appear to be. Moreover, the metonymy which stands here is that the “beardless, boyish face” is associated and it describes his appearance.

The producer for the product:

➤ “Could you give me a few Martini-Henry cartridges?”

Martini Henry is named after a Scottish gunsmith Alexander Henry and Austrian Friedrich von Martini. In addition, in this novella, the gun or the product is called by the name of the producers. Besides, Marlow and Harlequin often mentioned Martini-Henry (producers) but in reality, Harlequin meant to ask for the product/ cartridges; it is a type of metonymy because the product is associated and substituted with the producer.

The institution/ band for people responsible:

➤ “The Eldorado Expedition went into the patient wilderness...”

In *Heart of Darkness* the Eldorado Expedition is a group of five white people who tried to look for treasure. Moreover, the “Eldorado Expedition” is like the name of an institution or a band that includes people and the entire group of people is named by the “Eldorado Expedition.” In other words, the institution “Eldorado Expedition” refers to the people rather than the institution or band itself.

4. Metonymy (continuation)

➤ "... draped in striped and fringed cloth, ... barbarous ornaments. She had brass leggings, brass wire gauntlets, and necklaces of glass beads on her neck."

In this case, the African woman is described as wild beauty. Conrad used multiple metonymy to describe the raw beauty of this wild African woman. In addition, the metonymies, striped and fringed cloths, and barbarous ornaments are associated with this woman and also describe the royal personality she holds.

➤ "Naked human beings, with spears in their hands, with bows, shields ..."

➤ "Martini Henry", "Winchesters"

The metonymy "spears, bows, shields" is an indication of backwardness because these are ancient weapons. Moreover, the weapons used by Africans are old which explains that they were detached from the present world whereas the Europeans were advanced, their weapons like Martini- Henry and Winchesters, define their political strength. The metonymic concept behind Africans having “spears, bows, shields” is that they live in the wilderness and completely hidden from the outside world and their weapons highlight their vulnerability to fight against the Europeans.

➤ "... was brown holland, it was covered with patches all over ... blue, red, and yellow patches ... colored binding around his jacket, scarlet edging at the bottom of his trousers."

The metonymy "brown holland", the "blue, red and yellow patches", the "jacket and his trousers" are associated with Harlequin. In addition, his colorful clothing styles and appearance compliments the name Harlequin.

➤ "... a little fat man, with sandy hair and red whiskers, who wore side-spring boots, and pink pajamas tucked into his socks."

Joseph Conrad described the fat man, one of the pilgrims, by using metonymy. In addition, he explained by using a set of lexemes like "sandy hair, red whiskers, side-spring boots, pink pajamas and socks". He used multiple words to describe the pilgrim to make the language linguistically profound.

➤ "... broad-chested black, severely draped in dark-blue fringed cloths, with fierce nostrils and his hair all done up artfully in oily ringlets."

The metonymy "dark-blue fringed" cloth worn by the African man reflects simplicity, Conrad showed the difference between European and African clothing styles. In addition, the European are materialistic, the Accountant's alpaca jacket is a perfect example of greed.

➤ "Each station should be like a beacon on the road towards better things, a center for trade of course, but also for humanizing, improving, instructing."

In this case, the "station" fulfills a special purpose. The station is not only a center or institution for their business, but it is also a source of training the Africans to become humans. Moreover, the "station" is a metaphor for the source of European power, and Conrad explains that it is like a "beacon" or main source of exerting power towards the Africans. The station speaks for the Europeans' ill-treatment towards the Africans.

➤ "The half-caste, who, as far as I could see, had conducted a different trip..."

The word "half-caste" refers to Mr. Kurtz, the epitome of Europeans or white men. In addition, Mr. Kurtz was the most intelligent person among the other Europeans but still labelled as half-caste. Mr. Kurtz's mother was a half English and father a half French; therefore, he is labelled as half caste by his haters. Moreover, the above line reflects on the theory of metonymy as Mr. Kurtz (name) is substituted with the lexeme "half-caste".

➤ "He can't walk- he is crawling"

The lexeme "crawling" semantically refers to an entity or a being who walks with all its four legs. In addition, the metonymic concept of crawling refers to an animal inferior to the human race. Moreover, the most intelligent, powerful character is associated with animals. Semantically, the crawling is associated with Mr. Kurtz because he was too weak to walk on his legs. In addition, the metonymic idea is that the epitome of great mind, Mr. Kurtz crawled like an animal to escape from reality. Besides, the lexeme "crawl" has been associated with the Africans throughout the text but in the end, the leader Kurtz fell down to the level of animals. The metonymic concept of "crawl" also describes the end of his reign.

Chapter Five: Conclusion

In conclusion, in literature texts meaning is not always on the surface and therefore, we need to look deeply to understand the meaning of one word or phrase. In addition, semantics plays an important role in understanding the meaning of any language. Joseph Conrad has mastered arranging words in such a manner that it produces multiple meanings which makes the novella interesting to read. Besides, the combination of both literature and semantics makes it easier to understand the intentions of certain words or phrases. Conrad used linguistically profound language, specifically, conceptual metaphors and metonymy to highlight the political situation between Europeans and the Africans. Joseph Conrad has created an atmosphere of ambiguity, uncertainty and sense of evil through his brilliant writing style in *Heart of Darkness*. In addition, he presented the language wrapped in hidden meanings and enriched with multiple lexemes which help to capture the mysterious notion in the novella. Moreover, *Heart of Darkness* is semantically enriched, and the language can be studied under the light of conceptual metaphors and metonymy.

Besides, the limitation of this paper is that the conceptual metaphor and metonymy can be explained by other theories as well; however, the paper could not explore further theories which were relevant for this research due to the time constraints. Therefore, I would like to research further in my future studies.

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