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## **Social Integration and Alienation in Conrad's 'Amy Foster'**

*An Extended Essay Submitted in Partial Fulfilment of the Requirement for a  
Master's Degree in Literature and Civilisation*

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# Dedication

*I dedicate this work to my parents to whom I am sincerely grateful for their tremendous efforts to reach this stage. I am thankful to my brothers and sisters for their support in order to achieve this modest work. Warm thanks go to my classmates and friends for their precious advice and help.*

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## **The Abstract:**

This study deals with the theme of social integration and alienation in Conrad's *Amy Foster*.

The migratory experience contains a set of challenges while migrants try to achieve social integration in the host society. The main reasons are cultural, societal, religious, and even political. Literary modernism alludes to the individual experience due to the rise of individualism in an era, which is characterised by the fragmented social character. Joseph Conrad (1857-1924) narrates the fortunes and misfortunes of a diasporic individual represented in Yanko Goorall. He is alienated by his new surroundings. Alienation is the sense of estrangement. Yanko Goorall is a lost stranger, helpless, and incomprehensible. He witnesses different types of racism. He is beaten, stoned, and even imprisoned by the local citizens. He dies in isolation and exile. Amy's behaviour toward Yanko is an enigma.

**Key Words:** Alienation, Individualism, Literary Modernism, Social Integration.

# Table of Content

Dedication.....	I
Acknowledgments.....	II
Abstract.....	III
Table of Content.....	IV
General Introduction.....	02
Chapter One: Modernism and the Marginals	
Introduction.....	06
1.1. The Modernist Representations: The Marginals.....	06
1.2. Social integration and Alienation in society.....	15
1.3. Anonymity in ‘Amy Foster’.....	18
Conclusion.....	20
Chapter Two: Identity and Culture.	
Introduction.....	21
2.1. The Modernist Short Story and its Aspects.....	21
2.2. The Representation of Identity in Yanko Goorall.....	24
2.3. The Cultural Displacement of Yanko Goorall.....	28
Conclusion.....	30
Chapter Three: Empathy and Othering	
Introduction.....	31
3.1. The Portrayal of Alienation in Yanko Goorall.....	31
3.2. Empathy and Othering in Society.....	35
3.3. The Impact of Exile on Yanko Goorall.....	39
Conclusion.....	43
General Conclusion.....	44
Works Cited.....	47

# General Introduction

## **General Introduction:**

Literature has a wide and various tendencies. It is said that literature is the reflection of the human life and society with its characteristics and developments. Each writer has his own style, views, and principles. This fact makes the difference between literary works of one nation or another, and one period or another. Modernism emerges as a refusal of the traditional premodern era. Fin de siècle consciousness and industrialization can be the main causes for the emergence of the movement. The inherited philosophical foundations of the 19th century influences the modernist discourse. For example, the Darwinian and Freudian theories are the most influential ones.

The modernist writers uses new experimentations different from their predecessors. Stream of consciousness, the epiphany, and fragmentation are innovative literary techniques. These devices are typical to the modernist texts. Literary modernism is a field of new styles and forms. The short story genre is part of the movement. It is a modernist creation in essence. Modernism paves the way to the emergence of other literary movements such as feminism and post colonialism. Feminism is a general believe that women are human beings with human rights.

The feminist waves has a variety of aims, from women's suffrage to homosexual rights. Among the outstanding figures who influences the feminist literature are Mary Wollstonecraft (1759-1797), Jane Austen (1775-1817), and Virginia Woolf (1881-1941). To mention few, those writers defend the feminist cause through their writings. The feminist writers portray female experiences to criticize the patriarchy and its tyranny over the female identity. The feminist movement includes various intellectuals, social reformers, and philosophers who stands for the feminist cause. Feminism and post colonialism are interrelated terms. The postcolonial condition is linked to the subaltern speech. Post colonialism encapsulates the idea that the world is no more seen by the western eyes. It is the space where the subordinated classes

and people can treat their subjects apart from the elite. It defies the patriarchy, which is defended by the social and political institutions.

In this essay, the researcher investigates on social integration and alienation, and how these motifs are manifested in Conrad's *Amy Foster*. Social integration is equivalent to social assimilation of the individual in the host society. Alienation encapsulates the sense of estrangement. Modernism refers to the subjective experience due to the influence of individualism on western societies. The modernist discourse embraces the idea of the marginals. The modernist era is perceived as an era of cultural clashes. Culture is an essential component in the construction of identity. Joseph Conrad (1857-1924) is one of the outstanding figures of literary modernism. Conrad's writings develops a mixture of themes such as identity, culture, imperialism, colonialism, and the intercultural differences. *Amy Foster (1903)* narrates a tragic migratory experience of Yanko Goorall. He is in his way to America, but he is washed ashore in English lands. He faces all types of hostility and rejection.

In this research study, the researcher uses the MLA style seventh edition. The story is studied from autobiographical, postcolonial, and feminist approaches. Our aim is to portray an eclectic vision on the story. It belongs to the modernist tradition. This study is based on a set of critics. Modernism is described as an era different from the premodern age. In a study, Philip Tew et al (2009), argue that the modernist movement is the result of a mixture of factors such as radical aesthetic innovation, technology, early feminism, increasing literacy, and the growth of urbanism. Similarly, Andrzej Gasiorek asserts that the modernist novelists convey a sense of dissatisfaction with the previous literary conventions. It is said that the short story genre is the child of the century. In other words, it is particular to literary modernism. In a study in 2007, *The Cambridge companion to the short story in English*, Adrian Hunter reports the opinion of Henry James who perceives the short story in terms of condensation and word count. Modernism is the platform for other literary movements such as post colonialism. Robert J.C



Young states that the postcolonial condition is the act of seeing from the other side of the photograph.

The researcher would like to ask the following research questions:

- To what extent are social integration and alienation manifested in Conrad's *Amy Foster*?
- What is the role of culture in the portrayal of identity?

The following hypotheses are an attempt to answer the established research questions:

- Alienation is displaced as an archetype of the marginals.
- Culture is the cornerstone in the portrayal of identity.

The framework of this study is divided into three parts. The first chapter portrays an overview on literary modernism and the modernist representations, in particular the marginals. Then, it is attempted to define social integration and alienation in society. At last, we try to locate anonymity in *Amy Foster*.

The second chapter is an attempt to define the short story genre and its aspects. Then, we try to illustrate on the identity axis in Yanko Goorall. In the end of the chapter, the researcher seeks to explain the cultural displacement of Yanko.

The last chapter discusses the representation of alienation in Yanko Goorall. The next title search for explaining empathy and othering in society. At last, the researcher concludes the chapter with the impact of exile on Yanko. To conclude, the present study tries to find out answers to our established questions, and to explore the migratory experience through the Conradian tale *Amy Foster*.

Chapter One:  
Modernism and the  
Marginals

## Introduction:

This chapter begins a discussion by portraying the modernist representations, in particular the marginals. In this part, it is an attempt to introduce a brief overview on Modernism and the status of the marginals in the late nineteenth and early twentieth centuries. In the second title, we try to define social integration and alienation in society. In addition, the last part of the chapter aims to identify anonymity in the short story. Joseph Conrad (1857-1923) is one of the outstanding and influential figures of the British modernist literature, and he makes many contributions to modernism in terms of literary techniques, especially in short fiction. *Amy Foster* is written by Conrad, in 1901. It is first published in the *Illustrated London News* on December 1901. Later, it is part of the collection of *Typhoon and Other Stories* (1903).

### 1. The Modernist Representations: The Marginals

The word *modernism* derives from the Latin word *modo*, which means *just now*. In Literary field, modernism is a controversial discourse and idea. It is impossible to delimit the occurrence of the literary movement. The occurrence of the movement can be traced back to the late decades of the 19<sup>th</sup> century and the mid of 20<sup>th</sup> century. The 20<sup>th</sup> century represents a projection of the sense of modernity. Modernism can be described as a break with the traditional bases of the pre-modern era. It reflects the perception of a new reality due to industrialization, urbanization, and fin de siècle consciousness. The modernist epoch is a transitional phase from collective identity to the individual one. A new literary movement requires the use of new literary forms and styles.

Fin de siècle consciousness is marked by the outbreak of the artistic and literary movements. For example, impressionism and symbolism. Those movements embraces the philosophical foundations of Charles Darwin (1809-1882), Sigmund Freud (1856-1939), Friedrich Nietzsche (1844-1900), and Karl Marx (1818-1883). In psychoanalysis, *The Interpretation of Dreams* is a revolutionary book, which is written by Freud in 1900. It

influences the modernist texts. Thus, the modernist authors infuse the inherited philosophical theories in their writings to allude to the subjective experience of the individuals and the human condition in society. For instance, the modernist fictional texts contain a set of psychoanalytical elements, which are portrayed in various novels such as *Sons and Lovers* (1913), by D.H. Lawrence (1885-1930), *Ulysses* (1922) by James Joyce (1882-1941), *Mrs Dalloway* (1925) by Virginia Woolf (1882-1941). In terms of narrative strata, the British modernist authors use multiple modes of narration such as stream of consciousness, non-linearity, dreams, fragmentation, flashbacks, and epiphany. The modernist authors reject the authoritative voice and the realistic depiction of events, which is typical to the eighteenth-century novel.

Historically, the real establishment of modernism was in the interwar years (1919-1939). The First World War was a shock to the whole world. It was the first time where the civilised people fought against each other. The conflict created shellshock and trauma syndromes to the European communities. The war reinforced the idea of meaninglessness. Modernity projected the sense of rationality that pushed history forward with a strong belief in progress and science. It was an era of doubt about the transformative images of technology and science and its impact on society and the individual.

The outstanding figures of the British modernist literature are Joseph Conrad (1857-1924), James Joyce (1882-1941), and Virginia Woolf (1882-1941). Conrad is the most influential novelists of early modernism. Conrad criticizes the repercussions of imperialism and colonialism. *Heart of Darkness* (1899) and *Lord Jim* (1900) are part of the major masterpieces of the novelist. The Irish author James Joyce (1882-1941) is one of the major figures of British modernist literature. In his writings, he criticizes the Irish society for its backwardness, and he portrays his society as a prototype of a 'Third World nation'. His masterpiece is *Dubliners* (1914). This collection of short stories shows this criticism. Virginia Woolf (1882-1941) deals with the questions of feminism in relation to modernism. This idea is defended in her novels

*Mrs Dalloway* (1925), *Orlando* (1928). In short, modernism paves the way to other literary and artistic movements such: Feminism, Cubism, and Dadaism. The modernist period is seen as different from the premodern era. Philip Tew and Alex Murray, in their book *The Modernism Handbook* (2009) say that:

In myriad fields, Modernism heralds its own arrival providing endless images of a changing cultural landscape, a world in which war, technology, early feminism (in particular the Suffragettes), radical aesthetic innovation, shifts in the idea of the bourgeois family, class hostility, the growth of urbanism, the rise of the mass print media and increasing literacy had all contributed to creating a world markedly different from that of their Victorian Forbears. (Tew and Murray 04)

The modern period is an era of new revolutionary technologies, which is a mark of entrance to the modern period such as the train, cinematography, phonography, telephony, and electricity. For instance, in the modernist writing the train represents the notions of time and space. The scholars alludes to the idea that modernism occurs at various levels: Socially, culturally, economically, and even politically. In literature, the modernist texts witnesses aesthetical innovations apart from the traditional exposure of events, plot, and so on. Through the act of reading, the modernist texts tends to be confusing due to the use of new literary devices such as fragmentation and non-linearity. These techniques represents a rupture between the modernist writings and the traditional novel.

Andrzej Gasiorek illustrates the mentioned idea in his book *A history of Modernist Literature* (2015). The scholar asserts that the modernist writings aim at extending, defying, or destroying the traditional literary modes. The modernist writers convey a sense of dissatisfaction with the previous literary conventions (Gasiorek 3). Modernist writers reject the norms of realism. For example, the authoritative voice of the author and the realistic depiction of events in the novel. The modernist novel tends to defy the grand narratives of the 19<sup>th</sup> and

18<sup>th</sup> centuries literatures at all aesthetic levels. This idea is embraced by the postmodern discourse. In other words, the production of the novel continues, but it occurs according to the modernist literary conventions. The modernist era is considered as a period of new aesthetical experimentations. The modernist era is seen a radical one at all levels . In *The Concise Oxford Dictionary of Literary Terms*, Chris Baldick claims that modernist literature is characterized mainly by a refusal of the 19<sup>th</sup> century traditions (Baldick 159). The modernist discourse reject other traditional values such as the bourgeois values. In other words, modernism embraces the marginals of the urbanized and industrialized societies.

In the late of 19<sup>th</sup> century, Britain was the most prosperous and dominant country in the world due to political, economic, industrial, and technological developments. For example, the country witnessed a scientific revolutionary innovations and discoveries in various fields: in transportation, new railways and trams were constructed throughout the country. Politically, The British Empire was the dominant world power under the reign of Queen Victoria. The mentioned factors contributed to the attraction of people from worldwide roots. The British people was composed of individuals from different origins. Internal and external migration created a multi-ethnic and multicultural society. Industrialization and capitalism influenced the British society, which led to huge gaps in social structure. As the century wore on, Britain was under absolute poverty. In British society, women, children, and minority groups were part of the marginals.

The patriarchal ideology ruled the Victorian society. Women's role was mainly domestic. Women were limited to husbandry tasks. The idea of domesticity was reflected in the novels of Jane Austen (1775-1817): *Sense and Sensibility* (1811), *Pride and Prejudice* (1813). Women were deprived from various public rights. For instance, they did not have the right to vote. This factor led to the emergence of feminist movement. Women underwent oppression, exclusion, exploitation, and marginalization in silence. Thus, the major goals of feminism was

the promotion of equality between men and women, and insuring the fair representation in public life. Furthermore, the Gothic fiction portrayed the woman as the victim of the patriarchal society. In Literary scope, women writers published their literary works anonymously or under a male name to defend the feminist cause. The end of 19<sup>th</sup> century witnessed the appearance of a new term: New Women. It was a new group of women who adopted to oppose the moral and social codes of the Victorian society. For instance, they wore trousers, drove bicycles, and smoked cigarettes. They also opposed the notion of traditional marriage.

It is argued that a male point of view dominated the history of Literature. Men wrote about women, and men created women in their fictional works. Men wrote the major of the grand narratives. The real beginning of the feminist movement was in the second half of the 19<sup>th</sup> century. In *Feminism: A Very Short Introduction* (2005), Margaret Walters argued that Barbara Leigh Smith and a group of friends formed a group under the name of The Ladies of Langham Place. The major issues that the group defended were the need for better education of women, more job opportunities, and the betterment of the legal position of the married women (Walters56). Later, the voting right was a major demand for fair public representation of women. The Woman's Suffrage Movement was an umbrella of two major groups The Suffragists (1898) and later The Suffragettes (1903). The First group used pacific methods to reach the voting right, but the second group employed violent and aggressive means. On the one side, The Suffragists welcomed men in their group. On the other side, the inclusion of men for the Suffragettes in the group was intolerant and unacceptable because men were the source of misery and suffering of women for centuries.

Feminism is a belief, which portrays women as human beings with human rights. The feminist movement is divided into three waves: The first Wave (1830-1900), it focuses on women's suffrage. The second wave (1960s-1980s), its requests the reduction of inequalities in workplace, family, and sexual racism. The Third wave (1990s-to the present day), it goes to the

extremes of the feminist movements through the demands for homosexual rights. The suffrage right has two important sides. The symbolic part, which means the acceptance of women's right to achieve a full citizenship. The other part is practical. It calls for further reforms to improve women's lives.

Historically, gaining the voting right was a difficult task, but the determination and persistence of women were an inspiring story. Furthermore, women's claims were violently opposed by men as well as women. The voting right was a debated matter among women. Some of them were against it. The scholar reported many standing points of British prominent women in 19<sup>th</sup> century who were against the suffrage right, though they approved its importance later. The critic pointed out that in 1867, Florence Nightingale said, 'In the years that I have passed in government offices, I have never felt the want of a vote' (Walters 71). The feminist movement attracted the intentions of social reformers, as well as people from the academic sphere. For example, the British philosopher and economist John Stuart Mill (1806-1873) published a book in 1869 called *The Subjection of Women* where he defended the feminist cause. Mary Wollstonecraft (1759-1797) was the forerunner in claiming women's right through her famous book *A Vindication of the Rights of Women* (1792). Some British writers, as well as artists of the Victorian era, were for the women's suffrage such as Thomas Hardy (1840-1928). The feminist activists benefited from the invention of Photography, and later they formed a league called The Artists' Suffrage League (1907) who created posters and postcards used in the manifestations and processions of the suffrage movement. Furthermore, Walters reported Queen Victoria's opinion on women's suffrage through describing it as 'the mad wicked folly of women's right' (Walters 71), though the Queen was an emblematic personality in the suffrage fight. The feminist activists urged for political representation in British parliament to put pressures on the government to reach the ideal goals of the feminist cause.



As the century wore on, the suffragists reached little achievement. Thus, the suffragettes emerged as a new born movement dissociable from the original one. The suffragettes used different methods. They employed violent and aggressive tactics. They excluded men from their group. The disagreements within the Suffragists on the membership of men led to the creation of the Suffragettes. The movement made great meetings and processions. They used violent tactics such as setting fire on letters boxes and smashing shop windows. The Pankhurst family was the leading power in the group. The suffragettes burnt down the Carnegie Library and two ancient churches in 1914, in Scotland.

The movement believed that the voting right became a necessity. They argued on the idea that the suffrage right deserved deeds of bloodshed and more sacrifices. In 1903, the Pankhurst family founded the Women's Social and Political Union. They used hunger strikes techniques, but the British authority faced them with the force-feeding methods in jails. In 1913, the Liberal government passed the Cat and Mouse Act (1913). This act was against some members of Women's Union and Political Union for acts of vandalism. As a result, the imprisoned suffragettes undertook hunger strikes as an act of protesting. Consequently, their health was getting weaker. Then, the British authority released them for health recovery. After the recovery period, the hunger strikers were rearrested to serve out the rest of the sentence. In 1918, women over the age of 30 could vote. Later in 1928, women over 21 had the right to vote.

Women's rights movement used the social phenomenon of child labour as another tactic to obtain more civil rights. In Literary scope, child labour was the prevalent theme in Victorian literature. In his novels, Charles Dickens (1812-1870) portrayed the macabre nature of childhood. He dealt with the themes of orphans, education, youth, social class, and the notion of wealth in British society. The author depicted the disorder, decay, and the human misery of a modern city. In addition, the rise of capitalism created huge demands for a cheap workforce. Consequently, Orphans and abandoned children were the major labour force in mills, factories,

and coalmines. The protagonists of Dicken's novels were mainly children who were subjected to torture, abuse, and atrocious exploitations. As the century wore on, the educational reforms were inevitable, and the British society began to believe in the improvement of the child position in the social sphere.

During the 20<sup>th</sup> century, women gained equal rights with men. The technological and political developments made it possible and inevitable. The first policewomen in British history was Edith Smith (1880-1924). She was appointed as a police officer in 1914. In 1929, Margaret Bondfield (1873-1953) became the first female cabinet minister in the Labour government. The women's movement witnessed a division in terms of concentrating on the achievement of complete civil and legal rights in parallel with men and the question of fighting for other needs and problems of women.

During the First World War, British women were employed in munitions factories and engineering works. Thus, the Suffrage movement insisted on having the same wages as men, though the movement's demands were in a standby status. Some women worked in hospitals as nurses. It is argued that the Great War was an opportunity for women's suffrage movement to the gaining of further rights. The suffrage movement shaped a platform of requirements after getting the voting right. This platform was based on four pillars: Economic, social, legislative, and the equality of liberties. For example, women urged for more jobs opportunities, as well as, equal payment between men and women. The political changes in Britain pushed forward the feminist movement for further developments. The Labour Party helped women to attain more civil rights. In 1909, the party held a conference, and the members agreed on the participation of women in political life.

In literary field, feminist writers often portrayed female experiences in domestic settings alluding to the themes of oppression, exclusion, exploitation, and sexual abuse. In addition, fathers and husbands were represented as tyrannical males. Other novels contributed

to feminism as a literary movement, as well as political and social movements. For example, Elizabeth Gaskell (1810-1865), *Mary Barton* (1848), Harriet Beecher Stowe (1811-1896), *Uncle Tom's Cabin* (1852), George Eliot (1819-1880), *Adam Bede* (1859). In modernist era, prominent authors defended the feminist cause. For instance, James Joyce (1882-1941), *Dubliners* (1914), Dorothy Richardson (1873-1957), *Pilgrimage* (1915). Virginia Woolf (1882-1941), *Mrs Dalloway* (1925), *To the Lighthouse* (1927). The interwar period witnessed the rise of nationalism in the colonized countries. Thus, the independence of those countries was inevitable, which led to the defeating of the colonial powers after the Second World War. The mentioned factors led to the birth of the postcolonial literature, though during the colonial period many writers defended the right of independence for their nations.

Post colonialism as a period is over, but when it is linked with culture, politics, society, and economy, it has another connotation. The postcolonial discourse debates the questions of national identity, cultural values, and race. The postcolonial literature includes a set of literary works, which was written in colonial and postcolonial periods in India and other colonized countries. The imperial powers were influenced by the anthropological theories that allude to the inferiority, childlike, and the femininity of the colonized peoples. The colonizers had a belief that the colonized peoples were unable to defend themselves. Moreover, the colonizers were driven by the religious motives.

The postcolonial discourse aims at defying the superiority of western cultures, and it embraces the idea of well-being for all humans including minority groups. The postcolonial discourse evokes the subaltern speech. In other words, it gives an opportunity to the subordinated classes and peoples to treat their subjects apart from the elite. It is the 'looking from the other side of the photograph' (J.C. Young 2). It arises the consciousness of the other. Women are considered as the other in postcolonial literature. 'Postcolonial feminism' is part of the postcolonial literature. It is a reaction against the hegemony of western feminism. It

highlights the problems of women in third world nations. Thus, postcolonial feminism deals with the situation of ordinary women who defy the patriarchy, which is supported by social and political institutions. It investigates women's lives, work, identity, sexuality, and rights. For example, in *Women At Point Zero (1975)* by Nawal Zaadawi (1931- ), the author portrays the subjugation of women in Middle Eastern societies.

In short, the modernist discourse evokes various representations through the accelerating rhythm of life due to technology and science. Industrialization and fin de siècle consciousness led to the emergence of the literary movement. The modernist thought rises a set of epistemological concerns such as the functions of knowledge. Modernist authors allude to the subjective experience through the portrayal of the marginals who can be represented in various social categories such as women and children, and minority groups. In addition, the modernist writers infuse the inherited philosophical foundations of the 19<sup>th</sup> century in their writings. Modernism paves the way to the emergence of new literary movements such as post colonialism, which is linked to feminism. In the second title of the chapter one, the researcher will introduce social integration and alienation in society.

## **2. Social Integration and Alienation in Society:**

The term 'society' refers to the human condition, where specific groups of peoples live in particular ways. Society can be described as a universal condition of human life. It is governed by social norms. These rules vary in time and space, and it is a creation of authoritative powers of a given society. The social norms rest on several elements: Territory, socio-political institutions, traditions, language, religion, and culture. It is argued that the individual is a product of society. Thus, the individuals use language as a mean of interaction in social relations in order to achieve *social integration* in a given community.

Social integration can be explained as the full access of an individual within society. As a result, the individual must accept the laws and the common values shared by a community. In

addition, the term has connections to other aspects such as social norms and cultural values. It is a tool to maintain the social order or stability in the context of group involvement. Social integration is composed of two key words: 'social', derived from the term society, and Integration is a process of assimilation accompanied by cultural diversity in a mutual, tolerant, and coexisting society.

It is argued that the migratory phenomenon is a shift of individuals from one place to another for a period. It can be a period of years or permanently. There are different types of migrants. voluntary and involuntary migrants are part of the migratory phenomenon. The voluntary migrants are those who decide to travel abroad by a free will. On the contrary, the involuntary migrants are those who suffer political persecutions, natural disasters, ethnic cleansing, colonial expansion and slavery. For example, the Pilgrim Fathers are a group of Christian puritans who escapes from religious segregation. The rise of international trade in 19<sup>th</sup> century and the expansion of the European empires through colonial expansion led to the emergence of new type of migrants represented in economic migrants. They migrate for economic prospects. In Conrad's *Amy Foster*, Yanko Goorall is part of the mentioned category of migrants. The following excerpt illustrates more on the idea:

He promised to send money home from America by post twice a year. His father sold an old cow, a pair of piebald mountain ponies of his own raising, and a cleared plot of fair pasture land on the sunny slope of a pine-clad pass to a Jew inn-keeper in order to pay the people of the ship that took men to America to get rich in a short time. (Conrad 30).

By the end of 19<sup>th</sup> and early 20<sup>th</sup> century, the majority of migrants were from Eastern Europe, Jews, and Huguenots from France. These populations inhabited the Eastern part of London known as Spitafields. Nowadays, this area is the hub of migrants in London. Moreover, the host societies often impose some preferences and sub classifications. In other words,

negative behaviours can emerge from the native population. Hostility and intolerance can be part of those attitudes. These senses can lead to the *alienation of the other*.

Alienation can be described as the isolation, dehumanization, and the disappointing effects of working in capitalistic systems. It is a set of negative feelings and thoughts, which dissociate the individuals from the norms, values, and principles of a given society. In other words, alienation is a pathological state of separation from the whole society, and one's own feelings. This pathology drives the subject towards isolation and self-estrangement. In addition, the subject is conservative towards any kind of dialogue. His social life is effected in a regressive or stagnant manner. The alienated self is surrounded by loneliness, helplessness, and meaninglessness.

In Literature, alienation has another connotation. In Bloom's book on *Alienation* (2009), in the introductory part for the volume, the scholar gives a brief statement on alienation by saying that 'alienation originally meant estrangement' (xv). It is the result of isolation and despair. These senses are portrayed in various literary works. Furthermore, the theme of alienation can express the idea of exile. For instance, in the novel of *Robinson Crusoe* (1719) by Daniel Defoe (1660-1731), the isle is a symbol of exile and alienation.

The term 'social alienation' is a reference to the individuals or groups, who feel isolated from the values, norms, practices, and social relations of their community or society for various reasons. The subjects undergoing social alienation do not share the common cultural and societal values. They are not well integrated into society, its groups, and its institutions. It is argued that there are four features of social alienation: powerlessness, meaninglessness, social isolation, and self-estrangement. Furthermore, other causes of alienation can be traceable such as economic instability, the social upheaval, internal and external migration, and demographic changes.

In short, the socio-economic conditions and attitudes of racism can lead to alienation. It has an influence on the human coexistence. It is impossible to come out with the right definitions of the two terms, because we need to prompt a deep and objective diagnostics in order to achieve a clear understanding of the two concepts. Furthermore, the individual is a product of society. Sociologically, social integration is the assimilation of individuals in a given society. This assimilation can create the senses of tolerance and acceptance of *the other*. On the contrary, alienation leads to social alienation, and it occurs on the psychological level where the individual can express negative behaviours towards his community. Thus, alienation can be a source of intolerance and racism in societies. Moreover, we must delve into the realms of the human psyche and society to understand social integration and alienation in a social setting. In the following title, the researcher try to locate anonymity in the short story.

### **3. Anonymity in *Amy Foster*:**

#### **The summary:**

*Amy Foster* is a story of a shipwrecked migrant from Eastern Europe who wants to migrate to America seeking a comfortable life. Unfortunately, the destiny chose a different path for Yanko Goorall, the English lands. Goorall finds himself in a rural community where he faces a set of social conflicts at all levels: religion, culture. He witnesses different types of racism. For example, Yanko was beaten, stoned, and even imprisoned by the local citizens. They treat him as a lunatic. In terms of narration, the frame narrator introduces another narrator who is Doctor Kennedy. He narrates the fortunes and misfortunes of the castaway.

In the course of the story, Yanko settles down in the Swaffer's Farm. He saves the granddaughter of The Swaffers. Then, he becomes be their servant. Yanko is attracted to Amy Foster (the servant of the Smiths). Old Swaffer gives a piece of land to Yanko as an award for saving his niece. Consequently, Yanko and Amy are married. The birth of a son marks the beginning of the misfortunes of Yanko. Amy feels a set of threats when Yanko tries to share

his own language and heritage with their child. At the end of the story, Yanko becomes ill, and he asks his wife for a cup of water in his native language. As a result, she is overwhelmed by fear and anxiety. Then, she abandons her husband dying by a heart failure.

Anonymity is derived from the Greek word *anonymia*, which means namelessness. It is seen as a technique, or a way of realizing a certain other values, such as privacy and liberty. In terms of narration, in Conrad's short story *Amy Foster*, the frame narrator introduces another narrator who is Doctor Kennedy. He narrates the fortunes and misfortunes of the castaway. Thus, the dominant voice in the short story is that of Kennedy. He is a physician with "the talent of making people talk to him freely, and an inexhaustible patience in listening to their tales" (Conrad 12).

The story is centred on issues that are connected to voice and point of view. In the course of the story, the reader discovers the alienation of Yanko Goorall through Kennedy's voice, "it is indeed hard upon a man to find himself a lost stranger, helpless, incomprehensible, and of mysterious origin, in some obscure corner of the earth". (Conrad 24). On the thematic level, once the reader reads the title, *Amy Foster* is the protagonist. On the contrary, the whole story revolves around Yanko Goorall. It is a tragic tale of a castaway who dies in solitude and exile. The last part of the story reveals the core of the narrative. After the death of Yanko, Doctor Kennedy met *Amy Foster* and her child. Kennedy sees the eyes of The Other-the father. The following excerpt portrays the character of Yanko Goorall as the core of the narrative:

The little fellow was lying on his back, a little frightened at me, but very still, with his big black eyes, with his fluttered air of a bird in a snare. And looking at him I seemed to see again the other-the father, cast out mysteriously by the sea to perish in the supreme disaster of loneliness and despair. (Conrad 76)



In the course of the story, Amy Foster looks like a marginal figure. Furthermore, Doctor Kennedy share some arguments on Amy Foster through portraying her as “a vague shape which, after all may be nothing more curious or strange than a signpost” (Conrad 15). On the other side, Kennedy depicts a rural English community facing the threat of the other. This idea is discussed in the following chapters.

Anonymity is linked to authorship rights. According to the summary and the short story, Yanko Goorall is displaced as a protagonist. He is the core of the narrative. Moreover, some modernist novels are characterized by the use of a literary technique known as unreliable narrators. This technique alludes to the act of anonymity.

### **Conclusion:**

To sum up, the modernist era is revolutionary and different from the premodern one at all levels, socially, culturally, economically, and even politically. Fin de siècle consciousness, industrialization, and the new technologies are the symbols of entrance to modernity. The modernist texts are innovative through the usage of new literary devices such as fragmentation, epiphany, and non-linearity. The modernist discourse embraces the idea of the marginals due to the emergence of urbanized societies and the fragmented social character. Social integration is equivalent to social assimilation of an individual in the host society through the acceptance of the social codes. Alienation is the sense of estrangement, and it can be a source of intolerance towards the other, which results in negative behaviours. To understand social integration and alienation we must delve into the realms of society and the human nature. Anonymity is connected to authorships rights. In Conrad’s *Amy Foster*, Yanko Goorall is the core of the narrative rather than Amy Foster. In the next chapter, the researcher discusses the modernist short story genre and its aspects. Then, he portrays the identity axes in Yanko Goorall. In the end, the researcher deals with the cultural displacement of Yanko Goorall.

Chapter Two:  
Identity and Culture

## **Introduction:**

In the following chapter, the researcher gives an overview on the modernist short story and its aspects. This genre is a modern art under the pressures of modernity. Then, it is attempted to show the identity axis in Yanko Goorall. At last, the researcher tries to portray the cultural displacement of Yanko Goorall. Displacement, migration, and diaspora are key concepts in the postcolonial writings.

### **1. The Modernist Short Story and its Aspects:**

The roots of the short story genre can be traced back to the earliest days of civilization. It is argued that the first story is *the Epic of Gilgamesh*. The epic mode is the basis of short stories. The story has an oral folk tradition. The *Epic of Gilgamesh*, *Homer's Odyssey*, *Aesop's Fables*, these literary works are part of different civilizations and cultures: Sumerian, Greek, Roman. The act of storytelling is the basis of the stories. In E.M Forester's book, *Aspects of the Novel (1985)*, the scholar says that 'the fundamental aspect of the novel is its storytelling aspect' (E.M.Forester 25).

The short story is a prose fiction that is simply shorter than the usual narratives, the novel. The rise of modernism, fin de siècle consciousness, and the changing of the modern life in various fields: Social, economic, and cultural contexts, all the mentioned factors are a portrayal of a society under the circumstances of industrialization and technology. The short story is a literary form adaptable to modernity and the accelerated rhythm of life. The genre can be a representation of the fragmented social character in the modern era. There is little literary criticism on the short story genre because it is an underrated art within the academic sphere as well as readers. The novel receives more criticism than the mentioned genre. The short story genre is typical to modernism. The short story genre represents the core of literary modernism. It reflects the episodic nature of the twentieth century experience.

This literary genre is an emerging modern form. It is difficult to give an appropriate definition of the genre because literary genres have a mutable and evolving nature. The short story is part of a modern art under the pressures of the modern conditions. The American writer Edgar Allen Poe (1809-1849) has a famous dictum on defining the genre as a story, which can be read in one sitting. In terms of aesthetics, the author triggers his abilities to use the plot and character into a reduced frame of thousands of words. The short story deals with a single character, event, and emotion or series of emotions in a single situation. Furthermore, the modernist short story alludes to psychological portraits of the self as being ambiguous and paradoxical. This sense results from the influence of the psychoanalytical theories of Sigmund Freud. The portrayal of the self is ambiguous in the modernist writings. The short story genre goes in parallel with the concerns of readership and the revolutionary tools of journalism.

In the last two decades of 19<sup>th</sup> century, the readership were interested in new periodicals and literary magazines, which were part of the cultural context during that period. For example, *Amy Foster* was first published in the Illustrated London News, which was founded by Herbert Ingram (1811-1860). He was a British journalist and politician. The nature of the short story genre raised a set of debates among the writers. Charles Dickens and Elizabeth Gaskell criticized the genre for being a highly condensed novel, and it represented a dilemma for the expressive capacity of the author. On the contrary, Conrad insisted on having no clear distinction between his longer and shorter fictions. In *Adrian Hunter's book, The Cambridge Introduction to The Short Story in English, (2007)*, the critic reports the point of view of Henry James (1843-1916) on the issue:

For Henry James 'The short story, he told his English readers, was less a matter of condensing some preconfigured narrative unit to fit a lesser word count, as the mid-Victorian novelist had thought, than of learning to manage without the

orientational structures of plot and exposition on which the novel was based (Hunter 7).

Other literary critics, such as Mary Louise Pratt views the genre as an anathema to the art-for-art-'s sake values. The short story genre is the art of doing the complicated task with a strong brevity and lucidity.

In terms of readership, the anticipation of the ending is part of the act of reading. On one hand, the short story genre becomes inseparable from the modernist experimentation and an interesting subject aesthetically in the academic sphere. On the other hand, it attracts the publishing culture and the industry of periodicals and literary magazines. The plotless short story of 1890s is a form that answers the demands of time-pressed modern readership. In this sense, the dictum of Poe on the short story (Able to be read in one sitting) can be applicable.

The literary modernism embraces the idea of Elizabeth Bowen that the short story is the child of the century. The core characteristic of the modernist short story is centred on the central symbolic intention. In other words, the genre's ideology rests on the notions of symbolism, impressionism, and the suggestive capacity of the reader that is typical to literary modernism. The modernist short story is based on the Chekhovian tradition that alludes to the idea of slice-of-life or moments of being. The genre concentrates on a single character whereas the novel has the scope to develop characterization. The epiphany or blazing moment forms the structural core of the modernist fiction in general. There is a stress on the fleeting moment. The short story genre portrays the significant moment that conveys the mood of the fragmented modernist society. The modernist short story has a set of aspects, and it is essential to know its features in order to grasp a better understanding of the nature of this genre.

Shortness or brevity is among the main features of the genre. The core question in literary criticism is what is it that makes the short story short? In the course of any short story,

every detail is relevant. Readers are put *In media res* (in the middle of things). The author triggers his expressive capacities to reduce information on time, place, and characters. Readers are put into the situation without any previous ideas of the precedent events. Writing short form is a matter of condensing the size of the story in a tiny space different from the traditional narrative or the novel. There is a tendency toward narrative ellipsis in short stories. The narrative is complete, but it contains some missing parts. Shortness compels the occurrence of elision. It has three features: curtailment or reduction in exposition of events, ellipsis in actions, and enigmatic endings. The suggestive characteristics of the short story activates the intelligence capacity of the reader to develop suggestions or implications.

To conclude, the short story is a modern art under the pressures of modernity and the accelerated rhythm of the modern life. This genre is perceived as remains of oral folk talk tradition. It portrays the episodic and fragmented nature of the twentieth century experience. The fundamental aspect of the genre is its brevity, suggestiveness, and the act of storytelling. It develops suggestiveness in the minds of its readers. It is worth to mention that the modernist thought embraces any form of art. Thus, the short story genre is a medium for the exercise of the finer art. It has a microscopic function on the subjective experience that is part of literary modernism. It portrays the conditions of the individuals in a fragmented modernist society. It answers the demands of time-pressed modern readership. In the following title, the researcher will give a portrayal of the identity axis through the character of Yanko Goorall.

## **2. The Representation of Identity in Yanko Goorall:**

The term identity derives from the Latin words *identitas* (sameness) or *idem* meaning the same. The question of identity is the most controversial issue in postcolonial literature. It is a complex concept that is difficult to define. The issue of identity appears in different shapes and forms. There are multiple types of identity. Our identity is shaped by social contexts and

constraints. The concept is studied in a variety of disciplines and from diverse theoretical points of view.

In *Amy Foster*, Joseph Conrad narrates the conditions of Goorall's identity in an English rural community. The concept of identity becomes an issue when it is threatened in some way. In Conrad's *Amy Foster*, the antagonist is an alienated self. Yanko Goorall is the other in the eyes of his new surroundings. This short excerpt illustrates more on the idea: 'his foreignness had a peculiar and indelible stamp. At last, people used to see him. But they never used to him'. (Conrad 57). Identity is related to various elements such as language, nation, religion, culture, and belongings. In the course of the narrative, Yanko Goorall is in his way to America, and he finds himself in a strange and different land from his homeland. Yanko witnesses terrible experiences in his new hostile surroundings. These struggles influence him psychologically and socially. He is nostalgic towards the motherland. The ideas of difference, strangeness, memory, in-betweenness, and the nostalgia for his homeland appear in the following excerpt:

There was nothing here the same as in his country! The earth and the water were different; there were no images of the Redeemer by the roadside. The very grass was different, and the trees. All the trees but the three old Norway pines on the bit of lawn before Swaffer's house, and these reminded him of his country. He had been detected once, after dusk, with his forehead against the trunk of one of them, sobbing, and talking to himself. They had been like brothers to him at that time, he affirmed. Everything else was strange. (Conrad 52)

The process of identification defines Identity. It is an entity, which is equal to itself. In Conrad's story, it is mentioned earlier that Dr. Kennedy is the one who narrates the fortunes and misfortunes of the castaway. Dr. Kennedy introduces the belongings of his friend. Yanko Goorall faces hostility and rejection in his new surroundings. The way somebody identifies

himself/herself is through categorization by others. Then, the person imposes his identity by a set of social deeds in a given community. Yanko Goorall succeeds in imposing his personal identity through the values of labour that are part of the capitalistic ideology of the British society.

He did the work which was given him with an intelligence which surprised old Swaffer. By-and by it was discovered that he could help at the ploughing. Could milk the cows, feed the bullocks in the cattle-yard, and was of some use with the sheep. (Conrad 54)

Identities are the traits and characteristics, social relations, codes, and social group memberships that define who the one is. In Freud's words, the human psyche is divided into three parts: The Ego (the personality), The Id (the animal part), and The Superego (habits, traditions, and society). Yanko Goorall is attracted to Amy Foster (the servant of the Smiths). Thus, Yanko gives a proposal of marriage to Amy, but the whole community rejects the idea because of his difference and strangeness. He is alien to the rural community, to its customs, culture, and belongings.

It was only when he declared purpose to get married that I fully understand how, for a hundred futile and inappreciable reasons, how —Shall I say odious, he was to all the country side ...Smith, coming upon him near the farm, promised to break his head for him if he found him about again.(Conrad 62)

The Ego of Yanko Goorall is in conflictual tension with the Superego. Goorall is in continuous struggle with his new surroundings. Amy Foster is a female identity that transgresses the traditional notions of marriage in the Edwardian Britain. The birth of a son marks a shifting point in the life of the couple. Yanko tries to share his own language and heritage with his child, 'there was a man now (he told me boastfully) to whom he could sing and talk in the language



of his country, and show how to dance by-and-by.’ (Conrad 66). Thus, language is the pillar of interaction and the transfer of cultural material.

Yanko preserves the habits and behaviours of his homeland. These attitudes represent an offence to the host society. These behaviours are a threat to the British Etiquette and the inherited Victorian values. However, the castaway reaches some degrees of social integration through his marriage and getting a cottage and a piece of land from Old Swaffer, but he is still facing alienation and inhospitality by the local natives. The idea of resistance is part of the postcolonial literature. Yanko Goorall resists to the attempts of conversion to the Anglican Church that is led by the Rectory:

The rectory took much notice of him about that time, and I believe the young ladies attempted to prepare the ground for his conversion. They could not, however, break him of his habit of crossing himself, but he went so far to take off the string with a couple of brass medals the size of scapulary, which wore round his neck. He hung them on the wall by the side of his bed, and he was still heard every evening reciting the Lord’s Prayer. (Conrad 56)

To sum up, Conrad narrates the conditions of a diasporic identity under the pressures of rejection, alienation, displacement, inhospitality, and exile. The Conrad’s tale of *Amy Foster* refers to a harsh representation of exile. Yanko is feared by the host society. In addition, he is misunderstood by his new surroundings. He dies in isolation and exile. Yanko Goorall is ‘cast out mysteriously by sea to perish in the supreme disaster of loneliness and despair’ (Conrad: 76). The portrayal of identity is reflected through the individual experience of Yanko Goorall who is displaced in the English society. The self-identity is forged by a set of elements such as religion, culture, and language. The mentioned variants are the pillar through which identity is

constructed. In the following title, the researcher investigates on the cultural displacement of Yanko Goorall. Culture and displacement are key concepts in post-colonial literature.

### **3. The Cultural Displacement of Yanko Goorall:**

Culture is a complex and controversial concept. Culture is defined as a set of social behaviours and practices that the individual acquires through social learning. It is the ideas, customs of a particular people or society. Etymologically, the word culture is linked to words like cultivate and cultivation, agriculture and horticulture. The common meaning between the mentioned words is the sense of a medium for growth. Culture has two major senses: The humanistic sense, which is synonymous to what a person ought to acquire in order to reach a high intellectual stage. The second meaning is the anthropological sense, which is plural and relativistic. In other words, the concept is studied in different disciplines and from various theoretical point of views. For example, culture is studied in anthropology, philosophy, cultural anthropology.

Culture is the system of systems. It includes languages, ideas, beliefs, customs, taboos, codes, institutions, works of art, and so on. It is an umbrella for different fields and systems such as shared values, beliefs, and knowledge. In literary scope, the postcolonial literature evokes the subaltern speech and culture. It is a reaction to eurocentrism. The subaltern speech is a space where the subalterns transmit their cultures, and they negotiate their place in the world. The themes of diaspora, migration, displacement, and exile are the main features of post colonialism. In *The Empire Writes Back: Theory and Practice in postcolonial literatures* (2002), Ashcroft states that

The dialectic of place and displacement is always a feature of postcolonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two. Beyond their historical

and cultural differences, place, displacement, and a pervasive concern with the myths of identity and authenticity are a feature common to all postcolonial literatures. (Ashcroft 9)

Displacement is the act of dislocation through migration and diaspora. An expatriate is the one who lives in a foreign country without the acquisition of citizenship. There are some expatriates who possess citizenship, but they have a feeling of social and cultural exile. Place and displacement creates the sense of alienation:

He was different; innocent of heart, and full of good will, which nobody wanted, this castaway, that, like a man transplanted into another planet, was separated by an immense space from his past and by an immense ignorance from his future. (Conrad 58)

In this excerpt, Conrad refers to the themes of alienation, exile, displacement, and the split between the self and the homeland.

In *Amy Foster*, Yanko Goorall is displaced geographically. He is an emigrant from the Carpathians Mountains who decides to immigrate to America for economic reasons. He is washed ashore in the English lands by a storm. He is a new land who ignores its existence. The local community do not know that he is the only survivor of the shipwreck. Instead, they reject him at all levels especially socially and culturally. The migration process results in cultural contact, cultural transmission, and the cultural transformation, which leads to the creation of new cultures. In *Perspectives on Identity, Migration, and Displacement (2010)*, Steven Totosy reports the view of Ingrid Newman on migration. She says ‘In the process of Creolization (migration) language learning parallels the problematics of multiple identities because interactions and boundary crossing weave the patterns of identity’ (Totosy 02). In the story, Yanko Goorall acquires the English language. Thus, he becomes bilingual. The learning of the

language can be an effective tool to acquire the cultural values of the host country. The marriage of Yanko Goorall with Amy Foster and the birth of a son, all the mentioned factors are the turning point in the life of the couple. Yanko tries to share the language and cultural heritage of his country with his son. Consequently, Amy rejects the idea. She even halts Yanko from reciting the Lord's Prayer every evening. As a result, she deprives Yanko from getting in touch with their child:

His wife had snatched the child out of his arms one day as he sat on the doorstep crooning to it a song such as the mothers sing to babies in his mountains... He expected the boy to repeat the prayer aloud after him by-and-by, as he used to do after his old father when he was a child –in his own country (Conrad 68).

The sense of displacement is a prevalent theme in postcolonial literature. Joseph Conrad portrays the subjective experience of an emigrant under the pressures of displacement, exile, alienation, and cultural denigration. From the modernist point of view, the allusion to the subjective experience is frequent in modernist writings. For example, *Ulysses* (1922), *Mrs Dalloway* (1925), to mention few, these works refer to the individual experiences in a fragmented modernist society. Furthermore, the pillar of cultural identity is language. The researcher concludes that culture is the cornerstone in the portrayal of identity. Cultural contact and cultural transmission are essential elements in the transfer of the cultural material. Language is a fundamental tool in the construction of the cultural identity.

## **Conclusion**

The short story genre is a modern art under the pressures of modernity and the accelerated rhythm of the modern life. It portrays the episodic and fragmented nature of the

twentieth century experience. In terms of reception, it answers the demands of time-pressed readership. The fundamental aspects of the genre are brevity or shortness, suggestiveness, and the act of storytelling. The genre gives a portraiture to the subjective experience, which is defended by literary modernism. The short story genre goes in parallel with the dictum of Elizabeth Bowen, the short story being the child of the century.

Conrad narrates the conditions of an emigrant from Eastern Europe who is under the pressures of displacement, rejection, alienation, isolation, and exile. These themes are part of the postcolonial literatures. Conrad portrays the macabre experiences of Yanko Goorall. He is feared by the host society. The rural community of Kent misunderstands him. Yanko Goorall is the other. He has a different culture and belonging. However, he is alienated socially and culturally, he succeeds to resist the conversion to the Anglican Church. The idea of resistance is part of post colonialism. Identity is forged by various elements such as language, culture, religion, and the social environment. The sense of displacement is a prevalent theme in postcolonial writings. Displacement or dislocation is the result of migration and diaspora. Cultural contact and cultural transmission play a relevant role in the transfer of the cultural material. In the following chapter, the researcher tries to locate the representations of alienation in the story. Then, He tries to define empathy and othering in society. At last, he illustrates on the impact of exile on Yanko Goorall.

# Chapter Three:

## Empathy and Othering

## Introduction

The third chapter begins discussion by the portrayal of alienation in Yanko Goorall. Alienation is one of the literary themes, which is portrayed in the modernist texts. Then, the researcher defines empathy and othering in society. The last title deals with the impact of exile on Yanko Goorall.

### 1. The Portrayal of Alienation in Yanko Goorall:

The notion of alienation is a controversial idea. The word is derived from the Latin word *alienus*, which means 'of another place or person'. Alienation is the sense of estrangement or detachment from one's surrounding, oneself, and other people. These feelings can be expressed by the individual through a set of psychological disorders such as depression, anxiety, hopelessness, and melancholia. It occurs when there is a clash between one's own self-definition and the assigned identity of a given society. The individual is under the socio-cultural boundaries, which are shared by society.

Alienation is a process through which various forms of oppression and segregation take place. These forms are manifested through racism, sexism, and oppression. It is a condition of the mind, where the subject is alienated or estranged from something or somebody. The feelings of alienation can result in the withdrawal of the individual from the social activities and even social interactions. Thus, the state of isolation is inevitable. The processes of modernity, industrialization, and urbanization cultivate the senses of alienation. The feelings of alienation arise due to the experience of living in vast industrial cities. The notion is a prevalent theme in the modernist texts because modernism embraces the idea of the marginals. The modernist literature is a self-referential one because it refers to the self-experience. In other words, individualism has a great influence on literary modernism.

The Writers often convey a set of ideas and messages through their fictional characters. *Hamlet* (1602) by William Shakespeare (1564-1616), the tragedy is described as the supreme literary portrait of alienation. Joyce's *Dubliners* alludes to the theme of alienation through the notion of paralysis. In Woolf's *Mrs Dalloway*, madness is interpreted as a symbol and a result of alienation. Franz Kafka (1883-1924) expresses the motif in *The Metamorphosis* (1915). The notion evokes the senses of powerlessness and meaninglessness in the psyche of the subject. There are two types of alienation. Social-alienation, which is the exclusion of the individual from the mainstream and the social norms. The postmodern discourse shares this view. The self-alienation is characterised by a feeling of becoming stranger to oneself. The notion of alienation is difficult to explain because it expresses a widespread feeling, which is indefinable. It is a critique of the nature of any society, which produces it. It is highly complex subjective feeling.

In *Amy Foster*, Joseph Conrad alludes to a human condition that faces the phobia of alienation, isolation, and despair. Conrad tells the story through another narrator who is Dr Kennedy. He is a closer friend of Yanko Goorall. Yanko's voice is heard through the voice of Dr Kennedy. Yanko represents a human psyche, which is filled with conflict and anxiety. He is under the pressures of the institutions and the cultural values of the British society. Conrad portrays the rejection and hostility that Yanko receives from the rural community of Kent. Yanko's psyche is traumatised by a dreadful storm.

Yanko survives a terrible storm. He seeks for help, but the local citizens reject him. He is beaten, stoned by a band of boys. 'Three boys confessed afterwards to throwing stones at a funny tramp, knocking about all wet and muddy, and, it seemed, very drunk, in the narrow deep lane by the limekilns'. (Conrad 34). Yanko feels alienated from his new society. He is displaced from his homeland. He is in land that he



ignores its existence. He expects to find wild beasts or wild men. For Yanko, England is an undiscovered country. He is in a continuous struggle with his new surroundings.

The story is pervaded by an overpowering sense of loneliness, isolation, and despair. The mood of the story can convey a sense of alienation, 'an overwhelming loneliness seemed to fall from the leaden sky of that winter without sunshine. All faces were sad' (Conrad 51). The themes of solitude and isolation are the core of the Conradian fiction. For instance, Conrad's *Heart of Darkness* (1899) can be perceived as a portraiture of alienation through the motif of isolation. The author portrays this sense in his characters Marlow and Kurtz.

For the local citizens, Yanko Goorall is an outsider. He is the other because he is alien, strange, and unfamiliar for the villagers. The act of rejection cultivates intensive feelings of alienation and non-belonging to the rural community. Conrad alludes to fragments of Yanko's life in order to portray the fragmented social character. Literary modernism embraces this idea. In the linguistic level, the acquisition of the language is essential for the process of assimilation in the host society. Language is an important medium in social interactions. Yanko Goorall does not understand English. Yanko feels alienated through his ignorance of the language. 'He could talk to no one, and had no hope of ever understanding anybody. It was as if these had been the faces of people from the other world-dead people- he used to tell me years afterwards' (Conrad 52). In this part, Yanko is a wanderer seeking for understanding and compassion from his new society. Unfortunately, the local citizens faces the castaway with hostility and rejection because Yanko is alien to their community.

Later in the story, Mr Smith imprisons Yanko in a wood-lodge. The act of imprisonment symbolises isolation and banishment from society. Then, Old Swaffer takes him as a worker in his farm. In the course of the story, Yanko marries Amy Foster.

The birth of a son marks the beginning of tensions between the couple. In the end of the story, Yanko becomes sick. Then, he asks Amy to give him a cup of water in his native tongue. As a result, Amy is pervaded by a traumatic fear. She runs away with her child, and she abandons her husband dying by a heart failure. This hysteric behaviour can be interpreted as an act of alienation. His beloved wife alienates him. Amy's behaviour can be perceived as an act of infidelity and betrayal. The imprisonment evokes the sense of alienation.

To Sum up, alienation is the sense of estrangement. Its occurrence takes place when the individual's self-definition confronts the codes of society. Alienation manifests through different forms such as racism, sexism and so on. It is the consequence of the individual's withdrawal from society in general and social interactions in particular. The processes of modernity, industrialization, urbanization, and individualism cultivate the senses of alienation among individuals. Joseph Conrad refers to a human condition where individuals can encounter the fear of alienation, isolation, and despair. This idea is part of modernism.

Conrad tells the story of a migratory experience through Yanko's experience. Yanko's psyche is filled with anxiety and phobia towards his new environment. Conrad gives a portrayal of a castaway who faces an English rural community, which is filled with xenophobic behaviours. The researcher concludes that alienation is displaced as an archetype of the marginals because Yanko Goorall belongs to the minority groups. This group is part of the marginals because modernism embraces the idea of the marginals. In the next title the researcher deals with empathy and othering in society.

## 2. Empathy and Othering in Society:

Individualism is derived from the Latin term *individuus*, which means divisible. The British society is influenced by the capitalistic and individualistic thought due to the emergence of capitalism and individualism in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Individualism is an ideology where the individual is the core of it. The notion can be defined as the exercise of one's goals and desires through independence and self-reliance. The concept is defined in contrast to totalitarianism, socialism, and tribalism. The notion involves the right of the individual to freedom and self-realization. In other words, it is the fulfilment of one's potential. Individuality is the state of being an individual. It is an essential principle in individualism. In society, any individual is separate from other persons in terms of his or her own needs, goals, and desires. Individualism is the result of industrial capitalism.

Individualism coincides with the emergence of modernism. This movement focuses on the individual experience. The 'modern' man feels the struggle between his needs and the social participation. The modernist texts convey this idea through the fictional characters who witness different experiences. It is mentioned earlier that Yanko Goorall wants to migrate to America, but he ends up in the English lands. He migrates for economic prospects. The socio-economic reasons drives him to leave his homeland. He confronts a hostile English society, which is represented in a rural community. He suffers from social alienation and isolation

In the beginning, Amy Foster is the first person who shows empathetic attitudes towards Yanko. These attitudes are manifested when Amy gives him a loaf of bread when he is imprisoned. Amy is the only person who accepts the outsider because the castaway is haunted down and locked up by the local citizens. Yanko is treated as a lunatic. Amy herself is a marginal figure in the community due to her looks and

personality. The quality of marginality is typical to both characters. In the psychological level, the impulsive empathy of Amy saves Yanko.

Empathy can be defined as the experience of understanding the thoughts, feelings, and conditions of another person. Humans has a linguistic capacity to display and read mimic emotional signals through facial expressions and other forms of body language. It is an essential element of any relationship or social group. In cognitive psychology, empathy is divided into two types: Affective empathy and cognitive empathy. The affective empathy is the ability to react with the appropriate emotion in response to the mental state of the other person whereas the cognitive empathy is the capacity to understand the other without necessarily feeling it. The human behaviour is based on the mechanisms of stimulus and response. Thus, empathy is part of the human nature.

In *Amy Foster*, Mr Swaffer expresses empathy through the deliverance of Yanko from imprisonment. He is a wealthy man, and he has a higher social standing. Swaffer frees the castaway for economic reasons. He has a tendency toward the exotic. 'Perhaps it was only that outlandishness of the man that influenced Old Swaffer' (Conrad 49). Since then Yanko becomes a worker in the Swaffer's farmhouse. This act of deliverance is not an attitude of true kindness, but it is fuelled by curiosity towards strangeness. In the course of events, Yanko saves Swaffer's granddaughter from drowning. From this moment, Yanko earns a place among the Swaffers. Later, Swaffer offers a cottage and an allowance that enables him to marry Amy. This act of gratitude is not significant to an opened dialogue with the stranger. In fact, these actions allow Yanko to access the community, but his place in not totally secure. The community perceives Yanko as the other.

Edward Said also uses the term in *Orientalism* (1978). Amy Foster can be read through the mechanisms of othering. The notion of othering can be explained in relation to the self and the other. These notions are used in the postcolonial discourse. In this discourse, the self and the other can be described as a portrayal of struggle between the colonizer and the colonized, the east and the west.

*Amy Foster* is a story, which is connected to stereotypes and ethnocentrism. Yanko finds himself in a conservative English society, which is influenced by the Victorian principles. Kennedy's account portrays a variety of reactions to foreignness. He depicts a rural community that fear the threat of the other. Mr Swaffer shows the first response through his admiration to the outlandish. Amy displays the second through human kindness. The last one is demonstrated by the sense of hostility of the villagers. The frame narrator introduces Dr Kennedy as the one who narrates the story.

The story evokes ideas on stereotypes and gender differences. It is mentioned earlier that women and minority groups are part of the marginals. Amy Foster and Yanko Goorall are depicted as marginals in the community. Later in the story, Dr Kennedy makes a conclusion about the life of the couple. On one hand, Amy's empathy helps the castaway to survive. On the other hand, her withdrawal kills him. To the villagers, the racial features of Yanko, body language, and behaviour are the mark of foreignness. Furthermore, Yanko's voice makes him unacceptable. This citation illustrates further on the idea: 'They retreated, just the least bit scared by the flood of passionate speech which, turning on his pallet, he let out at them' (Conrad 48).

In the end of the story, Dr Kennedy shows empathy when he diagnosis Yanko. He wonders if the image of the castaway is gone from Amy's memory. Dr Kennedy is a closer friend to the castaway. Dr Kennedy himself is a scientist who has a chance to explore the continents of the globe. Conrad portrays Kennedy as a credible narrator due

to his scientific mind. Yanko's tragedy is forged in the memory of the doctor. Furthermore, Conrad depicts an English rural community, which is characterized by backwardness. There is an assumption that Conrad shares the same view, which James Joyce reveals in portraying a paralyzed Irish society in *Dubliners*.

In the psychological level, Yanko Goorall is haunted by a bad dream. 'Only the memory of the sea frightened him, with that vague terror that is left by a bad dream' (Conrad 59). Dreams are a set of images, ideas, emotions, and sensations that occur in the mind during sleep. Dreams are the result of mental processes in the stages of sleep. It is described as the manifestations of one's deepest desires and anxieties. Furthermore, Dr Kennedy reveals that Yanko is near to madness. This psychopathological syndrome manifests through mental disorders such as depression, anxiety, and trauma. Yanko Goorall is tormented and traumatized by the aggressive and racist behaviours towards him.

To sum up, the individual is the core of individualism as well as literary modernism. It is the doctrine of the British society. Individualism evokes the senses of self-reliance, self-realization, and freedom. It coincides with the appearance of modernism. The modernist discourse holds the idea of the individual experience. Writers often transmit a set of ideas and messages through their fictional characters. They depict a human condition through different angles. Amy Foster is a story, which represents a tragic migratory experience. This experience is filled with rejection, hostility and othering. Yanko is a threat to the host society because of his foreignness, racial features, and cultural identity. Amy Foster and Yanko Goorall share the same quality of marginality. Yanko dies in the same manner that the Shakespearean heroes die. Amy's empathy is a salvation act in the eyes of Yanko, but her withdrawal is an inevitable death. The tragedy of Yanko resides in the mind of Dr Kennedy. The

researcher concludes that Yanko Goorall is the other. In the next title, the researcher investigates on the impact of exile on Yanko Goorall.

### 3. The Impact of Exile on Yanko Goorall:

The word exile comes from the Latin term *exilium*, which means banishment, the place of exile. Joseph Conrad is considered as an exiled writer. He adopts the English Language as a lingua franca in his writings. Exile is the state of being away from one's home, nation, society, and surroundings. There are two forms of exile. The first type is based on force through political exile. The second one is a voluntary separation from the homeland. The theme of exile prompts the senses of alienation, isolation, and solitary reclusion. In his book, *Re-mapping Exile: Realities and Metaphors in Irish Literature and History (2006)*, Michael Boss reports the opinion of Edward Said on exile as being a split between the self and its true home. (Boss 15)

Exile is not a new theme. Its traces can be found in ancient civilizations and cultures such as the Greco-Roman civilization. It is expressed in the oldest literary masterpieces such as Homer's *Odysseus* and Sophocles' *Oedipus Rex*. In *Odysseus*, The Gods banish Odysseus where homecoming for the protagonist is out of question. *Oedipus Rex* is exiled by his own society. In eighteenth century literature, the isle in Defoe's *Robinson Crusoe* represents a kind of exile. In literary modernism, the Conradian fiction contains some poetics of exile. One of Conrad's works that refers to exile are *Almayer's Folly (1895)*, and *Lord Jim (1900)*. In Amy Foster, the reader is confronted with the nostalgic impressions. Conrad narrates the tragic fate of a Polish man who is washed ashore in English lands. Yanko Goorall witnesses the sense of nostalgia, 'all the trees but the three Old Norway pines on the bit of lawn before the Swaffer's house, and these reminded him of his country' (Conrad 52). In this passage, Yanko is in the quest for his motherland and its traces. This sense evokes the motifs of memory, space, and nationalism. The Conradian fiction is written in the era of nationalism. The experience of exile is a painful one, but it permits to the writer to see the world from different angles.

In the end of the story, Conrad describes loneliness and despair of the castaway as a supreme disaster. He prompts the sense of the tragic. The experience of exile is a terrible one. It is the split between the motherland and the individual. It is the division between the real home and the self. This idea is reflected in the tragedy of Yanko. Edward Said always refers to the tale of *Amy Foster* whenever he speaks about the theme of exile. The detachment of Yanko from the homeland is seen in the course of the story. He is a displaced person who is tormented psychologically, socially, and culturally. The influence of exile on Yanko is depicted through Amy's behaviour towards the castaway. Yanko's imprisonment by the local citizens is a type of exile. The mentioned attitudes echoes the act of banishment. Thus, Yanko is banished from the community through the negatives attitudes toward him. The rural community lacks imagination and compassion towards the castaway because they ignore that Yanko Goorall is shipwrecked by a terrible storm.

The exile can occur due to several reasons such as race, religion, or political opinion. It is linked to the alienated condition of modernity because of industrialization and urbanization. The condition of exile is characterized by fear, incomprehensibility, strangeness, and melancholy. In Conrad's *Amy Foster*, Yanko Goorall tries to adapt to the codes of the English society. Unfortunately, he is confronted with harsh rejection and inhospitality. Modernism coincides with the rise of nationalism among nations. It is the sense of belonging to a place, a people, and a heritage. In one hand, Yanko is distorted by the feeling of detachment from his native land. On the other hand, he is banished from the host society. Thus, the castaway is in a third space, which is called inbetweenness. This notion is connected to the postcolonial discourse.

Exile is the extremity of loss. It is an experienced solitude apart from the group. It is a human condition where the individual is dissociable from the others. The notion evokes the sense that the return to the homeland is lost. For instance, the exodus of Christian Puritans to



America. These ideas are applicable to Yanko's experience. He is detached from his roots, land, and past. *Amy Foster* is not one of Conrad's best-known stories. Conrad tells us about the incomprehensible attitudes of humans. 'There are other tragedies, less scandalous and of a subtler poignancy, arising from irreconcilable differences and from that fear of the Incomprehensible that hangs over all our heads-over all our heads....' (Conrad 14). These attitudes are represented through rejection, hostility, and the denial of the other. These behaviours are contradictory to the true essence of humanity. The Conradian fiction deals with a variety of themes such as alienation, isolation, exile, and intercultural differences.

The researcher concludes that exile has negative impact on the individual. It occurs on various levels, socially, culturally, psychologically, and even politically. This notion is not a new theme, but its traces are found in ancient civilisations and cultures. The motif witnesses an important rebirth in modern culture. In the story, Conrad tells us about the tragedy of an individual who dies in despair and solitude. Yanko Goorall dies as the Shakespearean heroes do. Exile is the result of fear, anxiety, alienation, isolation, and social conflicts. It is the split between the self and the native land. In Conrad's *Amy Foster*, Yanko achieves social integration in terms of labour values that are defended through individualism and capitalism because the setting of the story is in a capitalistic society, which is the British one. From the economical perspective, Yanko is integrated in the mentioned society, but socially and culturally, he is alienated.

**Conclusion:**

To conclude, the theme of alienation is the prevalent one in the story. Yanko is an alienated self socially and culturally. Yanko's psyche is filled with anxiety and fear. Alienation is the result of racism, oppression, and segregation. Conrad's account is a portrayal of the intercultural differences and the acceptance of the other. The author portrays a human condition confronting isolation and alienation. He tells the story of a diasporic individual who dies in isolation and exile. Exile is a terminal loss. Yanko's tragedy looks like the Shakespearean tragedies. Conrad criticizes the ethnocentric vision of the rural community towards the other because the mentioned vision is contradictory to the ethics of the human behaviour.

# General Conclusion

## General Conclusion:

To sum up, the twentieth century is a revolutionary one at all levels, socially, economically, culturally, and politically. In Literary field, modernism occurs due to the overlapping of a wide and various factors. Fin de siècle consciousness, industrialization, urbanization, the increasing literacy, and the aesthetic radical changes lead to the creation of a world different from the premodern era. Literary modernism evokes a set of endless images and representations of the modern societies. It is said that modernism encapsulates the idea of the marginals. This category is represented in children, women, and minority groups. Migrants are among the category of minority groups. The migratory experience evokes the themes of social integration and alienation.

Social integration is synonymous to social assimilation of the individual in the host society. This act can lead to the senses of hostility and rejection by the others. These attitudes evoke the sense of alienation. Alienation is seen as the sense of estrangement. The modernist writers employ this notion to criticize the processes of industrialization and technology. For instance, James Joyce uses it through the notion of paralysis in *Dubliners*. Virginia Woolf employs it through the portrayal of madness in *Mrs Dalloway*.

Writers use different styles and techniques to convey their ideologies and messages to their readerships. The modernist texts reveals the usage of innovative literary techniques such as stream of consciousness, the epiphany, and fragmentation. The short story genre arises as a new literary genre, which is typical to modernism. It is the result of multiple reasons such as the accelerating rhythm of life, the emergence of new category of readership, the rise of the media printing press, and visual arts. For example, the cinema. The act of storytelling is inherited in the short story genre through the oral folk tradition. There is an assumption that the genre is an underrated art especially in the academic sphere.

Modernism is a platform for other literary movements such as feminism and post colonialism. Those movements defend the questions of feminism as well as the subaltern issues. The prevalent themes in the mentioned discourses are culture, national identity, diaspora, and the colonial experiences. The notion of identity is not stable, and it takes different forms such as the self-identity, the cultural identity, the national identity, and the ethnic identity. Culture is the cornerstone in the representation of identity. Culture is the meeting points of different systems such language, religion, identity, customs, and territory. Migration, diaspora, and displacement result in socio-economic and cultural struggles. These conflicts result in the denial of the other.

Othering is a key concept in the modernist discourse. *Amy Foster* is read through the mechanisms of othering. The term is developed in the Hegelian philosophy through the theory of the self and the other. These terms are used in the postcolonial discourse as a reference to the binary oppositions, the east and the west, the colonizer and the colonized. It is a space of negotiation. Othering is linked to the empathy in terms of accepting the intercultural differences. Empathy is a human condition where the individual understands the thoughts, the feelings, and the condition of the others. It is inherited in the human behaviour.

In *Amy Foster*, Conrad evokes the theme of exile. Exile is a terminal loss. It is the split between the self and the motherland. The motif of exile appears through imprisonment and the negative behaviours of the English rural community towards Yanko Goorall. The community fears and misunderstands him. *Amy Foster* is a harsh representation of exile where the drama of hostility leads Yanko to die in exile. Race, religion, and political opinion can lead to the exilic condition.

In *Amy Foster*, Conrad expresses on issues of accepting the other and ethnocentrism. He portrays an English rural community, which is filled with the tendencies of racism and superiority due to the inherited Victorian principles that are represented in race and British

etiquette. Yanko Goorall is a diasporic individual who confronts rejection and hostility. He looks like Frankenstein's monster in the eyes of the local citizens. Dr. Kennedy calls him a creature. The English community have not enough imagination to deduce that the castaway is the only survivor of the shipwreck. Amy's empathy saves the castaway, but her removal leads him to perish in isolation and exile. As readers, once we read the whole story Yanko Goorall is the central character of the short story. It is said that the original title of the story is *A Castaway*.

To conclude, Conrad's *Amy Foster* represents endless images and representations of the modern social life. The author portrays highly complex views on the human community and the human nature. He criticizes the xenophobic attitudes, which are pushed by the egocentric nature of the self towards the other. These behaviours are contradictory to the ethics of humanity. Literary studies offers insightful thoughts in the human condition and nature. Literature is the intersection of a wide and various themes and disciplines. This modest study can be a platform for other researches and studies.

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