

Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature 9ET0/04		
Have you received advice on the title from the Assignment Advisory Service?		Y(N)
Centre name:		Centre number:
Candidate name:		Candidate number:
Assignment	Marks awarded	Comments
Essay title:	AOs 1, 2 and 3	
	AOs 4 and 5	
TOTAL		

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	
Assessor signed:	Date:

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work and any AI tools used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.

Candidate signed:	Date:
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Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	Tragedy			
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Les Blancs</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input checked="" type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>Othello</i>	<input type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
			<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	Comedy			
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Pitman Painters</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Sweat</i>	<input type="checkbox"/>
Component 2			<i>Waiting for Godot</i>	<input type="checkbox"/>
	Childhood		Colonisation and its Aftermath	
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>Home Fire</i>	<input type="checkbox"/>
Component 2	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
			<i>A Passage to India</i>	<input type="checkbox"/>
	The Supernatural		Women and Society	
	<i>Dracula</i>	<input checked="" type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
Component 2	<i>Beloved</i>	<input checked="" type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
Component 2	<i>The Cutting Season</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>		

Component 3	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input checked="" type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

Non-examination assessment	Please list the non-examination assessment texts below	
	Text 1	Text 2
	The Poisonwood Bible	The Heart of Darkness

With reference to the cultural and critical contexts, how do 'The Poisonwood Bible' and 'Heart of Darkness' present the way in which the Congo imprints on Western colonisers?

Kingsolver's 'Poisonwood Bible' is a modern-day parallel to 'Heart of Darkness'. She once stated that the creation of "empathy is a political act. It's the antithesis of bigotry and meanness of spirit."¹. Despite this, Conrad's account cultivates empathy in the form of pity for the 'uncivilised' nature of the Congolese. The novella's racist presentation of the Congo reaps consistent modern-day criticism - Conrad builds a landscape riddled with sin under the Belgian Empire, stemming from his idolisation of the British and, through Kurtz, he articulates the idea that British colonial ideas should not be tainted by the Belgians. In contrast, Kingsolver subverts the notion of the 'Dark Continent'. The enlightenment of the Price girls encourages readers to empathise with the Congo, and other nations, that have suffered under the oppressive hands of Western colonisation. Whilst the novel solely offers a narrative from white missionaries, the Price girls' growing understanding of the immorality within American history and reduction of Nathan to a caricature of colonialism, clearly outlines where her empathy lies.

Both Kingsolver and Conrad inhabited the Congo during intense periods of conflict; despite this, they create extremely contrasting descriptions of it. As Achebe stated, Conrad's description of the physicality of the Congo is the "antithesis of Europe and therefore of civilisation"². The novella opens with a detailed account of the steamer sitting on the Thames in a "serenity of still and exquisite brilliance"³. There is a clear motif of light and its absence; the Thames had "shone pacifically"⁴. Conrad repeatedly highlights the luminosity of the setting in the opening and the notion is created that civility, beauty and light are all default adjectives to describe England or more generally, the West. He uses similar imagery to depict the Congo: a "blue sea whose glitter was blurred by the creeping mist.". The verbs used possess sinister connotations, with,

¹ Judy Kohl, 2018, *Kingsolver, Barbara Contemporary Novelists*, Encyclopedia.com
<https://www.encyclopedia.com/people/literature-and-arts/american-literature-biographies/barbara-kingsolver>

² Caryl Phillips, 2003 *Out of Africa* The Guardian
<https://www.theguardian.com/books/2003/feb/22/classics.chinuaachebe>

³ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.41

⁴ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.41

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'blurred' and 'creeping' suggesting a sense of indistinctness and obscurity, implying the unknown and thus dangerous nature of the Congo. He furthers the eerie tone by commenting that the "stillness of life did not in the least resemble peace"⁵. Conrad perhaps makes it impossible for the Congo to have any redeemable qualities; its light is blurred and even its peace has flaws. The ideas of light and civility assigned to the Thames are completely revoked when describing the Congo. Conrad idolised British culture leading him to 'westernise' his identity. Najder comments that living away from one's home country makes them, "less sure of themselves ... less certain of their ... position and ... value"⁶. Conrad's idyllic description of England compared to his description of the Congo may reflect his insecurities surrounding his immigrant identity. By 'proving' the Congo to be inferior he also 'proved' the inferiority of the Belgians and, in contrast, he praised British imperialism. Conrad consistently refers to the Congo with the titular phrase, "the heart of darkness". Darkness as a motif is perhaps used to represent an absence of civilisation within the Congo and thus, the failings of the Belgians. Using darkness as a metaphor for sin, the Congo becomes the centre of all evil. The mere opening of the novella, through the juxtaposing imagery, depicts the Congo as the "antithesis" of Europe and in this way, it could be argued that Conrad creates empathy for the Congolese, not for the fact that they are colonised, but perhaps the fact that they are colonised by the wrong nation: Belgium.

→ Linked connection from outset A01/A024

Kingsolver too uses her experiences in the Congo to inform her narrative; however, she condemns all forms of imperial rule. Orleanna describes the "Poor Congo" as a "barefoot bride of men who took her jewels and promised the Kingdom."⁷. She personifies the Congo to create empathy, depicting it as a woman severely objectified, exploited and betrothed to multiple bachelors - highly reflective of the Congo's experience post-independence. Arguably, Orleanna's abusive marriage parallels a coloniser-colonised relationship and, as a result, the empathy created for Orleanna is an extension of the empathy cultivated for the Congo. Moreover the double entendre 'poor' holds a mirror up to the sole perspectives of Africa in the

⁵ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.61

⁶ Najder, Zdzisław 2007 *Joseph Conrad: A Life*. New York Camden House

⁷ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.229

1960s - pitied or impoverished. Furthermore, Adah highlights that "No other continent has endured such an unspeakably bizarre combination of foreign thievery and foreign goodwill."⁸ The juxtaposition of foreign "thievery" and foreign "goodwill" effectively highlights the dark underbelly of Western intervention based on the emerging pattern that colonisers would destroy nations in the 1800s and later return with a mission to salvage them with Western Anglo-Saxon Protestant ideologies that aimed to remove adverse culture. Moreover, Kingsolver highlights the issues of undesired colonial interference post-independence by weaving the history of Congolese independence into the novel: Lumumba's presidency and assassination (which was speculated to have CIA involvement), and his replacement with Western puppet Mobutu (an anti-Soviet who was useful in spreading a "better dead than red" mentality throughout Africa). Orleanna's narrative is unique in the fact that it serves as a reflection on her time in the Congo; all other perspectives are written in the present tense. Similarly, 'Heart of Darkness' is also a reflection upon Marlow's time in the Congo and, perhaps, both voices could express the voice of withdrawn colonisers. However, their aims are extremely different, and Kingsolver philosophically questions what would've happened if "the world of white men had never touched the Congo at all."⁹ This thinking is very similar to beliefs that emerged in the late 1990s when Western cultures began to empathise with (and encourage humanitarian aid to) previously colonised nations. Through this Kingsolver highlights the harshly juxtaposing nature of the West's current actions to those of their past.

Conversely, Conrad lacks access to this perspective and can only offer a colonial lens to observe the Congo. Despite his wishes to articulate his disgust for colonialism, the image he paints of the Congo only achieves the opposite. His depiction of an Africa riddled with sin presents it as a place needing empathetic British intervention. Whilst this viewpoint was considered radically liberal at the time, as modern readers, Conrad's attempts at empathy only emphasise ideas of British jingoism. Thus, Conrad perpetuates the notion of White supremacy through the falsified creation of empathy for 'the impoverished Africa'. 'The Poisonwood Bible' comes a century and

⁸ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.437

⁹ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.369

offers a post-colonial lens, being published in 1998 but set in the 1960s allows audiences to understand the irony behind Kingsolver's words and reflect on the past decades. Between these periods, large advances in equality were made: the Civil Rights Movement had a major role in changing Western perspectives on the 'Dark Continent'. Adah and Orleanna's expression of guilt for Western actions highlights Kingsolver's drive to increase social awareness of the West's actions and humanise the voice that Conrad silenced.

→ sense of writer's intention

A03 -
appreciation
of how
context

As Achebe stated, Conrad silences the "human factor"¹⁰ within Africa and reduces it to, "the role of props". One of the novella's first depictions of the continent is Marlow's interaction with a map where he announces that red (marking British-owned land) is "good to see at any time, because one knows that some real work is done in there"¹¹. Effectively, Africa's first introduction within the novel perpetuates the notion that its only value at the time was to be competitively controlled by various European nations to express their wealth and 'success'. Conrad arguably articulates the complex hierarchical system of the 19th Century whereby Africa found itself at the bottom, other European nations scattered within the middle and Britain distinctly placed on top. Conrad depicts the demoralising effects of the Congo from the beginning of the novella. Upon Marlow's arrival, he is told that a Swede had hung himself perhaps because the sun was too much for him "or the country even"¹². Marlow even seems fascinated by the accountant who kept "up his appearance" despite "the great demoralisation of the land"¹³. Once again, the idea that Africa is only discussed when concerning European well-being is reinforced. The novella also follows a first-person frame narrative from Marlow's singular perspective in which "the very humanity of black people is called into question."¹⁴ Throughout an entire novella set in Africa, there are only two instances of African dialogue: the announcement of Kurtz's death ("Mistah Kurtz — he dead."¹⁵) and the demand to be given a

A03

¹⁰ Chinua Achebe, 1977 *An Image of Africa: Racism in Conrad's Heart of Darkness* The Massachusetts Review, vol. 57 no. 1 p. 14-27.

¹¹ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.38

¹² Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.42

¹³ Ibid pg.45

¹⁴ Hugh Curtler 1997 *ACHEBE ON CONRAD: RACISM AND GREATNESS IN "HEART OF DARKNESS"* *Conradiana*, Volume 29 Number 1 pg30-40. <http://www.jstor.org/stable/24634988>

¹⁵ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.68

person to eat ("catch 'im. Give 'im to us' [...] 'Eat 'im!'"¹⁶). The first instance is merely a device to drive the story forward and the latter is simply a perpetuation of stereotypes. In both cases, Conrad fails to humanise the continent in any way and further presents the Congolese as primitive through their distinctly broken syntax. This allows empathy to be created, not for the Congolese, but for the West due to their 'moral duty' to civilise Africa.

In contrast, Kingsolver's 'The Poisonwood Bible' does not sympathise with colonisers in the same way and Ognibene comments that, "It is not the Congolese who are ignorant and savage or say the wrong words but the colonisers"¹⁷. The novel comes from the narrative of the five Price girls: Orleanna, Rachel, Leah, Adah and Ruth May and, "unlike Conrad's Marlow, these women have no audience or opportunity to tell their own stories"¹⁸. The daughters' narration, despite their varying ages, is a reliable, self-damning, account of their thoughts and experiences within the Congo and with the Congolese people. The girls become the 'odd ones out' in Kilanga and experience prejudice for the first time. Leah also recounts feeling different even amongst other white people - The Underdowns. Mrs. Underdown begins to imitate their 'charming' Southern accent causing Leah to feel "embarrassed" as she'd, "never before considered [herself] to have any accent"¹⁹. Kingsolver ironically explores the Price girls experiencing the role of the colonised; being mocked for innate attributes they did not know to be different. They not only experience this feeling of alienation from the other white settlers but also the Congolese themselves, who give each of the girls new names: Rachel's being Mvula, 'a pale white termite'. Rachel's name is especially important as it again expresses a subversion of typical colonial literature as now it is the West who is being mocked as they state that her "strange color would cheer up his other wives.". Rachel is mocked for her pale complexion which holds up a mirror to colonial attitudes; at the peak of Imperial rule darker slaves were

¹⁶ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.98

¹⁷ Elaine Ognibene, 2003 *The Missionary Position: Barbara Kingsolver's 'The Poisonwood Bible.'* College Literature, Vol. 30, no. 3 pg19-36. <http://www.jstor.org/stable/25112736>

¹⁸ Anne Marie Austenfeld 2006 *The Revelatory Narrative Circle in Barbara Kingsolver's 'The Poisonwood Bible.'* Journal of Narrative Theory, vol. 36, no. 2 pg 293-305. <http://www.jstor.org/stable/30224649>

¹⁹ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.21

treated significantly worse than those who were light-skinned or mixed. Kingsolver extends these colourist views to Rachel's significant paleness and subverts these notions by making her a key target to be mocked for her paleness. Moreover, the Price girls' individual narratives and plurality of views arguably act as a symbol of the different consequences of colonialism. The phrase "Ugga bugga lugga"²⁰ (used by Ruth to mock the Congolese) parallels a cartoon of Khrushchev with "a cannibal native."²¹ "singing, "Bingo Bango Bongo, I don't want to leave the Congo!". Ruth's commentary is entirely ironic as the modern-day reader is confronted with the shocking image of a five-year-old perpetuating "white supremacist attitudes"²² - Kingsolver's attempt to highlight the "anti-imperialist ideology that undergirds the narrative."²³ The cartoon ironically also references the 1947 song, "Civilization (Bongo, Bongo, Bongo)"²⁴ - a satirical song sung from the viewpoint of African 'savages' who mock the European 'educated savages' (Nathan in this case) attempting to 'fix' the Congo. Moreover, it could be said that Kingsolver positions Adah as a voice for immigrants who have lost elements of their primary culture. Throughout the novel Adah sees herself as defined by her hemiplegia; her obsession with palindromes mirrors her innate need to feel perfect. Opting for her name to be "Ada"²⁵ rather than Adah, she even quotes 'Dr Jekyll and Mr Hyde' as she relates to the duality of her own identity. Paralleling Najder's criticism of Conrad, Adah leaves behind her 'old self' in the Congo, the one that was affected by hemiplegia and thus, her cured self in America is arguably a new identity, separate from her prior self which is abandoned as a result of immigration, however authentic it was.

Kingsolver thus presents the missionaries as distinct aliens in Kilanga. Her use of flawed narrators perhaps aimed to criticise the role of the 'omnipotent saviour' colonisers would play

²⁰ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.24

²¹ Elaine Ognibene, 2003 *The Missionary Position: Barbara Kingsolver's 'The Poisonwood Bible.'* College Literature, Vol. 30, no. 3 pg19-36. <http://www.jstor.org/stable/25112736>

²² Elaine Ognibene, 2003 *The Missionary Position: Barbara Kingsolver's 'The Poisonwood Bible.'* College Literature, Vol. 30, no. 3 pg19-36. <http://www.jstor.org/stable/25112736>

²³ Elaine Ognibene, 2003 *The Missionary Position: Barbara Kingsolver's 'The Poisonwood Bible.'* College Literature, Vol. 30, no. 3 pg19-36. <http://www.jstor.org/stable/25112736>

²⁴ Danny Kaye and the Andrews Sisters 1947 *Civilization (Bongo, Bongo, Bongo)*

²⁵ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.67

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and explore the innate lapse in understanding between cultures, especially without proper education. In essence, for Kingsolver, Africa allowed the girls to realise their otherness and in turn, begin to empathise with the Congo, but for Conrad, Marlow's narrative serves as Conrad's analysis of his experience within the Congo. Marlow is a self-conscious narrator, whereas the girls unwittingly reveal details about themselves and through this, we, as readers, understand the power of Marlow's narrative. Whilst the Price girls offer truthfulness, Marlow offers an impactful narrative that is reflective of norms at the time - his perspective is framed under the guise of what Conrad considered true in 1899.

This concept is only furthered by the character of Kurtz, a commander of a trading post, who embraced the way of life in the Congo and received the status of a demigod among the African natives. Kurtz, from the beginning, is portrayed as highly immoral he "lacked restraint in the gratification of his various lusts"²⁶ and "The wilderness had patted him on the head [...] and sealed his soul [to some] devilish initiation."²⁷ Conrad highlights how Kurtz, a Belgian missionary, has fallen victim to the savagery within Africa due to his inability to empathise with the natives. It could be said that Kurtz did not fulfil the Western 'role' of civilising the Congo as he instead unethically set himself up as a God. Kurtz's initial lack of pity and concern for the Congolese arguably spurred his loss of humanity; he became "hollow at the core..." and "his soul was mad [...] it had gone mad."²⁸ The swift change in pronouns from 'his' to 'it' removes his connection to the reader and emphasises his maddened state, a particularly terrifying prospect to contemporary readers who had a limited understanding of mental health. Kurtz eventually dies of a tropical disease and Conrad perhaps implies that Kurtz's suffering is a direct result of his imposition of Belgian Imperial rule. Achebe adds that Kurtz's death being announced by a Congolese man furthers Conrad's, "horror story of that wayward child of civilization who wilfully had given his soul to the powers of darkness"²⁹ - in death Kurtz loses all

²⁶ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.86

²⁷ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.44

²⁸ Joseph Conrad, 1995 *Heart of Darkness*, Hertfordshire, Wordsworth Classics pg.52

²⁹ Chinua Achebe, 1977 *An Image of Africa: Racism in Conrad's Heart of Darkness* The Massachusetts Review, vol. 57 no. 1 p. 14-27.

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status and voice, being supplanted by an African character which would garner mass fear from contemporary readers.

Agreed (Rmg) ←

Similarly, Kingsolver's presentation of Nathan also depicts how the exploitation of a nation is ultimately destructive to one's self. Nathan attempts to carry out the will of God by baptising the people in an attempt to ultimately bring them civility. However, he is unsuccessful in his mission due to his inability to conform to the Congolese way of life. One of the largest barriers he faces is language - he doesn't understand the importance of tonal variation within the Congolese language. "Batiza [...] means 'baptism'. Otherwise, it means 'to terrify'"³⁰. Nathan's attempts to convert the native people to Christianity are ultimately foiled due to his inability to effectively communicate with them. Like Kurtz, Nathan perceives himself as having a God-like role within the Congo and Adah ironically names him "Our Father" throughout the novel ridiculing his attempt to become a mock deity. Ironically, Kingsolver adds that in the Congolese language, "there is no special difference between living people, dead people, children not yet born, and gods - these are all muntu."³¹ Colonisers attempted to act as tyrannical Gods over the nations they invaded in order to impose their own culture and religion and arguably Kingsolver is criticising imperialist hierarchical structures between peoples that developed as a result. Kingsolver presents Nathan as having no empathy or concern for the Congolese people and this lack of humanity leads him to become a caricature of colonisation - "the white witch doctor named Tata Prize"³². By the end of the novel, he is reduced to a folk story by the Congolese, gaining a reputation for "turning himself into a crocodile and attacking children"³³ and is eventually burned without trial. Like Kurtz, Nathan's voice is supplanted by African characters however, unlike Conrad, Kingsolver portrays this as a cathartic moment within the novel for the oppressed: Nathan, a symbol for wider colonisers, finally loses. Throughout the novel, it is evident that Nathan's time in the Asia Pacific and the US loss at the Bataan Death March served as a turning point in his life and arguably Kingsolver presents him as unable, as an

³⁰ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.243

³¹ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.238

³² Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.551

³³ Barbara Kingsolver, 1999 *The Poisonwood Bible*, London Faber and Faber pg.551

[REDACTED]

American, to 'lose' in another foreign state: the Congo. Here, she could be critiquing America's failure to take accountability or provide reparations to states impacted by neo-colonialism. [REDACTED]

With his folk story and his lack of narrative voice, Kingsolver emphasises her desire to take the voice away from the oppressor and instead give voice to the effects of the Congo itself. [REDACTED]

To conclude, Conrad uses 'Heart of Darkness' to outline that without moral constraint there is little difference between the 'civilised' and the 'savage'. Conrad entirely ignores how the Belgian rubber trade devastated the Congolese people and instead pities the general country as a place in desperate need of the 'correct' type of Western intervention: British. He punishes Kurtz for failing to fulfil his moral 'duty' to civilise the Congo and his attempts at empathy merely encourage assimilation instead of slavery. In contrast, 'The Poisonwood Bible' uses the enlightenment of the Price girls to encourage readers to reflect on the actions of colonial powers. Nathan's eventual ostracisation confirms to readers what Conrad did not; attempting to westernise various cultures is inevitably immoral. In doing so Kingsolver powerfully reiterates that the practices of colonial powers are dysfunctional and have no place in the 'modern' age. Despite this, ultimately both authors outline the impact of the Congo upon Western characters and, how this experience is not indicative of all of Africa but rather the consequence of wrongful Western intervention. [REDACTED]

2992 words

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100