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Print ISSN: [3006-2497](#) Online ISSN: [3006-2500](#)Platform & Workflow by: [Open Journal Systems](#)<https://doi.org/10.5281/zenodo.16883531>**Explore The Impact of Colonialism on English Literature Joseph Conrad's *Heart of Darkness*****Muhammad Jawad**

Visiting Lecturer (M. Phil) University of Agriculture sub Campus Toba Tek Singh

muhammadjawadsaif@gmail.com**Yasir Iqbal**

Visiting lecture English University of Agriculture Faisalabad Sub-campus Toba Tek Singh

yasir29334@gmail.com**Rimsha Qayyum**

BS English Literature & Linguistics UAF sub campus Toba Tek Singh

manomind1122@gmail.com**ABSTRACT**

*This paper aims to analyze Oriental and others' compositions as shown in Western Colonial Discourse by Conrad's *Darkness Center* (1899). The main purpose of this paper is to reveal biased, and miss proposed images of Africans in Western texts. The concept of "different" is used and is discussed in a special reference to Conrad's *Darkness Center* (1899). It reflects that Europeans are as good as "Occident," while they represent Africans the same as inferior Orientals. "Other" is a Western structure, a concept related to civilization to the East.*

Keywords: Conrad, *Heart of Darkness*, Occident, Orient, Othering, Postcolonial.

Introduction

Post-colonialism studies how cultures are viewed and how individuals see and are viewed. It describes the oppression of subaltern peoples under colonial rule and how literature depicts them. In the Third World, Europeans dominated and dominated the economies and cultures. Post-colonialism, the study of cultural and political changes, is divided into three stages: the intellectual, cultural, social, and psychological inferiority of Westerners to colonial people. ii. The ambition for power about politics, culture, and ethnicity.

Colonial Africans are treated with dignity by Europeans. Europeans regard both "Others" and colonial peoples as inferior. Because the colonizers think their own culture is superior, they depict the conquered people as barbarians. The colonists have divided the globe in two segments. They have created divisions between themselves and the colonized people. One of Conrad's most well-known and important works that tackles the specific issue of "othering" is *Heart of Darkness*.

Background of Study

English literature was greatly impacted by colonialism, especially in the late 19th and early 20th centuries when the British Empire was at its most powerful on a worldwide scale. The complexity of imperial expansion is often reflected in the literature of this era, which either defends the colonial goal or critically examines its effects on colonizers and colonized. One important work in this regard is *Heart of Darkness* by Joseph Conrad, which examines the most sinister facets of European empire.

The *Heart of Darkness* exposes the degrading effects of colonial authority in Africa from a post-colonial standpoint. Instead of portraying colonization as a noble endeavor, the book reveals

the moral decay, exploitation, and greed that are at the heart of imperial endeavors. Conrad uses Marlow's trip to the Congo to show how racial dominance and unbridled power may lead to moral and psychological decay. The book's portrayal of Africans has drawn criticism from post-colonial scholars like Chinua Achebe, who contend that although it denounces European imperialism, it ignores the significance of African voices and perspectives. In his well-known description of Conrad as a "thorough going racist," Achebe highlighted how the novel fails to give African characters agency or complete humanity.

Understanding how colonialism affected the themes, narrative structure, symbolism, and subject matter of English literature requires reading *Heart of Darkness*. Because of its vagueness, fractured narrative, and internal conflict all of which reflect the ambiguities and inconsistencies of the colonial encounter the novella is significant in post-colonial studies. In *Heart of Darkness*, Kurtz, the head of the inner station, reveals the brutality and savagery of Darkness. It is to note that Kurtz has extraordinary artistic and musical talent despite his awful demeanor. Marlow understood that Kurtz was a unique person. Marlow condemns Kurtz's impotence in relation to the Black people as he himself condemns European cruelty, the result of the European invasion. Being a European, Kurtz feels he has the right to rule over all the natives. Kurtz represents the morality, the ultimate instrumentality of European colonists.

Statement of Problem

English literature is still marked by the long-lasting impacts of colonialism, although its complex ramifications are still not fully understood. Joseph Conrad depicts the ethical and psychological quandaries resulting from imperial conquest in his novel *Heart of Darkness*. But the novella's nuanced position frequently makes it difficult to distinguish between criticism and collaboration in colonial rhetoric. Critical problems concerning how literature may both reveal and reinforce colonial mentality are brought up by this paradox. Conrad's narrative voice and Eurocentric viewpoints continue to be neglected in many studies. Such limitations impede a more comprehensive comprehension of the ways in which English literature addresses issues of race, identity, and power.

Research Questions

The aim of this research is conducted to search out the answers of given below following questions.

In what way does the colonial performance of the colonizer affect the daily lived reality of the African people, and what are the cultural, social, political, and geographical implications of this violence?

How do the native people react to this colonial experience and how has Conrad's work built an appropriate framework for colonizers?

Objectives of the Study

It introduces new perspectives on history and culture, benefiting postcolonial studies and creative projects. It is contributing significantly to existing knowledge and extending beyond current cultural boundaries.

To analyze how the chosen novel explores that white man has made Africa its colony and how the native people feel about colonialism.

To explore how the work of selected white African writers built an appropriate for the rise of resolution.

Literature Review

The novella "*Heart of Darkness*" by Joseph Conrad (1899) is a seminal work that explores the ethical and psychological intricacies of European colonization in Africa. With an emphasis on Conrad's portrayal of colonialism and its enduring impact on postcolonial literary discourse, this

literature review examines how Conrad's writing has been seen through a variety of critical prisms across time. Critical reactions to "Heart of Darkness" have changed over time, reflecting larger changes in perceptions of colonialism's influence on English literature.

Abdi, M.(2013), have presented the opposing images of African culture presented in "Heart of Darkness" and "Things Fall Apart" Using post-colonial discursive frameworks, this section aims to analyze the critics' viewpoints on the topic as well as the ideas of ambivalence and hybridity. Conrad was a racist who depicted the Western imagination of their superiority and inferiority of Africans. He would often mix ignorance with racism when he described the natives by saying that, "They howled and leaped and spun and made horrid faces, but what thrilled you was just the thought of their humanity – like yours – the thought of your remote kinship with this wild and passionate uproar ugly" (Conrad, 1902, p.42)

Examine various works by respectable critics and look for particular starting points and executional mistakes. The following literary analyses focus on the academic works that portray the characters as representative of our colonial world. Murfin (1998) describes when Europeans find or get freedom from European restraints, their morality destroys and deteriorates to make trade gains of the subject races. Joseph Conrad's complex, multi-layered novel Heart of Darkness explores imperialism, colonialism, and the darker side of human nature. This late nineteenth-century novel centers on the tale of Marlow, a sailor sent to the Congo to capture Kurtz, a renegade ivory trader.

Mushtaq, H. (2010) conducted research on Conrad's "Heart of Darkness" and on Coetzee's "Waiting for the Barbarians". The stories of both the novels are inter-related. In this study he has focused on three significant postcolonial concepts, Othering, Stereotyping and hybridity. One of Heart of Darkness's main themes is colonialism, and the book provides a biting indictment of European imperialism and how it exploits and dehumanizes the African people. Conrad presents the indigenous Africans as enigmatic, archaic, and quite inhuman throughout the whole book. They are sometimes called "savages," and they are shown as little more than beasts of burden that the European colonists would employ. The European invaders, on the other hand, are shown as conceited, exploitative, and morally depraved.

Sidi-Said, F (2012) conducted research on the representation of the "Other" in the works of Conrad and Melville. He describes the psychoanalytic and postcolonial concept of "Otherness" The novella "Heart of Darkness" by Joseph Conrad (1899) is a seminal work that explores the ethical and psychological intricacies of European colonization in Africa. With an emphasis on Conrad's portrayal of colonialism and its enduring impact on postcolonial literary discourse, this literature review examines how Conrad's writing has been seen through a variety of critical prisms across time. Critical reactions to "Heart of Darkness" have changed over time, reflecting larger changes in perceptions of colonialism's influence on English literature

Postcolonial theory analyzes literary texts from the perspective of culture of colonized countries (Said, 1978). I am using post-colonial discursive frameworks; this section aims to analyze the critics' viewpoints on the topic as well as the ideas of ambivalence and hybridity. Examine various works by respectable critics and look for particular starting points and executional mistakes. The following literary analyses focus on the academic works that portray the characters as representative of our colonial world. Joseph Conrad's complex, multi-layered novel Heart of Darkness explores imperialism, colonialism, and the darker side of human nature. This late nineteenth-century novel center on the tale of Marlow, a sailor sent to the Congo to capture Kurtz, a renegade ivory trader.

Moore–Gilbert,(1997) says that Said's Orientalism is the pioneer of postcolonial theory, Bhabha describes that postcolonial work started with Orientalism and Spivak describes it as the basis of

postcolonial theory One of *Heart of Darkness's* main themes is colonialism, and the book provides a biting indictment of European imperialism and how it exploits and dehumanizes the African people. Conrad presents the indigenous Africans as enigmatic, archaic, and quite inhuman throughout the whole book. Tyson, (2006) says that Africans are considered savages and exotic others. They are sometimes called "savages," and they are shown as little more than beasts of burden that the European colonists would employ. The European invaders, on the other hand, are shown as conceited, exploitative, and morally depraved.

Fanon, (2001), says that Africa is represented as the place of savages, barbarians and uncivilized people The concept of "the darkness," which represents the moral that results from colonialism, is one of the novel's central themes. The protagonist of the book, Kurtz, is presented as a bright but ultimately evil and barbaric individual who has lost touch with his humanity due to his obsession with the blackness of the African jungle. Sidi-Said, F (2012) conducted research on the representation of the "Other" in the works of Conrad and Melville In addition to frequently expressing disgust and horror at the cruel and inhumane treatment of the native people, Marlow himself has mixed feelings about his involvement in the colonial endeavor. He described the natives by saying, "They were not enemies, they were not criminals, they were nothing earthly now, nothing but black shadows of disease and starvation" (Conrad, 1902, p.18). Their whiteness represents civilization as contrasted to blackness of African blacks. "Moreover, I respected the fellow. Yes. I respected his collars, his vast cuffs, his brushed hair" (Conrad, 1902, p.19). European colonists, who are supposed to be bringing civilization and progress to Africa, are actually stoking the darkness by employing harsh and exploitative practices that denigrate the native population. In *Heart of Darkness*, Conrad paints a highly critical picture of colonialism, showing how it degrades the moral character and spirituality of the colonists themselves. For example, Marlow is initially persuaded to go to Africa and participate in the colonial endeavor, but he begins to question the morality of the enterprise as well as his own motivations after witnessing the brutality and inhumanity of the colonists.

The book opens on the River Thames, serene, calm, resting peacefully, "at the decline of the day after ages of good service done to the race that peopled its bank" (Conrad, 1902, p.2) The novella exposes the potential for brutality, violence, and exploitation as it delves into the darker side of human nature. Conrad's portrayal of African civilizations and European colonists highlights the intricacy of intercultural interaction and conflict. Conrad's use of symbols like light, darkness, and the Congo River gives the story depth and complexity. Throughout the novella, irony is employed to highlight the complexity and contradictions of colonialism, particularly in the persona of Kurtz.

Marlow's storytelling style evokes intimacy and immediacy while capturing the intricacy of the human intellect and experience. Because Conrad's writing resists easy or straightforward interpretations, it invites readers to engage with its subtleties. The novella reflects the chaotic reality of historical event. We are told that, "Going up that river was like traveling back to the earliest beginnings of the world" (Conrad, 1902, p.39). Marlow refers to the "savage who was fireman" as "an improved specimen". He compares him to "a dog in a parody of breeches and a feather hat, walking on his hind legs" (Conrad, 1902, p.43). Joseph Conrad, a well-known Polish British author of novels and short stories, was born Józef Teodor Konrad Korzeniowski on December 3, 1857, in Berdychiv, Ukraine, which was then ruled by Russia. His Polish nobility parents, Apollo Korzeniowski and Ewa Bobrowska, raised him to love Polish literature and culture. Conrad's early years were marked by tragedy: at the age of 16, his father, a poet and

translator of William Shakespeare, was exiled to northern Russia for his nationalist activities; his father died in 1869, and his mother died of tuberculosis in 1865.

He would often mix ignorance with racism when he described the natives by saying that, "They howled and leaped and spun and made horrid faces, but what thrilled you was just the thought of their humanity – like yours – the thought of your remote kinship with this wild and passionate uproar. Ugly" (Conrad, 1902, p.42). At 16, Conrad joined the French merchant navy and traveled to the West Indies after being sent to live with his uncle, Tadeusz Bobrowski, who was in charge of his education. The famous Polish British novelist and short story writer Joseph Conrad was born Józef Teodor Konrad Korzeniowski on December 3, 1857, in Berdychiv, Ukraine, which was then under Russian control. He was brought up to appreciate Polish literature and culture by his Polish noble parents, Apollo Korzeniowski and Ewa Bobrowska. Tragic events characterized Conrad's early years: his mother died of TB in 1865, and his father, a poet and translator of William Shakespeare, was banished to northern Russia when he was 16 due to his nationalist efforts.

Methodology

A qualitative content analysis method is used as literary research to complete the study. Homi Bhabha's theories of ambivalence and hybridity shed light on the contradictions and dualities present in colonial narratives. These critical voices, some of whom accused Conrad of involvement and others of being an opponent of imperialism, were selected to ensure that the study considered opposing views...the representation of Africa and Africans, which frequently involves them as background or subdued characters. Marlow, whose moral observations suggest that he is both unaware of and aware of the horrors that colonialism has perpetrated. Achebe (1975) claims that Conrad portrays Africa as a place of savagery and African as supporting colonial propaganda and being subhuman.

Scope and Limitations

This study focuses on Joseph Conrad's portrayal of colonialism in *Heart of Darkness*. From a post-colonial standpoint, it analyzes the language, concepts, and characters of the book. The study focuses on how colonial perspectives influenced English literature during that time. Examined are the narrative's portrayal of Africa and Africans, as well as the connection between race and power. Other colonial-era literary works are not included in the study; it is limited to this book. This study does not cover all colonial literary perspectives or styles because it only examines one work of literature. It mostly uses text-based analysis and does not include interviews or historical data. The research may reflect the subjective interpretation of the investigation.

Theoretical Framework

The researcher applies psychoanalytic techniques to investigate the inner conflicts and psychological issues of the novel's characters. Joseph Conrad's *Heart of Darkness* (1899) serves as a crucial lens through which this theoretical framework explores the nuanced connection between colonialism and English literature. In the literary canon of colonial America, Conrad's novella stands out as a critique of imperial violence and a work rooted in colonial epistemologies. This framework, which uses *Heart of Darkness* as a case study, provides analytical tools to comprehend more general trends of how colonial experiences shaped English literary production and how English literature in turn shaped colonialism.

Joseph Conrad's *Heart of Darkness* (1899) serves as a crucial lens through which this theoretical framework explores the nuanced connection between colonialism and English literature. In the literary canon of colonial America, Conrad's novella stands out as a critique of imperial violence and a work rooted in colonial epistemologies. This framework, which uses *Heart of Darkness* as

a case study, provides analytical tools to comprehend more general trends of how colonial experiences shaped English literary production and how English literature in turn shaped colonialism. The enduring scholarly fascination with "Heart of Darkness" reflects not only its aesthetic achievements but also its central position in ongoing negotiations with colonial history. As a text that both critiques and participates in colonial discourse, it offers invaluable insights into how literature both reflected and helped constitute imperial power relations. Contemporary readings continue to find new resonances in Conrad's exploration of cultural encounter, moral corruption, and the psychological dimensions of power—demonstrating how Conrad's portrayal of Africa and Africans, which both questions and perpetuates colonial representational tendencies, can be examined using the analytical tools provided by Edward Said's revolutionary idea of Orientalism.

Heart of Darkness challenges the "civilizing mission" defense of colonialism, but it also upholds harmful representational tactics: Africa is mostly portrayed as a landscape or location rather than as a site of historical agency. Most African characters have not been identified or given labels. Images of "savagery" and "darkness" are used in the text to reinforce colonial dichotomies. While criticizing colonialism, Conrad maintains the story's focus on European psychological consciousness. The novel employs this method to examine colonialism as a psychological phenomenon with important implications for both colonizers and colonized. In Conrad's writing, colonialism is depicted as causing psychological disruption, most notably in Kurtz's descent into irrational violence. This model looks at how European identity forms were weakened by colonial interactions, according to Conrad. Colonial psychological processes are reflected in the text's patterns of displacement and projection. Examining the novella's "fascination of the abomination" reveals the contradictions of colonial desire. Conrad's portrayal of Kurtz serves as an example of how colonial power structures allow mental illness. Examining how Conrad's depiction of the African landscape both reflects and defies colonial environmental beliefs is done through the use of ecocritical approaches. In Heart of Darkness, nature is portrayed as both colonially exploited and enigmatically resistant to imperial control: Colonial attitudes toward the environment are reflected in Conrad's portrayal of the jungle as both dangerous and defenseless. The essay draws a link between environmental degradation and human exploitation by using images of resource extraction (ivory).

"The horror" (Conrad, 103), Conrad's atmospheric descriptions blur the lines between psychology and the environment, challenging Cartesian divisions that were central to colonial environmental policies. The ecological imagery in the novella offers a symbolic way to counter imperial arrogance. Gender theory is used in this framework to examine Conrad's portrayal of the connection between colonial power and masculinity. According to Heart of Darkness, colonialism is a gendered activity, with colonial settings sometimes being feminized and imperial authority being described as masculine. The homosocial character of colonial rule is reflected in Conrad's all-male trading stations and ship interiors. The way Kurtz's "intended" and "African mistress" are portrayed in the book illustrates how racial and gender hierarchies interact in colonial settings. Throughout the book, the "efficiency" valued by imperial bureaucracy is coded as male. In his critique of colonialism Conrad occasionally exposes the brutal exploitation that occurred in spite of the assertions made by European powers that they brought civilization and enlightenment to Africa. Colonialism was "not a pretty thing when you look into it too much," according to Marlow. Moral decay: Kurtz's character is a living example of the corrupting influence of absolute power. His report initially portrays him as a talented, idealistic force for "progress," but he later has a change of heart and writes, "Exterminate all the brutes!" Throughout the book, Conrad demonstrates that the primary

motivation for the colonial endeavor was economic exploitation ("ivory") rather than humanitarian concerns. Conrad's critique has substance because of his own experiences in the Belgian Congo in 1890, where he witnessed firsthand the disparity between colonial reality and imperial rhetoric. As European countries fought for African territories at the time the novella was written, "scientific racism" was being used as an excuse for colonial exploitation. Humanitarian worries about the excesses of colonialism were starting to surface. The contradictions in the "civilizing mission" were starting to surface. Marxism and the interpretation of culture (p. 271-313). The novella reveals the basic hypocrisy of imperialism—the discrepancy between its professed goals and its violent practice—through its characters, symbolism, and narrative structure.

Conrad's writing challenges readers to consider the ethical underpinnings of colonial activity and acknowledge the human cost of imperial ambition. Colonial discourse theory examines how Western literature represented colonized territories and peoples, and how these representations served to justify imperial expansion. This theoretical lens is particularly valuable when analyzing Joseph Conrad's "Heart of Darkness," a text that both reproduces and critiques colonial narratives about Africa and its inhabitants. In "Heart of Darkness," Africa is frequently depicted through a European perspective that alternates between fascination and horror. The theoretical approach of analyzing the "colonial gaze" helps illuminate how Conrad's narrative style—with its emphasis on darkness, wilderness, and the "primitive"—reflects Western anxieties about colonized territories while simultaneously questioning imperial ideological.

Critical discourse analysis shows how colonial literature's linguistic choices create and uphold hierarchies of power. Conrad creates a sophisticated depiction of colonialism that both engages with and challenges imperial rhetoric through his deft use of narrative framing, ambiguity, and symbolism. The speechlessness or ignorance of the African characters in the poem is a reflection of larger colonial practices that silenced indigenous voices. Homi Bhabha's concept of colonial ambivalence can be used to analyze the conflicts in Conrad's text. "Heart of Darkness" undermines the moral justifications of imperialism by exposing the brutality and hypocrisy of the colonial endeavor in Congo; even though it also reinforces some colonial clichés. Jameson, F. (1981). The study of reception theory examines how different readers have interpreted "Heart of Darkness" over time and in diverse cultural contexts. This approach acknowledges the ethical challenges of teaching and interpreting a work with problematic portrayals while simultaneously offering a forceful critique of colonialism. The conquest of the earth which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much (Conrad, p.10).

According to new historicist techniques, "Heart of Darkness" is set in the exact historical context of Belgian colonization of Congo. By connecting Conrad's literary devices to the political reality of late 19th-century imperialism, this method illustrates how the novella functions as both a historical record and a critique of its time. The novella explores the brutal realities of European imperialism in Africa through the journey of its protagonist, Marlow. Conrad presents colonialism not as a civilizing mission, but as a destructive force driven by greed and exploitation. The line, "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves," directly critiques the racist justification of imperialism. Through vivid imagery and symbolic narrative, Conrad exposes the moral and psychological decay resulting from colonial domination.

Colonialism's Presence in Conrad's Narrative Structure:

The complexities of colonialism are often reflected in Joseph Conrad's stories. His use of nested narratives, particularly in *Heart of Darkness*, reflects the complex points of view that shaped imperial discourse. By recounting Marlow's journey through multiple levels of storytelling, Conrad subtly addresses how colonial narratives obscure reality by providing sanitized accounts of conquest that minimize its violence. The act of powerful nations occupying weaker regions and exploiting them for their own political and economic advantage is known as colonialism. European nations, particularly Britain, France, Belgium, and others, extended their empires over Africa, Asia, and other regions of the world in the late 19th and early 20th centuries.

By the early twentieth century, the British Empire had grown to be the greatest in history, occupying almost 25% of the planet's land area. In addition to the conquered areas, British literature and culture were also significantly impacted by this enormous expansion.

Colonialism and Psychological Studies

In his novels, Conrad examines the psychological effects of colonialism on both the colonizers and the colonized. People like Kurtz serve as a symbol of the corruption that arises from unchecked power, highlighting the moral decay of imperial rulers who initially believed they were promoting civilization. Alienation is another topic covered in this psychological analysis. Heroes who struggle with identity issues can be found in both *Lord Jim* and *Heart of Darkness*. Acting is as a metaphor for the greater existential dilemma that Europeans face when they travel overseas. Conrad's writings suggest that colonialism not only exploits native populations but also distorts the values and perspectives of its conquerors.

"The Burden of White Man" Colonization was presented by Kipling as a noble endeavor to introduce civilization to ostensibly "primitive" peoples. In his tales about India, British characters were frequently portrayed as valiant individuals who brought about development and order.

Colonialism and Language

In Conrad's *Writing* Conrad also conveys the tensions of colonial discourse through his use of language. His use of ambiguity, sarcasm, and complex phrase constructions creates a sense of unease and reflects the perplexing nature of imperial expansion. For example, *Heart of Darkness* uses descriptions of Africa that alternate between awe, horror, and incomprehension to illustrate the colonial tendency to both romanticize and demonize the unknown. Furthermore, Conrad's use of speech and silence serves to further colonial hierarchies. Native characters in his works occasionally have no voices, and their perspectives are conveyed through European narrators.

Colonialism had a significant impact on English literature, permanently altering its themes, stories, and depictions of identity. One of the best illustrations of this effect is *Heart of Darkness* by Joseph Conrad, a book that perfectly captures the imperialist worldview and all of its inconsistencies. Through the trip of its protagonist, Marlow, into the depths of Congo, the novel, which was written during the height of the British Empire, exposes the cruel reality of European colonialism. Nevertheless, Conrad's story is nevertheless ingrained in colonial discourse, even while it denounces imperial exploitation. It presents Africa and its people in a Eurocentric manner, frequently reducing them to mere shadows against the backdrop of European dream.

Criticism and Legacy

Conrad's portrayal of Africa is firmly Eurocentric, even as *Heart of Darkness* highlights the cruelty of colonial tyranny. Instead of portraying Africa as a continent with its own sophisticated civilizations, he reinforces perceptions of the continent as a place of darkness and primitivism by portraying it as enigmatic, chaotic, and unintelligible to Europeans. The way that

colonialism is portrayed in Joseph Conrad's *Heart of Darkness* has drawn both critical acclaim and criticism, illustrating the nuanced legacy of imperial narratives in English literature. Although the work has been criticized for reinforcing colonial stereotypes, it is praised for its profound philosophical investigation of power, culture, and the human mind. Prominent postcolonial scholar Chinua Achebe widely criticized Conrad's depiction of Africa as dehumanizing, contending that the book treats native characters more like symbols than sentient beings. Achebe, C. (1977). *Heart of Darkness* is still a key work in issues of empire, impacting postcolonial literature and philosophy in spite of these objections. The book's ambivalence, which denounces imperialism and upholds its repressive gaze, guarantees its ongoing significance in literary discussions.

Lack of Indigenous Voices

One of the most important criticisms is from Nigerian author Chinua Achebe, who is renowned for calling Conrad "a thoroughgoing racist" for his dehumanization of African people. Achebe said that *Heart of Darkness* exclusively depicts Africans through the eyes of European people, reducing them to anonymous characters and depriving them of identity or agency. It is challenging for readers to comprehend the true effects of colonialism on indigenous communities because of this constrained viewpoint.

Influence on Colonial Discourse

In several instances, Conrad's writing has strengthened colonial discourses in spite of his criticism of imperialism. He helped shape Western literary traditions that portray non-European nations as mysterious and dangerous by portraying Africa as "other." Certain academics contend that *Heart of Darkness* unintentionally reinforced negative prejudices that subsequent authors had to endeavor to dispel.

Conclusion

A powerful literary analysis of colonialism and its significant impacts on both conquered civilizations and the colonizers can be found in Joseph Conrad's novel *Heart of Darkness*. The novella uses its intricate narrative structure, striking imagery, and deep intellectual profundity to highlight the moral decay, dehumanization, and duplicity inherent in the colonial endeavor. The Congo is portrayed by Conrad as both a real and symbolic place of darkness, challenging the imperial ideologies that were prevalent during the height of British colonial control.

The complex interrelationship between literary expression and imperial power is illustrated by Conrad's writings and the impact of colonialism on English literature. Not only does *Heart of Darkness* reflect the colonial way of thinking, but it also challenges and undermines it. Marlow's journey into the heart of Africa becomes a psychological and existential investigation, revealing the darkness beneath the surface of civilization and the core of human ambition and greed. Kurtz, a man who was once idealistic, serves as a metaphor for how unchecked power and moral decay ultimately caused the colonial mission to fail.

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