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## Redefining the Defined: Contextualising *Heart of Darkness* in a Postcolonial Space

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### ABSTRACT

Conrad's project to manifest the absurdity of evil in Africa, committed by impostors who engage in colonialist enterprise through philanthropic desire, ironically eternalises African's cannibalistic potential. Withholding their language, rendering whole Africa a backdrop, and calling African woman as primitive, Conrad dehumanises them incessantly as symbolic of inherent savagery. The demeaning stereotypes incessantly articulated reinforces the power dynamics that reduces African's to mere subjects of fascination and fear therefore marginalising them historically and currently as well. However, conjecturing *Heart of Darkness* (1899) in a Postcolonial Space, which exemplifies a salutary gesture, strong enough to grapple with power imbalances, appears as a site for reconciliation, negotiation and contestation. This space shatters the binaries that strengthens the sovereignty by offering vocabulary to the dumbness, beautification to the darkness, and a specific culture to the contagious space. The contextualising substantiates a platform to showcase the inaccurate disparity to speak impressively by stating that the natural savagery disseminated essentially lies within the Europeans themselves and The Horror! The Horror! resonate the rudiments of whited sepulchre city.

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## Introduction

A colossal obligation transpires the sagacious reader when imbecile rapaciousness and abominable acts are carried on the name of moral cause therefore show casing “satanic litany” (100). The actions perpetuated appear symptomatic of mutilating the natives, thus replicating the ruthless exploitation of The Force Publique<sup>1</sup>. The Congo Free State during the reign of Belgian King Leopold II<sup>2</sup>, (Sanction granted in Berlin Conference (1880)<sup>3</sup> called by Otto von Bismarck<sup>4</sup> of Germany) under the guise of humanistic mission, witnessed a barrage indicative of “aggravated murder on a great scale” (16) with historians claiming the rate of death amongst the natives was 50%. Forced labour, executions and amputations were carried maliciously, hence making it a brutal colonial venture immortalized on earth. However, after Roger Casement’s<sup>5</sup> report, it was evident that the King committed “crimes against humanity” (Katkin 584) and never indulged in what he pledged, accordingly, loses the power over the Congo Free State thus renamed as The Belgian Congo. Thereafter, the Belgian government plundered African resources sympathetically, thus manifesting a transition from an appalling to a more formal colonial structure, as the scars of colonialism remained long after the independence was granted in 1960.

However, the greatest travesty that strikes the mind has been the continuous negotiation between European powers in deciding who gets what part of Africa to satiate their lustful economic endeavours. In that pursuit the Belgian’s ruling over the Congolese, through Marlow’s narration, are described as surreal and uninhabited and are therefore dehumanized repeatedly. Moreover, Marlow’s statements while going up the River Congo<sup>6</sup>, like the honourable cause, the pioneers of progress and Mr. Kurtz’s report for the International Society for the Suppression of Savage Customs<sup>7</sup> proves enormously incongruous, that initially gives the reader the “notion of an exotic immensity ruled by an august benevolence” (75), however, produces a discourse by showcasing “what is apparently black is really white, and what is apparently white is really black” (Singh 42). Therefore, *Heart of Darkness* when contextualised in a Postcolonial Space, that is suggestive of “both a reminder of colonial past and a salutary gesture towards a future” (Nalbantoglu 7), changes the entire discourse by pronouncing that this text is rooted with a tapestry that strengthens colonialism by condescending African’s in all their facets. As a result, while flipping the spatial contours from colonized to postcolonial standing, the savage customs demonstrated become the most civilized performances, the dumb noises become the most rhythmical sounds, the black shade becomes the most beautiful colour with fidelity personified and the threatening gloominess becomes the most convincing space to dwell into, thus raising the question over the credibility of Marlow’s narrative.



### The Tapestry in Manifestation

Conrad's audacity, specifically the audacity to belong, compels him to choose a narrator, therefore, chooses Charles Marlow, his familiar alter ego, who on one hand attacks the rapacious Belgian Imperialism that carries "a touch of insanity ... a sense of lugubrious drollery" (26), continuously firing the continent producing intimidating voices. However, on the other hand praises the British Variety, pronouncing "what saves us is efficiency – the devotion to efficiency" (16), competent for empire building, and its souvenirs, the white men, specimen of an idea, a marvel who perform majestically "the white man's burden"<sup>8</sup>, therefore making *Heart of Darkness* an ambivalent text to conclude whether it is a critique of colonialism or an example of it. Narrating the ruthlessness of colonialism, Marlow states about the Romans, that they have to live in the heart of the incomprehensible, which is also hateful had a fascination, "the fascination of the abomination"<sup>9</sup> (15) whose administration was simply to snatch and nothing more who were conquerors blistering demonic force and seized everything whatever they could therefore projecting their colonial enterprise analogous of stealing with forcefulness *and* intensified murders extensively.

Projecting the impact of colonialism, Marlow through his experiences expose the hypocrisies of Belgian Imperialism in Africa, where "man-of-war anchored off the coast", "shelling the bush" *with* "muzzles of the long six-inch guns stuck out all over the low hull ... firing into the continent" (25) over the enemies, however, not visible, though only speculated hidden somewhere inside the bowels of the wilderness, in one perspective gains sympathy from the readers. However, in the other perspective, he straightforwardly projects the African natives possessing unmoved placidity with faces like weird masks therefore lacking the capacity to speak for themselves, highlights the power dynamics at play in colonial encounters. The natives passivity on accepting of building a railway track conceals underneath its intention something ominous in a shady spot where the "objectless blasting was all the work going on" *making* "heavy and dull detonation shook the ground" (28) producing the gust of smoke in the air paradoxically reverberating the exhibition of power over the powerless.

Conrad, through Marlow's narration represent the natives in absolutely disdainful adjectives that conclusively belittles them perennially. Niggers, black fellows, naked and moving like ants, criminals and unhappy savages is how Marlow characterize the indigenous people to the readers. Such representation of the natives residing on the banks of the river becomes more spiteful while Marlow travels upward into the heart of darkness that he considers "the farthest point of navigation and the culminating point of *his* experience" (17). Marlow's narration produces an ambiguous scenario largely enigmatic to found the cause, where critiquing the European imperialistic ventures, ironically creates an



aura for reprimanding the black Africans, therefore, replicating with the artificiality of a philanthropic desire of providing the criminals something to do. While advancing into the monotonous grimness, Marlow's description becomes more malicious by illustrating the inhabitants as black shapes *and* collaborators, shades of sickness and hunger, as if casted "in some picture of a massacre or a pestilence" (30) reflects the moral decay and degradation emerging out of the situations when power is wielded impetuously.

Marlow on one hand abhors the actions carried out by Belgian colonialists through displaying their irrationality when they strolled here and there like faithless pilgrims, however, on the other hand disparages the natives with unsympathetic titles like dusty niggers screeching most horribly, thus complicating the entire narrative as a site of contestation. Marlow, while narrating the wreckage of European colonialism concurrently offers European view of the African spaces not only as sinister and gloomy but he demonstrates the whole continent "so hopeless and so dark, so impenetrable to human thought, so pitiless to human weakness" (84) as if the nature resonates the name Africa that is unqualified for supporting any human life. Thus, penetrating deeper and deeper into the soul of darkness on his steamboat into an enormous big river that had fascinated him as a snake fascinates a bird made him feel as if "instead of going to the centre of the continent, *he* was about to set off for the centre of the earth" (24). Marlow in pursuit of excitement at the thought of meeting Mr. Kurtz maligns the African continent "as a place of negations at once remote and vaguely familiar" (Achebe 251) and the river Congo an entrance into the darkness deep-rooted with uncertainties to the river Thames (that has rendered wonderful service for many centuries carrying in its flow the quintessential dreams of the men and the seeds of wonderful empires). Marlow Asserts that:

Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine ... You lost your way on that river as you would in a desert and butted all day long against shoals trying to find the challenge till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps. (52)

Through Marlow's account a menacing atmosphere is personified pessimistically while passing through millions of gigantic trees producing terrifying noise wild enough to close upon us "as the sea closes over a diver" (52). The impenetrable darkness hovering over his head develops an incomprehensible contemplation for him heightens the tension that makes every moment in the African wilderness quite



apprehensive. As Marlow continues his journey through this unfamiliar territory he is constantly on an edge of unimagined dangers. The overbearing atmosphere weighs heavily on his shoulders making every step forward like a leap into the unknown. Despite his fear, Marlow is driven by a sense of curiosity and determination to unravel the mysteries that surrounds him therefore pushing him further into the heart of darkness. As he delves deeper into the darkness the distinction between reality and the anticipated danger overlaps thus questioning Marlow's sanity.

We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil ... The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us—who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand because we were too far and could not remember because we were travelling in the night of first ages, of those ages that are gone, leaving hardly a sign—and no memories. (55)

Marlow's raconteur of expressing these strangers goes beyond the limitations, nonetheless, involuntarily manifests the belief of superiority by defining them as savages, especially the fireman, who he thinks "to look at him was as edifying as seeing a dog in a parody of breeches and a feather hat, walking on his hind legs" (57). These images belittle the inhabitants predominantly against the white man and such manifestation obviously generates a loathing for them. The readers who took Marlow's voyage to the continent as the first-hand experience eternalises the defined creatures beyond the possibilities of resurrection. The appalling representation of the natives, possessing innate evil spirit, the unknown shallowness, the warning to approach cautiously indicate the wrongness inherent in both the wilderness as well as inside of the inhabitants dwelling within its bowels.

The world, which Marlow has stepped into, appears to his assumed innocence that no soul was safe from trouble in this part of the world and navigating up there was so unsafe that everything in the form of creepers, living bush, slenderest twig, and the lightest leaf, whatever we have eyes on "it seemed unnatural, like a state of trance" (60). The earth seemed unearthly, the men inhuman, nonetheless, with the most baffled of feelings that not only discouraged but also created a suspicion of their not being inhuman. The day time absorbs all sorts of sounds and the approaching night envelops everything. Marlow mortifies the silence and the screams, the day and the night, the starvation and the reduced appetite, accordingly senses, that everything will perish speedily, he concludes that this place is a deadly



place to live in and the banks on either sides of the river appear impenetrable and offer no sense of safety. Marlow imagines that on the right and on the left, the above and the below, all over the place, death is hovering and then death occurs, the death of a Helmsman. However, the death scene ironically strengthens the disparity expressed so far because Marlow does not respond to his death the way he responds to the death of white men that follows. He utters:

We two whites stood over him ... *as if* he would presently put to us some questions in an understandable language; but he died without uttering a sound, without moving a limb, without twitching a muscle. Only in the very last moment, as though in response to some sign we could not see, to some whisper we could not hear, he frowned heavily, and that frown gave to his black death-mask an inconceivably sombre, brooding and menacing expression. (70)

The complexity in Marlow's narration aggravates further when he reaches to the inner station that showcases itself as an area of subtle horrors where savagery is defined as an essential characteristic to exist. The place surrounding the station is decorated with hanging heads of the rebels (enemies, criminals, workers) on the sticks consequently making it more dreadful and dangerous scenario serving a constant reminder of the ruthlessness of the environment he finds himself in. This projection of absolute power creates a dire curiosity in the Russian Trader's mind about the possibility of living a life by an enlightened man like Mr. Kurtz, who devoid of sanity, collapsed, reflects that he "lacked restraint in the gratification of his various lusts" (87). As the Russian Trader navigates through the station, he is struck by the harsh reality of life in the heart of the Congo. Despite the fear and uncertainty that grips him, the allure of Mr. Kurtz's charisma and enlightenment continues to beckon, offering a glimmer of hope amidst the darkness. The Trader's inner turmoil reflects the ongoing struggle between civilization and barbarity that defines his experience in the jungle.

The temptation towards achieving a position in Europe compelled Mr. Kurtz to stick to the grotesque actions that made him reluctant enough to leave the wilderness under the circumstances of being incapable to stand on his legs. Despite his physical weakness, Mr. Kurtz's intense desire for power and recognition drove him to continue his ruthless pursuit of dominance in the European society. This internal struggle between his primal instincts and civilized ambitions ultimately led to his tragic downfall in the heart of darkness where his mind was clear of his objective while his soul has enormously gone mad. The audacity to gain success, however, at the cost of derangement nonetheless the derangement emerged in the wilderness or in the psyche of the philanthropic occupant who is eager to gain position and reputation at any cost "had beguiled his unlawful soul beyond the bounds of permitted aspirations" (99). Quite resilient, Mr. Kurtz unwilling to leave, however, becomes ready to



leave, when Marlow affirmed him steadily your success in Europe is assured in all circumstances. Despite his initial resistance, Mr. Kurtz eventually succumbs to the realization that his ambitions have led him down a dark path, ultimately resulting in his tragic demise. Marlow's reassurance of success in Europe serves as a final push for Kurtz to let go of his inner demons and accept the consequences of his actions. Kurtz's ruthless behaviour and obsession with ivory ultimately led to his downfall as he descended into madness and lost touch with reality. Despite his initial allure and charisma, his true nature as a tyrant became evident as he spiralled out of control in the so called heart of darkness. The darkness within Kurtz's soul consumed him completely, turning him into a savage and merciless individual. His obsession with ivory drove him to commit unspeakable acts of violence, causing those around him to fear and despise him. In the end Kurtz's descent into madness serves as a cautionary tale about the corrupting influence of power and greed. The heart of darkness within him ultimately destroyed him, leaving behind only a shell of the man he once was.

Marlow describes the natives in absolutely belittling terms and "Africa as setting and backdrop which eliminates the African's as human factor" (Achebe 256). He projects them as prehistoric men lacking sacredness of civilization who recklessly howl horrendous cries that are effective enough to pierce through the pure white heart and the bunch of these inhabitants absolutely naked ones whose outward appearance frightens the civilised man who are far away though ironically possess it in their mind. These natives hold "spears in their hands, with bows, with shields, with wild glances and savage movements, were poured into the clearing by the dark faced and pensive forest" (89). The "Black Athena", the beautiful spectre of a woman, walking carefully "draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments" (91), both savage and superb, wild-eyed and wonderful that her correspondence with nature exemplifies the likeness and oneness in them quite metaphorical because "the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul" (92) making her presence an embodiment of a primitive soul aspiring to be taken along.

### **Rarticulating the Essentialised Image of Congo**

The inclusive narrative articulated by Marlow turns inconsistent because the overall negativity expressed is unleashed by the pure and the miracle (The Europeans) against the mysterious and the horrible (The Congolese). Marlow's depiction of the natives in disparaging terms and of the space as a wilderness, when contextualized within the paradigms of Postcolonial Space changes the falsified proclamation by



disrupting the power dynamics with a strong point of possibilities for liberation and reclamation of their indistinct identity and strange environment. Above all, the wilderness found in the heart of darkness (African Continent) that is held responsible for the insanity of a civilized European mind, the question that trouble the readers of Postcolonial Space is why the inhabitants of the continent themselves do not go crazy the way Mr. Kurtz goes? And the answer to this question lies in conjecturing the text in postcolonial contexts, where the mental illness acquired in the African wilderness is essentially carried from the sepulchre city itself and therefore the carriers while perpetuating it in different areas that are absolutely devoid of the covetousness, eventually impacts their own psyche by becoming the victims of its perpetuation. This phenomenon highlights the destructive nature of colonization leading to illness and suffering and therefore serves as a stark reminder for reconciliation and healing in order to break free from its destructive legacy. Instead of accepting any monologue as a truthful depiction, it is actually through a dialogue that we can strive to create a future, where all individuals are valued and respected regardless of their background. Therefore, conjecturing *Heart of Darkness* in a Postcolonial Space (that conveys both a negative moment that displays and displaces binary constructions ... and a positive one of a promise of becoming for new languages, new subject positions and new modes of spatiality... Nalbantonglu 07) it endows significant attributes to the so called savages, niggers and particularly to the darkness, the wilderness and the gloominess.

The changes in the skull that occur to the westerner's who traverse into the African landscape when looked within the contexts of *Heart of Darkness* are carried by themselves, however, unrecognizing the fact of the inherent savagery. This presence of savagery is drummed into them by the earlier colonialists and the resentment against those dominant ones is what these people carry within themselves to unleash it on the less powerful people. It is that intrinsic resilience harboured that becomes the reason for their insanity and it is not in the wilderness of the African spaces that they go crazy into but that craziness is embedded within them, therefore, tamed into their own psyche. The darkness within their own hearts is what ultimately leads to their madness, as they grapple with the conflicting forces of civilization and savagery. The landscape serves as a backdrop for this internal struggle, reflecting the characters' inner turmoil and the destructive consequences of unrestricted power dynamics.

Looking at Kurtz's character, the lunacy he attains is a result of jealousy experienced within the African native's vitality, who are remote of the "imbecile rapacity" (38) that the western mind is capable of. The freedom that Mr. Kurtz enjoys in the so called wilderness leads him to the insatiability that he becomes victim of. Amidst the natives Kurtz traces no element of proving loyal to any institutional





regime who had invested in them. Contrarily he witnesses an atmosphere of compassion that compels him to go native himself. Represented African continent as a backdrop, however, ironically proves favourable in proving the spark of enlightenment with a capacity to emerge dextrously. The brooding atmosphere that the westerners feel can swallow them metaphorically rescues them. The white fog that appears “more blinding than the night” (60) stagnant, proves frightening to the white people, shattering the transparency, creating the opaqueness, ironically, envelops them from being killed by the natives who at the orders of the white demon wish to annihilate the anticipated threat to be taken back to the horror and to the vicinity of the terrible ruled by the obnoxious monarchs of the whited sepulchre. The oppressive atmosphere created by the white fog symbolizes the suffocating power dynamics at play in this colonial setting, where survival depends on navigating through layers of danger.

Kurtz’s resilience to be taken back to the civilized nation confirms the truthfulness of the lie revealed by Marlow to his intended. *Heart of Darkness*, when evaluated, in context of Postcolonial Space, never carries any lie, because the words “The Horror! The Horror!” (103) spoken by Kurtz actually is the most truthful assertion without indistinctness. As Bruce R. Stark in his article, Kurtz’s Intended: The Heart of Heart of Darkness asserts that “thus apparently nameless woman actually has two symbolic names ‘My Intended’ and ‘The Horror’” (553). Thus, Kurtz before his death in fact pronounces the name of his intended, which Marlow unaware of the circumstances accepts as a lie. Kurtz’s decision to stay into the wilderness is comprehended by Marlow by recalling a horrifying moment carried by the natives. Marlow surprised by the “Restraint!” shown by the black people accompanying him to reach to the inner station is quite remarkable. By pondering over the self-control asserted by the natives, Marlow while taking back Mr. Kurtz, however, dead accepts the affirmative stance of Kurtz to stay. He recalls the absolute munificence of the so called cannibals with an awestruck instance.

Restraint! What Possible restraint? Was it superstition, disgust, patience, fear—or some kind of primitive honour? No fear can stand up to hunger, no patience can wear it out, disgust dies not simply exist where hunger is, and as to superstition, beliefs and what you may call principles, they are less than chaff in a breeze. Don’t you know the devilry of the lingering starvation, its exasperating torment, its black thoughts, its somber and brooding ferocity? Well, I do. It takes a man all his inborn strength to fight hunger properly. It’s easier to face bereavement, dishonour, and the perdition of one’s soul—than this kind of prolonged hunger. Sad, but true. And these chaps too, had no earthly reason for any kind of scruple. Restraint! (63-64)



Therefore, comparing the White man with the Black man, the description regarding the white being symbolic of civilization and the black been the signifier of ominous deeds stands falsified. The black men appears then neither ghosts nor devils but just men who have been the victim of the notion of placidity and who after encountering the agents of civilization assaulted them to satiate their greed, headed for an obligation of proving loyal to The Horror and to the authorities of the “sepulchre city” (105). Likewise, juxtaposing The Intended and The Black Hyena (called as Mistress), the Mistress appears more faithful and sober and more lovely and beautiful than the personification of loyalty and fidelity because, without possession of power and wealth, “the woman with helmeted head and tawny cheeks” (100) demonstrate herself as an epitome of honour irrespective of any institutional affiliations. She is wild but gorgeous; her wildness bequeaths her the “gorgeous apparition of a woman” (91) that when discussed in Postcolonial Spatial contexts proves more mature in representing the ample “capacity for fidelity, for belief, for suffering” (110). In fact, the spot where she stands appears filled with darkness, nevertheless, it is the darkness of the situation that reflects the true inclination involved towards the departing soul.

She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments ... She must have had the value of several elephant tusks upon her. She was savage and superb, wild eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul. (91-92)

Thus, Conrad’s depiction of African continent in all its facets as the other world, the antithesis of Europe stands untrue. This manifestation proves a subjective orientation completely devoid of objectivity. Conrad through Marlow endeavours to prove that Africa and its people are nothing more but a reason for the deterioration of European mind as proved in case of Mr. Kurtz who went disintegrated into the heart of the Congo. However, Marlow misunderstands the actuality of tranquillity as darkness therefore holds it responsible for the madness of Kurtz’s soul. It is in fact the intrinsic madness in Kurtz and his adherence to different professions that become symbolic of the baggage of dominance over the resilience nonetheless absent in the African natives consequently creating a situation where he struggled with himself alone in the wilderness resulting in the “inconceivable mystery of the soul that knew no restraint, no faith and no fear, yet struggling blindly with itself” (99).



Moreover, the label for the inhabitants of Congo like the enemies, criminals, workers and ultimately the rebels, whose heads were hanged on the sticks, render Mr. Kurtz's audacity towards assurance of his success in Europe. Nevertheless, these so called enemies, criminals and workers prove a solitary shield for the White Europeans, especially for The Russian Harlequin, who, the manager of the Inner Station thinks ought to be hanged, says that amongst the savages I have plenty of friends and they are simple people (94, emphasis added). Mr. Kurtz, in whom whole Europe has invested, and he when discoursed, proved a voice, a voice that is absolutely magnificent, an eloquence that is absolutely matchless, a vision that seduce the listeners into something like admiration creating a curiosity exemplifying the possibility, the possibility "to meet such a phenomenon" (95). However, the appetite, the appetite towards avarice compelled him to raid the country, leading to more damage than good to the company. Mr. Kurtz adhered to the unsound method[s] that astray him to a dreadful vengeance for material aspirations. The character's insatiable desire for ivory led him to adopt unethical practices resulting to his deterioration, and this deterioration serves as a cautionary tale about the dangers of prioritizing material wealth over ethical considerations.

## Conclusion

Contextualising *Heart of Darkness* in a Postcolonial Space, Marlow's raconteur appears nothing more but a discreet impudence to exhibit the efficiency of British colonialism. The demonic darkness capable enough to make an individual crazy under its influence ironically reflects the reality of an inferno created by the representatives of the sepulchre city. The stereotypes adhered to African natives when looked into the postcolonial spatial contexts become the most natural elements for them because they in fact belong there and need no excuse for being there, however, the agents of whited sepulchre under the guise of humanising and improving them created a vicious circle out of the natives' heaven. The inhabitants (crew members) although labelled as cannibals, proved strong enough both spiritually and physically by indicating restraint at moments of lingering starvation that completely lack within the Europeans who don't stand up to its serious and brooding ferocity. The black Athena, the persona of the wilderness itself, the savage and the untamed sensuality, becomes the most gorgeous, superb and the magnificent character with genuine sensation of pain resulting from the departure of Mr. Kurtz. Mr. Kurtz himself, the flower of European Civilization paradoxically succumbs to his own rapacity of insatiable appetite. Hence, Marlow's rhetoric to propagate the fallacious classification involuntarily stands erroneous because the natural darkness of the indigenous people assertive of utter savagery, convincingly proves of a vibrantly real men possessing an intense energy of movement. Therefore,



Postcolonial Space denies validation to Conrad's monologue of demonstrating African's as savages and prehistoric, hence irredeemable, a truth that is acknowledged universally, by re-projecting them as beautiful, developing and rooted with a capacity to change for the better to meet new circumstances. This reimagining constructs a more inclusive platform that allows African voices and experiences significant in all respects that have been so far discussed as platitudinous.

**Notes:**

1. The Force Publique was the force employed by the Congo Free State to control the behaviours and labour of Congolese natives.
2. Leopold II was the 2nd king of the Belgians from 1865 to 1909, who is best known for the widespread atrocities carried out under his rule as a result of which many people died in the Congo Free State.
3. The purpose of the Berlin Conference was to regulate European colonization and trade in Africa by identifying which European nations would be allowed to control which parts of Africa.
4. Otto von Bismarck was a Prussian politician who became Germany's first-ever chancellor, a position in which he served from 1871 to 1890.
5. A diplomat and an Irish Nationalist executed by United Kingdom for treason during World War I. He exposed a litany of abuses including flogging, mutilation and torture of men, women and children. His report on the Congo earned him Companion of the Most Distinguished Order (CMG) or Order of St.
6. The Congo River, formerly known as the Zaire River, is the second largest river in Africa; rising in Zambia as the Chambeshi and flowing 2900 miles (4700 km) through the Democratic Republic of the Congo.
7. The fictional society for the suppression of Savage Customs to which the report is addressed is Joseph Conrad's stand-in for all the European groups that supported the civilizing mission. The article involves the notorious phrase "Exterminate all the brutes!" which Marlow finds at the end of Kurtz's manuscript.
8. A poem by Rudyard Kipling that ironically questions British colonialism as a mission of civilization that eventually would benefit the colonised natives.
9. The Fascination of the Abomination means that people are interested in the dark and twisted side of the human nature.



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