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IMPERIALISM AND RACISM IN JOSEPH CONRAD'S *LORD  
JIM AND HEART OF DARKNESS*

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## ABSTRACT

In this thesis, Conrad's *Heart of Darkness* and *Lord Jim* are examined around the themes of imperialism and racism. In this examination, Conrad's political stance is also taken into account. *Heart of Darkness* and *Lord Jim* were written at a time when imperialist and colonial acts were praised rather than questioned, the texts do reflect not only the glory of the imperialism but also opposes this ideology. For this reason, these works are seen to be worthy of being examined. All the while, these inquiries will be replied: was Conrad, a noble racist? What is the connection between imperialism and his perspective on idealism? How contemporaneous are the issues Conrad discusses in the twentieth century? Is it rational to accept Conrad as a reactionary, as some scholars do? It can be said that by reflecting the brutality behind the colonial act, Conrad's texts reverse the image of Britain's liberal "home country." Conrad's text also destroys the traditional image of Europe, such as purity, virtue, transparency, truthfulness and light.

## ÖZET

Bu tezde, Conrad'ın eserleri emperyalizm ve ırkçılık temaları etrafında incelenmiştir. Bu incelemede Conrad'ın siyasi duruşu da dikkate alınmıştır. *Karanlığın Kalbi* ve *Lord Jim*, emperyalizm ve sömürge eylemlerinin sorgulanmasından ziyade övüldüğü bir zamanda yazılmıştır fakat bu metinler sadece emperyalizmin görkemini yansıtmamakta, aynı zamanda bu ideolojiye de karşı çıkmaktadır. Bu nedenle bu eserlerin incelenmeye değer olduğu görülmektedir. Araştırma içerisinde bu sorulara cevap verilmiştir: Conrad, yüksek sınıftan bir ırkçı mıydı? Emperyalizm ve onun idealizme bakış açısı arasındaki bağlantı nedir? Conrad'ın yirminci yüzyılda tartıştığı konular günümüzde geçerliliğini ne derecede korumaktadır? Bazı araştırmacıların yaptığı gibi Conrad'ı gerici olarak kabul etmek mantıklı mıdır? Bu tezin araştırma sorusunu cevaplamak için, Conrad'ın metinlerinin sömürgeciliğin ardındaki vahşeti yansıtarak İngiltere'nin liberal ülke imajını tersine çevirdiği söylenebilir. Conrad'ın eserleri ayrıca Avrupa'nın geleneksel imajındaki saflık, erdem, şeffaflık, doğruluk ve ışık gibi elementleri de yok etmektedir.

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## INTRODUCTION

Joseph Conrad is one of the most significant writers in British literature although English is not his native language. Joseph Conrad is a pen name for Józef Teodor Konrad Korzeniowski, who was born to Polish upper-class in Berdyczów, Ukraine (close to Kiev). He is generally viewed as one of the most significant and powerful English writers of high modernism period. Yet, it is hard to say that Conrad's books are entirely modern, because this was also a transition period for England, and it can be said that moral principles of the Victorian period affected the plots of books since such standards cannot disappear that easily. The social world view is revealed, the temper of age is uncovered, and the philosophical opinions are presented through the things that people created, which can be considered as art. Demonstrating the ability to create interesting new things and philosophy are both the results of a given time, and explanation of why something works or happens the way it does goes into works of literature along these lines. An epic, a ballad, or a play in its creative course of action shows or embraces specific philosophical perspectives (Madran, 2016).

*Heart of Darkness* is Conrad's story with the Congo River, and he utilizes Marlow as a character so as to relate his own experience. He outlines anxiety as *Heart of Darkness* focusses on the time of colonialism and people's need for resources, power, and money. Conrad gives an excessive amount of significance to the double standards of the colonialist endeavors that were keen on material sides. *Heart of Darkness* depicts the Africans that were victims of Europe and its financial development; therefore, the utilization of racism helps them to achieve their goals. The ascent of European imperialism in Africa prompts the extension of supremacist philosophies since settlers were obliged to utilize such racism techniques so as to accomplish their objectives.

*Lord Jim* tells the story of a hero's separation from norms that has been an internal and external conflict in patriarchy. The plot is created around the desire, frustrations, and disappointments of Jim, who is the fundamental character named after the novel. In this novel, it can be perceived how the nineteenth-century working-class esteems that ruled society and governmental issues are obliterated toward the start of the twentieth century and how Jim manufactured his masculinity. Considering the imperialist and racist discourses in the novel, how much Jim's character review will

change is a matter of debate. As a result, Jim, who came from a white background, aims to make Patusan better as a "decent" colonist, but his European imperialist history does not leave him alone. The extent to which Jim's initiatives are justifiable is open to debate.

Throughout a large part of the time from the fifteenth century to the present, during which Europeans and Africans have been related, by trade and migration, both restricted and intended, Europe has viewed the citizens of Africa with a racist point of view. In the British context, a large part of the scatter of presumptions, pseudo-sciences, and wild theories that mixed up with bias originated from the international battles waged over slave trading and slavery during the most recent years of the eighteenth century and the early stages of the nineteenth century. The people who set out to protect slavery gathered a large inventory of arms with new cases and old theories regarding Africans, which they then systematized, perfected, and distributed across books, newsletters, tv shows, and several other means.

The effect of Atlantic trade and slavery on Africa can be estimated as far as underdevelopment and eradication yet also in the manner by which the landmass came to be envisioned in Europe in the post-subjection time, during which everything except two of Africa's countries was colonized by the contending European forces. Of the numerous thoughts and speculations that leaked out of the discussions around bondage, the one that, despite everything throws a shadow over the picture of Africa, is the idea that oppression, war, and disarray are the characteristic state of the mainland.

Colonialism is the connection between colonized individuals and their colonizers. The colonialist perception structure relies on the presumption by the colonizers of their dominance, who existed differently in contrast to the perceived mediocrity of the indigenous population classes, the first inhabitants of the lands they invaded. The colonialists find the way of living of their ancestors to have been bred, and this is why they portray local persons as barbaric or deficient. The colonialists recognize themselves better than the subjugated people. Likewise, colonizers assume that they set up structures for local people, so that colonized persons are deemed 'different' and, in these lines, second class relative to the point of not being human.

That is the reason why colonized nations divide the globe into two distinct parts. Although they are considered the virtuous, they are named as the locals like the rest, or savages. These twofold restrictions are unmistakably reflected all through *Lord Jim* and *Heart of Darkness*. These novels mirror Conrad's own thoughts and encounter through the characters he created and shows that colonialism demonstrates the disruption of the white people in Africa.

This thesis attempts to relate this to Conrad's attitude towards racism and imperialism in his works. The first chapter looks at the background of racism and imperialism. The second chapter examines *Lord Jim* and the themes of imperialism and racism in the novel. The third chapter is similar to the former one; it explains the issues of racism and imperialism in the *Heart of Darkness*, also by considering Conrad's attitude. The fourth chapter compares and contrasts two works, *Lord Jim* and *Heart of Darkness*.

Through this sense, the two novels depicted are analyzed concerning historical political conditions. Imperialism thus alludes to these colonialist practices that are arranged to exploit both natives and their properties, and also alludes to specific actions that contribute to the establishment of a state and mass destruction so that another culture may be established in another country. Racism, on the other side, was seen as the darkest aspect of the world's entire history and generated various conflicts within social orders. From the seventeenth to the nineteenth century, there was an expansion in violence and supremacist belief systems caused by racism; additionally, there were various religions and various speculations that advocated racist thinking in the world.

The first part of this thesis gives, besides investigations of the writings being referred to, a theoretical foundation for the study of imperialism and racism. One of the focal issues that this hypothetical part address is the subject of power relations. These are, it is contended in that, strikingly perplexing because of which one can only with significant effort segregate the commanding and the overwhelmed or the oppressors and the abused (be it a country, an ethnic gathering, an ideological group).

Likewise, the last part analyzes the two novels of Conrad being referred to as parts of the topic of racism inside the context of imperialism. Racist ideas and views implicitly and explicitly were established in Europe, historically and economically,

through the practices of various social groups, with their beliefs and cultures. Typically, racism and discrimination are used to protect the political and financial rights of the people who distinguish themselves from "others." Therefore, this concept of otherness is a crucial point to mention in this thesis.

As mentioned above, this thesis aims to utilize socio-literary methodology so as to focus on *Lord Jim* and *Heart of Darkness*. In the current study, Conrad's works are examined around the themes of imperialism and racism. In this examination, Conrad's political stance and criticism are also taken into account. Writers in Europe, and particularly Britain, portrayed the world of colonialism and imperialism, especially during the nineteenth century, and English writers portrayed the environment of a modern government established for dominance and trade by Englishmen.

Political problems seem to have been a crucial subject for Conrad as they occur continuously in the works of the writer, often within his political novels. Particularly in the time when Conrad's works were written, political and economic changes were taking place around the world. This situation not only affected the way of living of the population in the world but also influenced the way the writers wrote. In Conrad's *Lord Jim* and *Heart of Darkness*, which were written during the transition period from Victorian ideals to the modern period, there were negative changes that people see during the imperialism process and racism that comes with it. Apart from these, the author also applies narrative techniques brought by the modern period in his works.

As indicated by this, the fundamental focus in this thesis is to assess Conrad's way of analyzing imperialism through the characters of the novels and his attitude towards racism. All the while, these inquiries will be replied: was Conrad, a noble racist? What is the connection between imperialism and his perspective on idealism? How contemporaneous are the issues Conrad discusses in the twentieth century? Is it rational to accept Conrad as a reactionary, as some scholars do?

The answers to these topics will be searched and considered regarding the identity of the writer in the late Victorian Community; how do the social orders in *the Heart of Darkness* and *Lord Jim* represent the British government? Thus, the experiences of these societies written by Conrad can be discussed with the author's foresight, the implications of imperialism, and how life was in the 19th century.

Goonetilleke claims that Conrad respects racial equality and provides racially conscientious criticism of the brightest period of the Empire. Obscurity in the background of Britain over a considerable period is confirmed by the first lines of Marlow, and that has always become one of the earth's dark places. He also notes that Conrad opposes white predominance. His analysis of Lingard's perception of white ethnic superiority is indicated by the overabundance of Lingard's awareness of the skin color embraced by his little girl and his avoidance (Goonetilleke, 1991, p. 16). Goonetilleke cannot help suspecting that it is the non-whites who are supported by Conrad. As stated by him, Conrad frequently reflects on both the contrast between other cultures – considering them in their own sense, with their values, not only to entertain or disparage, variations from Western cultural interpretations – and the actual fundamental unity in human life.

Around the period that Conrad was becoming familiar with the English culture, racial discourses were proposed to legitimize racism through the intrinsic predominance of the English races overall – as Goonetilleke affirms, through Rhodes and Joseph Chamberlain (Goonetilleke, 1991, p. 10). English writers of the nineteenth and mid-twentieth centuries produced literary works that can be regarded as comprehensive (prose, poetry, experimental narratives) that contributed to clarifying Britain's influence in the world. Throughout the 19th century, non-Europeans typically considered inferior from the Western point of view.

By the period Joseph Conrad was blamed by Achebe over his depiction of Africa, any investigation of Conrad's *Heart of Darkness* would first express an opinion on Conrad's supposed racism. Achebe examines two aspects of *Heart of Darkness* in his well-known argument: its depiction of Africa and Africans and the canonicity of the research itself. Achebe claims he learned after he approached a certain point that he was "not on Marlow's boat," but rather one of Marlow's unappealing encounters. Conrad defines an African worker on the ship at one stage as a "dog wearing trousers." In *Heart of Darkness*, the expressions used to describe people are unacceptable as he argues and states that it is incredibly unfair to view Africans or anyone with that state of mind. The main concern of Achebe is by many definitions, the negative influence of *Heart of Darkness* as an instructional text concerning Africa, worsened by the public acceptance of the material itself. Tragically, as it could be, the convenient

canonization of Achebe boosts the very canonicity of *Heart of Darkness* that he evaluates for analysis after much of his discussion is based on *Heart of Darkness*. However, as is apparent from Conrad's early work, *Heart of Darkness* is not his only groundbreaking work on the frontier society and culture, and for Conrad to be a "racist" his depiction of various frontier border cultures should also be taken into account (Achebe, 1988, p. 255).

On the other hand, an analysis made by Meziani Meriem suggests that *Heart of Darkness* suggests that European settlers abused colonialism's firm beliefs to spread their main ambitions. The *Heart of Darkness* emphasizes the damage caused to the minds of white colonizers by colonization. Furthermore, *Heart of Darkness* portrays European human progress as something deteriorated. The novel removed the perception of claiming whites as good and blacks as bad, and it assaulted the imperialism and its ambitions. *Heart of Darkness* put the idea that the Africans are far less uncivilized and primitive, so they got better than whites in that regard; consequently, colonizers became vile. It is assumed that the novel may lead individuals to believe that Joseph Conrad was a pragmatist as, during the nineteenth century, he delineates the real image of Africa, which reflects on his experience in the Congo River (Meriem, 2010).

Edward Said, aware of this comparison, in recognition of the non-European, says that every author in the Orient acknowledges some Oriental reference points and imperialism, which was early legitimized by Orientalism, had been in the works for a long time (Said, 2003, p. 20). Such a fixed Eurocentric mind that makes the Orient the other socially destructive. Orientalism is anticipated in terms of the concept of European enlightenment, a thought which can not exist without thinking of Europe as an enhanced competence.

When the literature is analyzed, it is seen that other studies are examining Conrad's stance against racism and imperialism based on what he wrote before, but especially Achebe accused Conrad of being a racist. Achebe's work has been a work that guides most other studies in this context. Much the same as Said brought up should not be neglected to historicize and contextualize these writings. Sometimes misreading a book may cause debates as it can create a chain-reaction with reactions to the responses. Conrad might perhaps be considered by the present norms as a narrow-

minded racist, but he was certainly not more racist than any other individual when he wrote the novel. Therefore, his contemporaries would not have considered the to be as being racist.

Taking advantage of these studies, the place of imperialism and racism will be examined in Conrad's *Lord Jim* and *Heart of Darkness*. In doing so, it will be included in the discussion of what Conrad is in, what perspectives he writes, and whether meanings are underlying the text.



## **I. RACISM AND IMPERIALISM**

Jan Pieterse explains racism as "... the psychology of imperialism the spirit of empire because racism supplies the element that makes for the righteousness of empire. Hence racism is not simply a by-product of empire but an intrinsic part of it, part of the intestines of the empire," in *Empire and Emancipation* (Pieterse, 1990, p. 223). Within the study of racism in sociology, there is a strong tendency to illustrate the rise of modern imperialist-related racism in Europe with the consequence of

advancement and victory. The rise of racism in Europe can be comprehended as far as an authentic procedure established in the worldwide expansion of capitalism, which started after the sixteenth century. As discussed within the next chapters, the relation between these two ideas emerges because of the shift of economy, the beginning of labor power with the rise of capitalism, and the ambition of capitalists to do more work with the cheapest labor-power. As a consequence, it combines with racism, leading to slavery.

During the initial segment of the trade period, around 1500-1800, Spain and Portugal dominated since they depended on valuable metals mined in America and the Andes, channeled through Panama to Spain, going through the test of endurance in the Spanish Main in transit. The mines, and the farming fields that boosted them, were operated by limited labor. At that point, Europe began to dominate a large part of the world in the industrial time period; nevertheless, the commodities exchanged in intercontinental trade were, for the most part, displays of wealth (sugar and tobacco) along with slaves and precious metals. The relationship of culture and government in South and Central America has transformed entirely, with whole societies destroyed and replaced, while Europe's influence in Africa and Asia was eventually disastrous due to the slave trade (Brewer, 1990, p. 3).

By the eighteenth century, capitalism and manufacturing, described by the work of free pay work in independent businesses delivering for the market, were settled in England and, to a lesser degree, some places in Europe. Profitability was rising quickly (however not as soon as later) and was at that point well above levels in the rest of the world. One factor in particular advanced development was the scientific revolution, which was firmly related to military and industrial needs. The 1800s were a critical transitional period, separating the industrial time frame from the era of capitalist expansion. The American and French uprisings in the international sphere have produced another root of political problems. England displaced France as a significant revolutionary force and has shown its power in India, which was a crucial part of the British empire (Brewer, 1990, p. 4). Considerably with time, the mechanical improvements focused in Britain, denoted the beginning of another time. It was an extended commission yet taken in general it was one of the most significant occasions in human history, which is known as capitalism.

Industrial Revolution flagged the worldwide triumph of capitalism, which later combined with imperialist dominion, supported the subsequent two centuries of Western authority (Heller, 2011, p. 215). The transition to capitalism in Europe was a major ideological experiment with across-the-board international consequences at the particular time in American influence across the globe, after the end of World War II and the severe global recession that started in the 1970s (Moore J. W., 2003, p. 99). In this respect, capitalism can be considered as a part of imperialism, as it directs irreversible changes in both European and world history, and it is a crucial subject to mention for this thesis.

When the time frame before capitalism is examined, it is seen that there is strong feudalism all through Europe. Feudalism's verifiable geology was molded by the agrarian class relations that encompassed the mass of the populace. The struggle between landowners and employees over portions of the agriculture deficit will usually generate pressures for enhanced productivity and the manufacturing of commodities (Moore J. W., 2003, p. 105). Originated on the political exploitation of surplus but recognizing the traditional privileges of the lower class to the land, feudalism provided neither the threat nor the necessary motivation to guarantee increased productivity. - Increasing worker surpluses rely on the allocation of seigneurs and states, but, surplus allocation by rents, demands, and duties became the essential methods to increasing worker income policy (Moore J. W., 2003, p. 106). Thus, feudalism limited the affordable surplus for investment in rural improvement, which would reduce land productivity in general. Under fundamental class interactions, the growth of the population would generally divide smallholdings by legacy. After some time, the discontinuity of property itself started to restrain profitability. The advancement of feudalism favored not just a rising populace yet, also, an expanded executive class (Moore J. W., 2003, p. 107). And it was that the feudal rule of a generation destroyed the land, causing a lack of adequate sustenance, which led to severe failure. Growth in the economy was ultimately dependent upon the development of the land.

The power relationships between the groups of the lower class in Western Europe were developed to such a degree that restoration of feudalism turned out to be extraordinarily difficult, much more so if less costly alternatives were viable. East European feudalism emerged from the significant population growth of the 11th and

12th centuries, a process propelled by the unemployment rates and social tension in West Europe. First, in the East, the unity of the farmer community was poorer, representing the growth of the area as a "colonial community" landowners contributed to colonialism. As a consequence, self-government in the town was reduced, which has been the social manifestation of the rural environment that underlies it. Public territories were usually unavailable, in comparison to the west. Third, the communities throughout the east were smaller, so they experienced the agricultural crisis most. While societies might not have consistently embraced farmer rebellions, a close link seems to occur about industrialization and also the possibility of successful farmer rebellion against servitude (Moore J. W., 2002, p. 305).

At the most highly urbanized regions of West Europe, Flanders, and Italy, craftspeople, as well as workers, rebelled against the industrial patrician. The towns' influence had several significant impacts on social influence in the bourgeoisie. First, the modern semi-proletariat embraces the peasant rebellions, the towns itself was offered the opportunity of freedom from the oppressive chains. At last, the commercialization of the land, in accordance with its function in consolidating rebellion, often endangered the agriculture-oriented rural community (Moore J. W., 2002, p. 308).

For this brief description, the documented subtleties of medieval social orders are sufficiently settled to provide a proper investigative process. Once the specific social system that arose from the domain of authority about the year 1000 is naturally understood from the form of feudal culture that followed it, a large portion of the inconsistencies and confusion in earlier documents may be filtered through. There are two primary sorts of hypotheses of the change. Some consider it to be following from the advancement of trade, of a ground-breaking class of vendors, and towns as the focal point of both. Pirenne, a Belgian historian, asserted that feudalism emerged as Europe's Mediterranean trade was disrupted by the rise of Islam (Pirenne, 1972, p. 132). This prompted European culture to turn in on itself. When long-distance trade ended, the communities lost their job opportunities. The upper class was reliant on its use while producing due to the absence of alternatives. The emergence of the competition and the merchants in medieval culture did not bring a revolution in capitalist systems; in any case, it brought changes within feudalism, which meant that

industrialist development was one possible option when the system of production went into severe danger. The merchants of the medieval times were worried about the self-extension of their commodities. The best approach for them to do this was by taking consideration of the problematic construction of the trading system so that there were significant importance differences from region to region.

The old medieval upper classes' capacity was debilitated by the crisis that happened in the fourteenth century. While land had been in progressively small stockpile under tension from a developing populace, it had the option to keep a land-hungry proletariat oppressed without an excessive amount of resort to physical compulsion. Presently out of nowhere, with the rural populace divided, dissatisfied workers could escape and discover land somewhere else except if confronted with suppression. In the late fifteenth and sixteenth centuries, Europe saw the spread of thoughts which questioned, from the outset verifiably and afterward unequivocally, the ideological focus of feudalism, which is the Catholic Church. The transformation time frame included the rise of classes and social gatherings – the municipal governments, the center positioning urban shippers and craftsmanship owners, the urban poor, a new wealthy class, laborers, those they employed, the managers of various states. Only by establishing and breaking down alliances with all other communities could each of these groups accomplish their aims and thus, in the end, came to an extent underneath the control of other forces. There was no simple conception within either of those classes about what was meant to overtake medieval culture. Yet there was a feeling that things were evolving, that they were not following the old theological ideas and structures anymore. (Harman, 1989).

The seventeenth-century crises indicated that all the various systems that constitute the transitional community were put into a dispute between each other – the state and classes it had formerly controlled. Yet the very nature of the global situation pushed citizens to seek to find a solution to the problem as there was only one solution for anyone that did not wish the return of feudal system – with a strategy of firmly embracing the modern ways of manufacturing and oppression as contrasted to the former (Harman, 1989).

Capitalism is defined as a financial system in which private company interests are able to own and manage the activity of property on their own terms and through which the unseen hand of the value-added variable regulates the market in the business sector in a manner that is for the good of society. (Scott, 2006). The government, in this viewpoint, is regularly portrayed as responsible for peace, equity, and showing tolerance to taxes. The primary component of this financial basis is the intention to make a benefit. Although some kind of private enterprise is the reason for almost all economic systems currently, for a huge portion of the only century that followed, it was nonetheless one of two constructive options to handle with economic affiliations. On the other, socialism, the state possesses the methods for production, and state-claimed enterprises try to increase good for the social community as opposed to benefits.

Ideological, financial and social frameworks in which assets, along with financial capital, is assumed and usually ruled by people. Capitalism tends to be distinct from the previous economic context , i.e. feudalism, in that it is characterized by the procurement of labor for cash reward rather than through the immediate action required through tradition, duty or course in feudal system (Scott, 2006).

This defines capitalism as a social , political and financial system that has replaced feudalism, based on the acceptance of the rights of private audiences to select whether to contribute their labour and resources to the business field, as seen by commodity instead of custom rates. It perceives the value method as its essential gadget rather than control and proposes that entrepreneur frameworks are distinct from each other, dependent on the degree and nature of administrative intercessions and the aggressiveness of their business sectors. Notwithstanding, governments may mediate legitimately in business sectors through such activities as holding onto land by prominent space or nationalizing a firm; on the other hand, they may intercede differently by adjusting the institutional establishments wherein market relations occur, as modifying the size, shape, or area of a market, or changing the rights and duties of different classes, the guidelines of accountancy (Scott, 2006).

As stated by Marx, the output was typically rearranged according to the capitalist growth structure in two separate forms. For one, trader took credit for all

items considered during the production spent time converting an appreciation of surplus feature into advantages and accessing broader markets, while doing little to alter production methods. This was an ordinary way of trade in private enterprise. Just the following way was different, with producers who are smaller occupied with the process of producing to rearrange manufacturing in their part of production (Marx, 1975, p. 741). It is viewed as extremely progressive since it was bound to prompt the quickening of financial development and an innovative change that is important about capitalism. Supplementing this advancement in production was the rise in the countryside to a class of progressively wealthy manufacturers who are smaller and utilized compensation work and were changing themselves into capitalist traders (Heller, 2011).

The rise of markets around the world and the capacity to find to them offered nations the chance to extend their financial reach and to have practical experience in manners that would increase their economic growth extraordinarily. With the spreading of the market across mainlands, Smith foresaw that capitalism and a progression of small markets develop over the globe, giving this chance to the expansion in richness for various countries and organizations (O'Hanlon, 2013, p. 1). Development of financial situations under capitalism may have far outperformed that of other financial structures; however, inequality among classes is one of its most questionable qualities. It is seen that not only classes but also races are exposed to this discrimination.

Imperialism is the remainder of feudalistic social structures inside capitalism, where entrepreneurs are subservient to state rulers driven by a desire for success. The business people enable themselves to turn into an arm of the state to shield their industry from the competition through the execution of charges and trading limitations; however, they need the collaboration of political rulers whose objective is the same with them (O'Hanlon, 2013, p. 2). To Kautsky, imperialism is an outcome of the centralization and imposing business model of capital and the development of convictions. Moreover, the consolidation of capital is an essential component of capitalism. Another trademark highlight of imperialism is the force and mastery of economy capital over mechanical capital, and the significance of the fare of capital contrasted and the fare of commodities (Gronow, 2016, p. 127). The financial relations

of capitalism are changed into relations of power. Monopolistic benefits are made conceivable either by misleadingly significant expenses of items or interests on speculations sent out to outside states. The state is a political instrument in the hands of economic capital, and its financial strategy favors cartels and trusts, and fund capital. The complemented job of authority rose because of the problematic proposition that government, which is a result of the financial advancement of private enterprise, but it is anything but a financial need in progressed capitalism.

To Lenin, the fate of capitalism was fundamentally vicious; it spoke to the suppression of the individuals. In the investigation of imperialism of both Kautsky and Lenin, there was, notwithstanding, one increasingly significant feature: power is the new unequivocal factor in government, and relations of control and domination relations of a financial feature in imperialism (Gronow, 2016, p. 128). It could along these lines be said that Kautsky's hypothesis of imperialism was a coherent aftereffect of his idea of capital; actually, it is in government that the whole idea of capitalism is uncovered and gets evident to everybody. In colonialism, the relations of production are, in reality, replaced by relations of power and predominance. Economic capital is comprehended to abuse laborers, yet all buyers and considerably different producers by misleadingly expanding the costs of items and bringing down the costs of raw materials. This new strategy for distribution of profits depends on political force practiced through the state by economic capital; it is besides founded on direct suppression and viciousness both at home and abroad. The government uncovers the exploitative idea of capitalism at its most explicit.

As indicated by Lenin, monopoly is the economic essence of imperialism. He also states that imperialism is capitalism at the phase of advancement at which the strength of imposing business models and money capital is set up; in which the fare of capital has gained expressed significance; in which the division of the world among the worldwide trusts has started, in which the division of all regions of the globe among the entrepreneurs has been finished (Gronow, 2016, p. 128). Kautsky's way of defining imperialism as a particular political structure or technique for industrialist states was all things considered right be that as it may, as Lenin would like to think, deficient. Kautsky neglected that the government is reactionary and vicious in essence. As Lenin expressed, it is the characterization of imperialism as just a single explicit, and

conceivable type of the governmental issues of an entrepreneur express that does not give any consideration to the way that imperialism is an essential outcome of the improvement of capitalism which denotes the primary distinction between their origins (Gronow, 2016, p. 130).

As imperialism is dictated by the relations of power and predominance, the democratic ruling system and imperialism are unrelated. Authority does not merely demonstrate that the upper class has sold out its previous beliefs of majority rule government and opportunity, yet imperialism is undemocratic by its very nature (Gronow, 2016, p. 254). In this regard, it turns out to be considerably clear that the government uncovers reality concerning capitalism. A type of abuse intervened legitimately by the industrialist state could not in any way, shape, or form endure inside a majority rule state. The acknowledgment of parliamentary democracy and the assurance of the political privileges of the considerable number of individuals would consequently bring about the foundation of the power in the lower class (Gronow, 2016, p. 255). The battle for democracy in this way gets indistinguishable with the battle for communism.

Marx recognized the use-value of a product, the consumption to which it very well may be put, and its trade value, what can be got in return for it. The generation of consumption values is significant to the endurance of any general public; however, in a ware delivering framework, this is clouded by the way that the manufacturer is intrigued with regards to the trade value of the item (Brewer, 1990, p. 26). The argument Marx deconstructed in *Capital* on capitalism is for a lock-down and hierarchical capitalist system. Someone may expand this concept to fuse a colonial arrangement, seen practically as providing a market where the metropolitan commodity is modified for certain third-world products that the city requires; however, imperialism as a provider of surplus for selection in the region, based on laborers' locally acquired surplus opportunity, is not included in the analysis.

According to Marx, The employee offers his labor-power and not his labor. The difference between labor-power and labor is essential to the philosophy of labor-value. It often represents a fundamental characteristic of capitalism; underneath the control of the new holder of labor-power, its consumer, the employer, the real cycle of

labor, the transfer of labor-power to real production itself, is worked through. The value generated by labor refers to the amount of time spent in (suggest) per day (provided the standard circumstances for manufacturing); however, the wage charged by the employer refers to a value of the labor-power, which is, to the labor needed to recreate the labor-power of one day, that in effect is the value of the products required by the employee's existence (Brewer, 1990, p. 27).

Value of workforce, wages, productivity, and dominance. A critical thing to remember is that the discussion of these topics also provokes up the issue of employee perception and that of (the pace of) violence. Both are motivated by the financial efficiency of the amount of work that can be produced in 60 minutes. Indeed, even with a similar number of hours worked, the pace of abuse would be higher where laborers are more profitable every hour than usual, meaning they are working more extreme or have better technology or have higher capacities. One hour of work under capitalism offers a comparable measure of considerable benefit, particularly on the off chance of comparable productivity or power. On the off chance that the worth made in a day surpasses the estimation of a day's work power, then there is surplus worth which the capitalist can take when he sells the item (Brewer, 1990, p. 28).

He expresses that the wares required by laborers are not dictated physiologically, yet additionally contain a historical and moral component. There are elements of a concept of wage assurance through the force to negotiate in numerous parts of his work. What is evident is that there would be a loss in production and a recession if pay increases to the point in reducing wages to any base standard. It assures the availability of profit. The income of an independent industrialist changes with the methods of production and labour force, so as the goods produced, gradually as cash, through the selling of the product, ready to start the process again (Brewer, 1990, p. 28).

At first, laborers do not have any financial power, or they have nothing to sell except for their power of labor, and in this manner have no alternative yet to find a job. They cannot produce anything by themselves since they do not have the power to purchase methods for it. The industrialist pays them enough to cover their needs. Toward the finish of the time of producing, the laborers have spent their wages, and

are back where they began, constrained by and by to look for a job again. All through, Marx accepted that there is a hold armed force of work, a pool of labor power-seeking occupations, and holding the payment low (Brewer, 1990, p. 30). Marx clarifies the role of the state in this situation. Its fundamental capacity during the procedure of aggregation, aside from giving legal support to the ejection of laborers, was to suppress the laborers, who were recently formed as a working-class, and hold their wages down (Brewer, 1990, p. 41). This endless cycle summarizes the situation that capitalism puts into the working class. The worker, who has nothing but the workforce, remains dependent on this position with the income he earns.

When capitalism is set up, business people are driven by rivalry to discover new strategies to produce, which is to raise profitability and lower the expenses of manufacturing. This competition among capitalists causes them to search out business sectors in which they can get the best costs for their items, and to search out the least expensive suppliers for the products that they purchase. The quest for these materials is especially significant since their accessibility depends, to some extent, on conditions of geography and climate, which are to be discovered spread everywhere throughout the globe (Brewer, 1990, p. 47). This can be cited as a reason for the capitalists' power races with other countries. Especially what happened between England and India can be given as an example. This directs another issue to be discussed. It is the inequality that capitalism and imperialism seek, with slavery, obtaining the cheap labor force, and the discriminations among social classes.

The connections between European countries and the other "non-civilized" nations changed when, over the most recent thirty years of the nineteenth century, in Europe, there was a significant improvement of capitalism. Before, at that point, this development strategy was an approach to secure new positions for the European and mainly to shield and control the states for the assets they had; for instance, they were the source of the raw material extraction. As British colonialism developed in the nineteenth century, the slave trade in East Africa eventually contributed to the option of having and colonizing some territories there. Britain's economy, inevitably challenged by competing authorities, was in danger despite the challenges of the multiracial slave trade (Wolff, 1972, p. 443). After the progression of capitalism, close to the abuse of the raw material, two needs for the industrialists appeared: the necessity

of creating a market where to place the goods of the domestic ventures, and, significantly, the need to ensure the security of the money related and mechanical interests in the non-civilized nations, in addition to the military and political existence.

During the nineteenth century, traders of the Arab and Swahili inside the Sultan's place were financed by the Indians. By the 1890s British authorities assessed that Indians had a large portion of the landed property in Zanzibar and had a few million pounds put resources into East Africa. Accordingly, British Indian subjects had a substantial interest in an East African economy based on slave trading, even though they were legitimately involved in the trade occasionally (Wolff, 1972, p. 445). There was not much information about the inside of East Africa and henceforth its financial potential. It was the investigations of Richard F. Burton, John H. Speke, David Livingstone, H. M. Stanley, and others from the 1850s to the 1880s and the extension of missionary movement both animated particularly after the opening of the Suez Canal in 1869-that served to illuminate and intrigue British people (Wolff, 1972, p. 446). The improvement of imperialism in Africa was an outcome of the investigations. In the early many years of the nineteenth century, Africa was not outstanding, however in the end, it became exclusive, and who changed this was the people from Great Britain, Germany, and France, the most significant pioneer forces of that time. This arrangement included any place the enlargement of the national sentiment of intensity and of "European white men" predominance. Their imperialistic arrangement was, on specific events, supported as a strategy to develop these nations, where lower-class humans lived according to them.

Years between 1873-1887 are descriptive of a transition in public and private actions between East African and British. A complex process replaced the earlier professional and political ties, which were somewhat more liberated. Over everything, the change in British policy was a response to two inseparably linked mysteries: the increasingly growing market interest of private European organizations in East Africa and the parallel development of European governments in there. The financial implications of the opening of the Suez Canal in 1869 had brought East Africa closer into the world trade arrangements French practices along the coastline have been especially growing (Wolff, 1972, p. 447).

Great Britain and France again had expansionist goals in the last decade of that century: France wanted to combine West Africa's conquered lands with the Red Sea coasts through a west-east line. Great Britain's need was to get Egypt together with the Cape of Good Hope through a north-south line. At a similar time, the systematic efforts of German authorities ended in the most significant European challenge with the British problem in East Africa. Lastly, the British themselves developed their influence in East Africa after 1869 through the extension of missionary stations and impacted just as the interests of British businesspeople (Wolff, 1972, p. 448). The contention between the two European forces appeared to be inescapable, yet both were persuaded that a war between them could be just a German preferred position; in certainty, Germany was in a consistent financial and military development and, as of now, present in the African lands. The French were stepping back from the instant conflict, giving the Nile's rule to the English, thus boosting their relationship with Great Britain.

Confronting this circumstance, the British government depended on a procedure that had succeeded well for 50 years. As it occurred, the British anti-slave battles affected occasions in East Africa in two phases. In the primary, generally running from 1873 to 1883, the battle made harm to the Arab-Swahili slave economy. This adjusted accurately to British destinations at the time. In the subsequent stage, the British oppressed the trading of slaves to a methodical assault that at last finished the trade and stood up to the merchants with financial ruin. The issue was to keep the Sultan from welcoming or allowing other European authorities to set up a situation in his areas that may restrain the trade of the British people (Wolff, 1972, p. 450). This colonization of late 1800, was a kind of race to discover cheap raw material. The rich and so-called civilized countries were worried about the possibility that the others could be all the more dominant, and the assets abroad were an image of their influence.

Consequently, an extraordinary situation, with tremendous assets and influence, slowly diminished and restricted the British arrangements. English political authority started officially with the announcement of the East Africa Protectorate in 1895. The railroad, as a simply possessed, financed, and run by British people, moved the focal point of financial transcendence for first, from Arabs to Europeans. The presence, development, and course of financial improvement from that moment

depended totally on the British (Wolff, 1972, p. 454). During the 1890s, the British accomplished their aim of confirming by every European force a large portion of East Africa. It is assumed that the anti-slave trade movement was simply a cover-up to conceal or deceive the financial and political destinations and strategies comprising the only element that is relevant during the period that British dominion spent. (Wolff, 1972, p. 459) The anti-slave trade act of Britain contributed both to the foundation of British authority on colonies and to the further financial confusion or, maybe, rearrangement of the nearby Asian and African populaces, which had just been so significantly influenced by the trading of slaves.

The social systems and rituals in African society are affected by slavery. The displacement of tribes consistently deprived the workforce and protection of the tribes of establishing the agricultural output that was essential for endurance. Almost any documented information that remains refers to the enormous damage done by slavery among the majority of East African tribes. Traditional African trade and agriculture provided a more up-to-date solution to financial activities adapted to the slave-trade system (Wolff, 1972, p. 462). As of the 1890s, the social disturbance occasioned by slavery had encouraged, among certain Africans, a sort of financial relapse from more elevated levels of improvement to increasingly crude economies. Slavery, as well as provisions to slave parades, had become financial necessities for African people.

Racism is an ideology that allocates a specific race or potentially ethnic gathering to a place of control over others based on physical and social properties, just as financially, including various leveled relations where the 'prevalent' race practices mastery and authority over others. Racism is any differentiation, rejection, restriction or inclination dependent on race, skin color, a national or ethnic community which has the reason or impact of invalidating the acknowledgment, on an equal balance, of human rights in the political, financial, social, or some other field of life (Corlett, 1998). All in all, racism is a perception that a single race or group is poorer or greater than others. Racial discrimination involves any example in which an person is viewed unfairly on the basis of ethnicity, nationality, ethnic origin.

W.E.B. Du Bois' premonition in *The Souls of Black Folk* gave a thought of the skin color as not similarly as an issue of the twentieth century, yet additionally, an

issue that reaches out into the twenty-first-century universe of profound globalization (Satgar, 2019). In any case, there are, at any rate, different sorts of racism. Nevertheless, Du Bois saw that it is not the race that is regarded as culture: a distinctive history, rules and faith, comparative tendencies for thinking, and a cognizant desire to accomplish common goals in existence together. (Du Bois, 1987, p. 21). Nationalists in the late 19th century were the first to comprehend recent debates regarding color, gender to form new patriotic ideologies. Finally, the race came to debate not merely about the essential characteristics of the human being, but at the same time was seen as explicitly forming the country's identity and culture.

It is said by Corlett that there are two types to examine racism. There is racism among assemblies and racism inside assemblies. The previous is the theme of most examinations and debate on racism. It is the place, for instance, a gathering of Anglo-Americans focuses, in a supremacist way, an individual or gathering of Black African Americans. The racially prejudicial prohibition of Black African Americans by Anglo-Americans from specific segments of the America labor-power fills in as an occasion of racism between gatherings. Be that as it may, there likewise exists prejudice inside assemblies. This happens when, for instance, Black African Americans experience racism from other Black African American people (Corlett, 1998, p. 27). This shows that there are different forms of racism. It is not easy to define and explain it simply.

Any racial notion may be complicated in the degree of ethnic discrimination or ethnic division, or both. To start with, it might include disdain of others, where hatred for the individual or gathering assumes an essential persuasive position in this racism, and where such contempt is targeted at the individual. Likewise, racism may be motivated by a conviction of the evident inadequacy of another, where the person believes that the targeted individual is rather inadequate opposed to the other, due to the distinct ethnic differences (Corlett, 1998, p. 30). Besides, racism includes mental expresses, some of which are deliberate, while others are purposeful. And a reasonable example would be the position a racist wants to preclude the hiring of a Black African American in a particular work environment. The racist here is basically against his working with Black African Americans. On the other hand, the racist may decline to have a Black African American professional or director, yet support "separate yet

equivalent" open doors for Black African Americans in different sorts of business situations.

Racial prejudice and racism arise from human mental manipulation processes related to certain people's experiences. They are subjectively all-inclusive among ordinary acquaintances. It means that someone is a racist to the point that they build prejudices and have a preference of discriminatory practices dependent on race (Corlett, 1998, p. 35). This does not imply that all people are "inclined" to take part in racism against these ethnic differences. These ethnic generalizations structure ethnically biased convictions. The most well-known case of Western racism has been the subjugation, particularly the persecution of Africans in the Modern World (the connection itself goes back a long time). This injustice was promoted in the context of the colonial assumption that Black Africans were less human than white Europeans and their families.

Several colonial regimes in South America have become a phenomenon that has been generating controversy across the globe. The practice of giving numerous appearances of 'ethnic' by the 'racial segregation' (racial blending) process has consistently concealed the connectedness of racism in this area. Differences in qualifications have caused a social clash in South and East Asian democracies. Similarly, racial differences on the African continent were the cause for an unceasing struggle mostly driven by the ideology of expansionism, political incompetence, financial collapse, and extreme poverty (UN Office of the High Commissioner for Human Rights, 2003). South Africa was administered by one of the most brutal and racist systems known as politically sanctioned racial segregation from 1948 to 1994. This organized type of racism had its foundations in 350 years of industrialist advancement, including subjugation, imperialism, violence, and isolation. Racist people and their hegemony of this general society took advantage of the ethnic minorities, with some refuting racism while some were clearly 'ignorant' of this racial practice (Satgar, 2019, p. 2).

Supremacism is a belief system that holds that a specific class of individuals is better than others and that they ought to command, control, and oppress others or are qualified for doing so (Sanday, 1981). The alleged predominant individuals can be any

age, race (characterization of people) species, ethnicity, religion, sex, language, social class, philosophy, country, or culture, or some other piece of a populace. Hundreds of years of European expansionism in the Americas, Africa, Australia, Oceania, and Asia were defended by racial oppressor attitudes (Fujitani, White, & Yoneyama, 2001). In the nineteenth century, the term "The White Man's Burden" was commonly used to legitimize colonialist ideology as a noble pursuit, alludes to the notion that whites are dedicated to having the social structures of various classes of citizens increasingly 'humanized.' Supremacism can be explained precisely as a supporter of this situation.

Biased mentalities against the racial differences were always there, yet systematized racial oppression initially emerged during the 1600s. Before this, slaves in different societies were taken without racism as the premise – they were typically taken because of military triumph. Through claiming that their African slaves had no past life, that they have existed like savages, slave holders and slave traders have tried to make things simpler, but it is understood that they are not real. White European Americans associated with the slave business attempted to legitimize their financial abuse of them by making a "logical" hypothesis of the predominance of white people. One such slave owner was Thomas Jefferson, and it was his demand for research to evaluate the apparent inadequacy of blacks as a critical step in the development of science-based racism. This was the beginning of systematized racism in the United States (Boggs, 1970). This sort of deliberate abuse of one race by another was obscure to humanity in many long periods of written history before the rise of capitalism 400 years prior, albeit racial discrimination was not obscure.

Supremacism, which began in Indiana in the late nineteenth century, before long spread all through all of North America, making numerous African workers escape from the land they were working. In America, during the 1860s, supremacism was utilized for political advertisements. Some of the Europeans during the timeframe protested treacheries that happened in certain settlements and campaigned for native people groups. Accordingly, when the Hottentot Venus was shown in England at the start of the nineteenth century, the African Association openly contradicted itself to the presentation (Sale, 1997, s. 264). That year, Joseph Conrad wrote *Heart of Darkness* (1899), which is about the Congo Free State, as a criticism of the situation.

Before the emergence of capitalism, humanity had not encountered a financial system aiming to extend beneficial economic influences to the disadvantage of human beings, and it had never experienced a general population pursuing violence and dehumanization of another group of humans. Therefore, a common connection between capitalism and racism is unquestionably formulated (Boggs, 1970, p. 3). Various scholars have made the same argument between the emergence of capitalism and the emergence of racism. The terrains of the West Indies and the Southern states are taken from the Indians were a workplace for slaves arriving from Europe, turned into a slave-hunting field. As slavery continued to grow, its huge benefits concentrated capital in Europe and America for the development of trade, industry, and innovation, while in Africa, the social relationship was destroyed.

The dominant ideology among the European upper class that centralized political organization during the Atlantic slavery period was mercantilism, the belief that the acquisition of military force and financial capital would revolve around the national strategy. Settlements were wellsprings of mineral riches and harvests, to be utilized to the colonizing nation's advantage. Using Europeans for work in the provinces demonstrated unfeasibly costly. Instead, the settlements imported African slaves, who were accessible in enormous numbers at costs that did a profitable business in America (Boggs, 1970, p. 4).

The more influential the slavery ruining African culture, the more those included straightforwardly and in a roundabout way in the slave traffic attempted to persuade themselves as well as other people that there had never been any African culture before (Boggs, 1970, p. 5). Therefore, bit by bit, to legitimize their fortifying financial abuse and oppression of African people, these white Americans made a logical hypothesis of white prevalence and inadequacy of the Africans. Without African defeat, the class battle between capitalists and laborers could not have participated in any case fulfilled the purposes of cheap labor for the bourgeoisie. This is, it provided both the vital resources and the labor force released for a century from the methods that are central to the cycle of industrial aggregation within the industrial unit.

The Nazis, which held onto power in the 1933 German poll and kept up fascism over most of Europe until the end of World War II on the European mainland, accepted the Germans to be a piece of a supreme race, which in this way reserved the privilege to grow their domain and oppress or execute individuals from different races considered inferior to them. The racial belief system brought about by the Nazis reviewed people on the size of unadulterated Aryan to non-Aryan, with the last saw as subhuman. At the highest point of the size of unadulterated Aryans were Germans and other Germanic groups, such as the Dutch, the Scandinavians, and the English, as well as different nationalities of people, for example, some northern Italians and French, who were said to have a fair blend of Germanic blood (Davies, 2006, p. 167). This shows that, in transatlantic commerce, a sensation has developed against black people who have been subjected to slavery, and while some people strive to prevent this, racism emerges in another way by Germany in Europe. Therefore, racism is not easy to abolish, as it is going to be discussed in the following parts, although laws abolish racism, racist mentality still exists.

The German race is elevated, and Hitler wanted to erase the races he thought inferior to the earth. German acclaim for America's institutional prejudice was consistent all through the mid-1930s, and Nazi legal advisors were using the American models for slavery. The German expansion eastbound was gone with the invoking of the pioneering development of America westbound, with actions against the Native Americans (Westermann, 2016, p. 3). Significant atrocities were carried out against Slavs, especially Poles, and Soviet POWs had a far higher death rate than their American and British partners because of intentional disregard and abuse. However, while these were happening, the enslavement of Africans was prevented by Civil Rights Movements.

Racial domination was prevailing in America up to the Civil Rights Movement. This development in America was a decades-in length battle by African Americans to end authorized racism, disappointment, and racial isolation in the United States (Fredrickson, 1981, p. 162). Development has its roots in the Reconstruction era of the late nineteenth century, given the fact that the growth made the most important institutional changes in the mid-1960s after a variety of political interventions and demonstrations. The social development's major peaceful opposition crusades, in the

long run, verified new securities in government law for the rights to be equal. After the American Civil War, slavery was removed during the 1860s, the Reconstruction Amendments to the United States Constitution conceded liberation and citizenship rights of every African American, the majority of whom had as of late been oppressed.

Many human social structures have concluded that prejudice is not right, at any case at a fundamental stage, and that social norms have shifted away from prejudice. Numerous social institutions have started to combat systematized discrimination by rejecting racist views and encouraging individual understanding, as did the 1948 United Nations General Declaration of Human Rights. However, the aggregate "whitewashing" of American history permits the ages of white Americans to rearrange verifiable occasions and name African American people as brutal people. The victims of racist oppressor brutality are, by pictures and reflections, the same people that are stereotyped as the rival. In the 1990s, representatives keep on working up the dread of illegal behavior, "groups," and African people in their offers to verify votes. The fact that Europeans believed that African Americans inferior in terms of their race, bolstered the disparagement that caused European Americans to feel safe about their higher status (Lombard, 1999).

All through the twentieth century and particularly since the mid-1860s, some pictures of Africans that can be considered as stereotypes, have kept on coursing and build white dread and dream. For instance, when Africans are portrayed at work, the implication is that no importance would be given to them. The imagined danger of late freed slaves collapsing the "American lifestyle" was managed emblematically by pictures that ridiculed and insulted black people, even as it was implemented. So as to keep up the current social and financial structures, contemporary social and logical idea inhaled new life into and gave believability to commonplace clarifications to imbalance. As liberalism and government overwhelmed the country's speculation, mentalities of considerate imperialism were applied to the race differences (Lombard, 1999, s. 23).

Twentieth-century material culture gives numerous instances of how contentions of human sciences, the "science" of selective breeding, and the thoughts of social Darwinism are instilled in our mainstream creative mind. These speculations

added to the confounded and entrapped history of racism and hold especially relentless situations in the famous thoughts and dispositions that have been clutched all through the 19th century. The difference among European and Non-European qualities and customs established the possibility of a progressive system of human races, which became and remained the establishment for present-day logical human sciences in the 19th and 20th centuries. Eugenists ordered individuals in a pecking order of animal groups with Europeans at the top. Social Darwinism supported disparity since "less developed" communities were considered inalienably lower than others. The monogenists embraced the theory that all people came from one class, given the reality that they encountered difficulties that explained the undeniably obvious facts of some human beings (Lombard, 1999, s. 25). When Darwin caused doubt about creation and connected all individuals to a common predecessor, the polygenists' contention lost some substance; however, both polygenists and monogenists hypothesized and clarified the differences between people.

While the absolute most treacherous supremacism is presently not existing, it is not surprising to see pictures, hear contentions, or read hypotheses that elucidate the contrasts among black people and white people. Contemporary predominant ideology protects life as normal as people's daily situation and the inescapable reaction to differentiation. Honest and basic understanding of twentieth-century and the material and mainstream society in the United States delineates that Americans have not truly modified the prudence considering the bigger part of the population as they reject intermarriage, restrict governmental policy regarding minorities in society as a reverse kind of racism and recognize great as middle class and terrible poor as African Americans (Juan, 1992, p. 3). Toward the end of the twentieth century, racial oppressor thoughts and frames of mind may appear to be progressively clandestine, yet it is this very certainty that ought to be taken as a notice. Most white Americans, despite everything, cannot comprehend that their skin color gives them to benefit that they underestimate, or some exaggerate this situation. This keeps them from understanding bigotry in public or tends to act racist.

To conclude, the writers from Britain provided much significance to racism and colonialism of Britain and other European forces. So, literature in Britain is only a model in which writers attempted to utilize the idea of racism that was viewed as the

order of individuals into bunches as indicated by their religion, race, and civilization. A few perspectives accepted that writers of British history did not write similarly on the grounds that they contended that a few authors attempted to conceal the original objectives of the government. However, others attempted to show genuine objectives and the destructive effect of imperialism.

The idea of a new government, which was brought about by the British challenge for power and trade, prompted the presence of new supremacist belief systems that were portrayed in British literature. Prejudice was apparent in numerous works of British writing since British writers gave an excessive amount of significance to the prevalence of the British since they accepted that whites were better than non-whites and had the power and obligation of bringing the favors of their civilization than other races. British literature depicted the universe of imperialism and government of the British Empire during the nineteenth century, and it fought with other European countries for resources and influence on the grounds that numerous European nations rivaled each other to colonize, however much of Africa and Asia as could reasonably be expected. Most British works concentrated on the destructiveness of imperialism and gave more consideration to its harms on the two sides, which implies the white colonizer's feelings and the life of natives.

## II. IMPERIALIST ORIENTALISM IN *LORD JIM*

The majority of the twentieth-century authors were interested in creating striking points of view to suggest a mixed group of psycho-social issues which people are facing during their times, for example, loss of self, feelings of being worried and upset, senses that there is no hope, depersonalization, state of not responding to anything, social confusion, depression, weakness, feeling unimportant, lack of interest, negativity, and loss of convictions, morals or traditional beliefs. Because of the unusual social change brought when a country is based on manufacturing, people who were living as little gatherings in towns, and little city-based areas and which were mostly guided strictly, conventions and customs left aside every one of these qualities and started to move into the urban places where living conditions end up insufficient (Madran, 2016, p. 574). Both monetary and racial renditions of the colonialism become possibly the most critical factor in this novel. Conrad, as a writer in the period of modernism in literature, managed the fundamental topics of the cutting-edge time frame in an emotional way, for example, the dread of depression, loss of character, the brokenness of social relations, tensions, feelings of anxiety and internal conflicts of people.

Having been denied his usual surrounding conditions and ties, people got powerless and, stood up to life. Along these lines, having been cut off from every one of his ties, his strict and supernatural roots, people started to lead a real existence which appeared to have no importance and reason by any stretch of the imagination. People were faced with disagreements as they often experienced difficulty when they stood up to the broad inlet between his best hand accomplishments and mind. (Madran, 2016). In his novel, *Lord Jim*, Joseph Conrad builds up the story of the protagonist's break from norms, which has become an inner and social conflict of manhood. The plot is shaped around the ambitions, disappointments, and failures of Jim, who is the main character named after the novel, throughout his entire life. In *Lord Jim*, one sees how the nineteenth-century middle-class values that dominated society and politics were destroyed at the beginning of the twentieth century and how Jim built his original masculinity from the ashes of the old imperialist masculinity.

*Lord Jim* is about a man's narrative named Marlow and his way to express and to comprehend the life of a man called Jim, who is a promising person and goes to the ocean as an adolescent. Marlow, whose forename is Charlie and it is seen in just two events, is the most known of Conrad's storyteller characters. Portrayed as a different person in each one, a traveler, a wanderer, and a Buddha lecturing in European garments, Marlow is the voice behind *Youth* (1898), *Heart of Darkness* (1899), *Lord Jim* (1900) and *Chance* (1912). All four stories, whose writings are as far as anyone knows devoted multiplications of his words, are interpreted by an anonymous and ordinary storyteller, or storytellers, of whom the reader learns little past the way that he has, as Marlow, some association with the ocean. (Wake, 2007, p. 1). In *Lord Jim*, he rises rapidly through the positions and before long becomes boss mate. Jim always searches for a chance to turn into a legend, but he has never encountered any actual danger. His chance arrives at long last.

He serves a ship named the Patna on board, carrying Muslim pilgrims to Mecca as the ship hits an underwater object and splits. Despite a storm approaching, the team abandons its fate to her and her travelers. Jim, not thinking clearly, abandons the ship with the remainder of the group. The Patna does not sink, in any case, and Jim, alongside the remainder of the officials, is exposed to an official request by his sailors. It is at this request, where Jim is deprived of his official's confirmation that he initially meets Marlow.

"Indeed this affair, I may notice in passing, had an extraordinary power of defying the shortness of memories and the length of time: it seemed to live, with a sort of uncanny vitality, in the minds of men, on the tips of their tongues." (Conrad, 2016, p. 64)

As Marlow points out, the Patna provides the central cause of Marlow's admiration for Jim, the first-mate on the ship, of the relinquishment by a white team of 800 Muslims on the ship. The scene mirrors the strain among white and non-white in a world previously cut out between different countries in Europe. The enthusiasm for underplaying the importance of plot makes conceivable the formation of Jim as a subject deserving of exploration (Mongia, 1992, p. 176). What Jim does on the Patna in this manner gives the motivation to dive into the idea of heroism and obligation to

ask into the condition of a man's spirit, as opposed to the weakness of a man. Despite the fact that Marlow regularly questions Jim's courage, by investigating the jump as far as either its mysteriousness or the issues it raises about social requests and individual ability, he makes compassion toward Jim, which pressures the reader to create a comparable judgment.

A significant part of the novel is about Marlow's efforts to sort out Jim's story from a mixed group of sources. At long last, he describes the story to a gathering of colleagues. However, Brown has not yet come to Patusan, and the story stays incomplete. When events are finished, Marlow thinks of them down in composition structure, which he at that point sends to an individual from the crowd of the first section of the story. There is a move from literary conventions of the Victorian period that held the seeds of twentieth-century innovation, a trial, vanguard development that dismissed nineteenth-century models in artistic style and structure and explored nontraditional topics. There is a fragmentation of time in the story, and Marlow compares unusual, non-sequential fragments of Jim's story for most extreme effect, at the same time looking to find the source of his own interest with Jim and the importance behind the story. Marlow's narrative power is disrupted more than once, only by Conrad's usage of a few voices in tales. Marlow's encounters with different characters that help him understand the complexities only illustrate his infinite consistency. Such sources of communication are meant to suggest fluctuating potential effects in seeing only like the instinctual restrictions of every point of view (Mongia, 1992, p. 174).

Regularly read as damp down the plot, the section about the Patusan offers a place where Jim can be everything he has strived to become. Marlow is involved in the creation of a mission for Jim to undertake in there. The universe of Patusan and the satisfaction it offers Jim uncovers the absurdity of the first three parts of *Lord Jim* to have been totally deceptive. In the initial three sections, Jim's ideas of bravery are changed by his misfortune on the ship. What is more, his inclination to isolate himself from his environment, through his creative mind, engraves more than sufficient cautions that his fantasies will stay just dreams. But then, the story proceeds to make for Jim the very field where "his nonexistent accomplishments" can turn out to be real (Mongia, 1992, p. 181). To acknowledge the fascinating introduction of Jim as a

protagonist with dreams, as the opening asks the reader, is along these lines to mislead him.

The setting of death in *Lord Jim* gives a chance to investigate definitive moral establishments of a man's fundamental character. As the desires of the young people in his area, it was Jim's fantasy to turn into a "hero," however, never did he face any threat which can place him in a circumstance to come up as a real legend. As Marlow bit by bit perceives in his endeavor to comprehend Jim, the good turns into the existential. As told by Kim, it is not just an issue of good personality; however of self-disclosure and self-satisfaction (Kim, 2001). Robert Ducharme sees *Lord Jim* as a resistance of Western values and practices that were traditional and socially accepted with its approval of the social fiction of the thought of courage by allowing its moral status. Courage is proportionate to valor dependent on physical courage of brutality and demise (Kim, 2001, p. 83). One's connection to death, which is the rotate on which necessary activities turn, characterizes oneself, similarly as the way and presentation of death are loaded up with worth and noteworthiness, have suggestions for the way of life and network with their originations of bravery and benevolence.

The encircled idea of the Marlow stories, which can be utilized to show a modernist highlight on inquiries of character and the abstract idea of experience, provides a similar connection to Victorian writers before Conrad. It is contended that both Conrad and Freud care for a social ethic dependent on their genuinely comparative reformulations of the Victorian trinity of work, obligation, and restraint. For Victorian authors, the esthetic attempt to make this current reality as steady as can be anticipated under the conditions, although this entails the existence of a more hesitant theoretical endeavor to find a framework acceptable to the particular considerations of the mid-twentieth century to pioneer writers. This shared trait of point gives an association among Victorian and modernist writing to contend for 'a directly recorded continuum between the pragmatists who battled to make narrative influential and current experts who characterize themselves by prudence of their detachment from authenticity and narrativity itself (Wake, 2007, p. 4).

The content here appears to self-reflexively of its absence of objectivity as respects the image it paints of the Orient, or to practice the very generalizations that

the Western thinking resorts to when contemplating the East. Is the criticism based on the Africans as being excessively stereotyped, or is it based on the storyteller? A similar self-reflexivity can be seen in the depiction of the occupants of Patusan being "like individuals in a book," which makes one wonder, who writes, or reads this book?

*Lord Jim* tends to be a significant scaffold between the Victorian and Modernist periods. For instance, Conrad applies creative techniques, nonlinear time-shifts, and different perspectives that reflect various details. The character, Jim, carries the noble, chivalrous values the Victorian Era acknowledges. However, as circumstances force Jim to behave in contrast to this particular vision, his life becomes a battlefield where these values move the shame of failure to overcome. Seen from the modernist point of view of a disintegrating, an unstable world, the honorability of his fight is corrupted with vanity.

In the first four parts of the book, it is comprehended that Jim is a devoted man with high ethics, and this gives the insight that the novel stresses the good and moral issues. When there came the time that Jim needed to choose whether he would save the ship or whether to jump off from the sinking boat to spare his own life, he picks the last option. On the event of picking whether Brown must be executed or not, he again goes for an inappropriate decision however this decision is moderately valid in the event that one sees it from the perspective of a person who was simply attempting to place his inclinations before everything else, somewhat attempting to rescue himself.

His demise is the summit of the various occasions wherein Jim has denied his fear for death while keeping up a courageous image on the outside. Jim is fixated on the narcissistic glorified image that leads him to deny his dread for death, yet he is likewise living in the way of life that supports a courageous origination of death as penance. Jim pledges to Marlow that he was not terrified of death: "Do you think I was afraid of death? ... I am ready to swear I was not—I was not" (Conrad, 2016, p. 48).

Jim's cognizant dread of death may have driven him out of his idleness; however, it is not the immediate reason for his jump. Jim credits this action to an absent reflex that is discrete from his cognizant dread, over which he has no control over. Marlow sides with Jim's claim that he would not be consciously anxious about death,

overwhelmed by its arrival. Marlow wants to believe that Jim was not, really, afraid of death. Henthorne believes that the cowardice of Jim and the other white men is all the more harming to the colonial framework since it remains in sharp complexity to the activities of the Malay helmsmen who “remained to hold the wheel” during the emergency (Henthorne, 2000, p. 208).

“He was not afraid of death perhaps, but I'll tell you what, he was afraid of the emergency. His confounded imagination had evoked for him all the horrors of panic, the trampling rush, the pitiful screams, boats swamped—all the appalling incidents of a disaster at sea he had ever hear.” (Conrad, 2016, p. 48)

Marlow claims Jim was not, in fact, terrified of death. At first, he is skeptical of Jim's deception on each side of the debate, recognizing deception and denying his moral personality. In any case, Marlow cannot understand now that Jim is not fixated on his ethical character; instead, he is restless to safeguard his personality as the hero. For him, a jump is an existential act, not an ethical one. By inflexibly isolating his automatic physical reflex from his cognizant will, Jim can secure the emblematic conceivable outcomes of his character as the hero. This point to the way that man is basically a narrow-minded being and the vast majority of the people would end up with a similar resolution on the choices he made by then of time under such conditions.

Marlow goes to the acknowledgment through his closeness with Chester and Robinson that Jim's so-called delicate sensibilities, his good sentiments, his longings—a kind of sublimated admired childishness, permit him to safeguard his strain. Jim takes advantage of this chance in Patusan, where he can remove his history, his attitudes: "He tossed his head fearlessly, and I confess that for the first and last time in our acquaintance I perceived myself unexpectedly to be thoroughly sick of him." (Conrad, 2016, p. 126). In the text, the topic of character is inseparably woven into Conrad's works; It is, at last, a tool that serves to illuminate a focal condition in the colonialist discourse, a role which, however, had an unavoidable historical perspective for Conrad's case. Maybe, the most outstanding proclamation concerning duality is in Marlow's correspondence with the privileged status of people to whom he addresses his record of the last phase of Jim's life in Patusan.

Jim dangers himself so as to fulfill his sentimental self-origination as a legend, to discover for his actual personality. The tricky objective of his journey is self-disclosure, not reclamation. As Kim has quoted, Ian Watt perceives that penance or remedy is not valid for Jim since there is no one to whom he can offer reparation (Kim, 2001, p. 88). Still, the quest for his journey welcomes the charge of recklessness, a whimsical, sentimental indulgence. In any case, the origination of bravery that is the intention of power behind his journey cannot be denied. At the point when the readers see Jim through Marlowe's character gradually and tenderly, the picture of Jim begins to shape itself from an alternate perspective. Marlow's expression "Jim is one of us" turns into a vital part of the entire novel wherein the readers begin understanding Jim's perspective and maybe his honesty (Conrad, 2016, p. 43). Jim continually looks for ways by which he could forget his blame with the goal that he could dispose of the sin he had done. He comprehends that there is no place in the entire reality where he could escape his blame, and Marlow comprehends his need-to turn into a legend is the eye of humankind once more.

In view of its suggestions for his courageous personality, Jim's death scene is one of the main interpretive points of the novel. Jim's concealed weakness as the fundamental urge for death, which subverts any attempt to have a courageous life. Jim's end is not just a disastrous result however an arrival to personality; he recovers his unique mental self-view that has been broken by his jump from the Patna and by the initial (the Board of Inquiry) that has surmised an inappropriate character (Kim, 2001, p. 100). Jim's tale may be viewed literally and metaphorically as a reflection of humanity's collapse and the resulting resilience that individuals have so far gazed upon. Jim speaks to humanity, and the fall of Jim speaks to human debasement from Paradise. Jim's absurd aspiration, yet his inaction, can maybe be taken as the reason for his fall.

Towards the end of the nineteenth century in England, it was mentioned in the previous chapters that there was a break from Victorian ideals and a break from feudalism. In terms of the reflection of this situation in art and literature, modernist writers have also dealt with the efforts of modern individuals to overcome the traditional Victorian values, such as struggling of men between the normative imperial British masculinity and the new socio-political principles. Conrad's mentality towards

imperialism is essential to mention since his behavior towards imperialism and racism have been the object of many works. It is accepted by most people that Conrad is against the imperialistic regime, and also his viewpoint on colonialism contrasted from different writers of his time (Song, 2017). However, some sources claim the opposite. It has been challenging to give him his due and to absolute the last decision concerning his real mentality concerning imperialism and racism. His own story has given proof to the two admirers and attackers.

Conrad lived both as a citizen of a colonized nation and as an individual from a colonizing network. In this manner, he accomplished what they never could, albeit a few, such as Kipling, attempted a view from the opposite side of the compound divider (McClure, 1981, p. 92). He foresaw the twentieth century's brutal change to capitalism all over the world, authoritarian strategies of one-party rule, the decreasing significance of government even with ever-growing capitalist colonialism, and the dehumanization upon the foundation of an industrialist authority in worldwide. This chapter makes an investigation of Conrad's demeanors towards imperialism that, in the novel *Lord Jim*, he speaks to his default disposition of imperialism as well as mirrors his expert mentality for the time frame before colonialism.

In *Lord Jim*, Conrad creates elective points of view of imperialism through non-European characters so as to uncover the fundamental inconsistencies of the framework and the certainty of its end. Such a center was, obviously, surprising during the 1890s, inciting Henthorne to comment on *Lord Jim* that "Conrad, past all others, has distinguished himself with the point of view of the native people, has deciphered their yearnings, lit up their intentions, and converted into shining words the abnormal charm of their scene." (Henthorne, 2000, p. 206). To Henthorne, the white man shows a figure generally negative toward the West: "As in quite a bit of [his] fiction, he utilizes white protagonists to challenge European presumptions of racial predominance." (Henthorne, 2000, p. 207).

*Lord Jim* shows the tension between individuals' desires and the general social organization's demands. Besides, it outlines the fragmentation of that social organization from inside, enrolling the unfolding awakening that the organization exists just by the godness of the willing support of the subjects whom it arranges.

Double development of widening degree and narrowing center makes *Lord Jim* show Conrad's examination of the hole between an ideological framework's declared qualities and its actual inspiring and educating standards. (Ross, 2004, p. 67).

Different from being primarily an expansion of the high class who are ruling the society and of any one country's imperialist class order, this community speaks to the vanguard of the contending powers of Empire's supersession of nineteenth-century imperialism. It intimates the belief structure of legitimization and secularization into generally lacking locations by means of a dynamic financial strength which owes unwaveringness to no particular country, nonetheless, only to the estimation of the main concern by postnational capitalism. This broadness of extension, taken with the topical importance of presenting the travelers as "human payload," shows that Conrad is worried about Empire as an early worldwide marvel that compromises as well as has just supplanted the devotions of nineteenth-century imperialism (Ross, 2004, p. 68).

Through the story of *Lord Jim*, imperialism is seen unmistakably in this account of the intense cognizance of lost honor, as told by Moosavinia (Moosavinia & Alam, 2018, p. 91). Also, imperialist characters are the only ones in the novel who comprehend Jim's struggle. The expression "one of us" can be deciphered from the perspective of "honor" moreover. As per Marlow, Jim is a man of honor. He compares himself with Jim, as men of honor are very few on earth, according to him. It has the right to be referenced that all the individuals from the white races are not to be known as the men of honor (Haque, 2015, p. 313). For instance, the German captain of the *Patna* and the two architects are not respectable people in any sense. Additionally, dreams of human endeavoring are just thought about as far as new areas to master. Modernism used by Conrad capacities to obscure the verifiably specific conditions that consider the development of a figure, for example, Jim. To analyze the novel as an accurate record of the "search into a man's spirit" is to disregard how Conrad used modernist narrative.

Patusan is the universe of sentiment; it is just a phase at which point Jim's courage is presented. The experience between the white man and the "other" demonstrations the need for the white man to run a chaotic world torn by inner conflict.

Jim's way of acting fearless helps; he becomes Lord Jim immediately by controlling the conflict of the locale. When Marlow visits Jim at Patusan, he expresses at every pace quickly the cost at which his peace was purchased. Jim was replaced as a portion of the White Men's system and his own interpretation of the rule. By the end, he's encountered another aspect of the framework that gives him space where he can fulfill his dream and tell it so honestly that his death is his final, most significant life presentation. His death recommends the satisfaction of sentiment as opposed to the risks of delusion (Mongia, 1992, p. 183).

In *Lord Jim*, as Christopher GoGwilt asserts that, one goes over "a vulnerability of social settings which started to overshadow the confident English argument to superiority abroad. In that weakness, we can also perceive a growing consciousness of social distinctions that began to disrupt the establishment of European supreme and imperial presumptions by the nineteenth century (GoGwilt, 1995, p. 47). Conrad was comparatively radical by seeing imperialism was something of the past, that it was just an ambitious struggle for the materialistic power that belonged to the world. Similarly, as GoGwilt says about the Patna chapter in *Lord Jim*, the whole of the Patna request may be perused as the dynamic disclosure of the fundamental material interests of a global industrialist imperialist (GoGwilt, 1995, p. 51).

In spite of the fact that it is always vile that a race ends up being better than another, or to all others, tragically, as Goonetilleke notes, the white, however, even the colonized shaded conceded the previous' predominance. Some minorities put stock in white predominance due to their mental backwardness and subordinate position. For a solid model, Goonetilleke alludes to Dain Waris in *Lord Jim*. He is substance to unquestionably accept Jim's distant despotism as if it were the stereotypical order of things; Jim is kept in even more apprehension by numerous individuals from his region. (Goonetilleke, 1991, p. 10) Dain Waris is appreciated by his kin and is planned, as it appears, to be respected by the reader, to the extent that he takes after the Western model. The lower position is perceived by all, and by him: when for example, superior man Brown and his men strike the island without the white Jim, Dain Waris does not set out to make the undeniable stride of driving them away or assaulting them. Many viewed Jim as for all intents and purposes a divinity, while they considered Dain Waris, regardless of how outstanding, as an insignificant human.

Patusan's inhabitants are not a homogeneous and ancestral community but instead an intertwined and chaotic blend of migrant and displaced citizens with their own specific accounts. Different "bush folk" from the inside are driven by "an Arab half breed" whom Jim overcomes for two Malay gatherings, one of them spoke to by sixty groups of Bugis pioneers ousted by the Dutch from their familial countries in Celebes. Jim's own servant, who is a black Malay, Tamb' Itam, is from the north, an outsider.

Joseph Conrad's Malay fictions are set in simply such remote districts where colonial power is unusual and unreliable. Jim goes to Patusan to work for a Dutch exchanging firm possessed by a German; detained by the nearby Malay rajah, he gets away and accomplishes power by helping a banished Bugis boss to oust an "Arab half-breed" (Conrad, p. 256). In Conrad's Malay fictions, the prompt neighborhood clashes of sub-national gatherings and their experiences with intruders are as significant as the more inaccessible competitions of powers of colonials (Moore G. M., 2007, p. 21).

An assessment of racism and slavery in the Malay fictions uncovers a familiarity with ethnic customs and competitions on Conrad's part to which his white characters are blinded by their own racial and social privileges. Colonial rulers denounced servitude on moral grounds as a brutal act of substandard races; however, in the Malay world, subjection itself did not depend on the racial distinction. Slaves could not be recognized by the shade of their skin, and the general absence of social separation among experts and slaves contrasted. Servitude in the Western side of the equator implied that bondage remained, to a great extent, undetectable to Western eyes: in the Sulu Zone, slaves "were regularly socially and financially undefined from ordinary people" (Moore G. M., 2007, p. 22).

Tom Lingard and Jim are ordinary white men: blond, clad in white garments, and frequently appearing as bright against black ones. Marlow's record of Jim's visit to the Rajah's royal residence in Patusan is an excellent articulation of the exceptional power verifiable in whiteness:

"In the midst of these dark-faced men, his stalwart figure in white apparel, the gleaming clusters of his fair hair, seemed to catch all the sunshine that trickled through the cracks in the closed shutters of that dim hall, with its walls of mats

and a roof of thatch. He appeared like a creature not only of another” (Conrad, 2016, p. 122)

Marlow is a racist, and it becomes straightforward when his association with Jim is shown. Marlow first observes Jim at the request held in light of the way that the officials of the Patna have abandoned the ship. Marlow himself is a white man and an English; he specifies that Jim is "one of us" in light of the fact that he is additionally a white man and an English (Haque, 2015, p. 323). In this context, "one of us" used by Marlow is a racist and, on the other hand, as a binding slogan. It emphasizes that other races are not included in them and creates discrimination among them. As it were, as Jim is from a white race like Marlow, this way, the last feels intrigued by Jim. Truth be told, Marlow's enthusiasm is because of the way that a white man is being attempted, particularly at a spot where Marlow and Jim are the two outsiders.

It is stated that racism and otherness are less foregrounded than in the early Malay fiction in view of the emphasis on Marlow and Jim; however, Jim's association with Jewel gets it to the fore the next part of the novel. Verifiably, it is significant all through, as in the exoticizing and aestheticizing depiction of the pioneers on the Patna: “in the blurred circles of light thrown down and trembling slightly to the unceasing vibration of the ship appeared a chin upturned, two closed eyelids, a dark hand with silver rings, a meagre limb draped in a torn covering” (Conrad, 2016, p. 14). Most fundamentally, there is an emphasis on Jim's white skin and the fact that he is coming from a white race. This arrives at most noteworthy power in Marlow's two encounters with him, every one of which sets his whiteness against a differentiating racial other, making hints of envisioned racial virtue. The expression “one of us” would not be applied for any male but a British one (Haque, 2015, p. 323). It turns out to be increasingly apparent in Marlow's differentiation between white Jim and indigenous Dain Waris where he depicts him, "adored, trusted and appreciated as he seemed to be, he was as yet one of them, while Jim was one of us” (Conrad, 2016, p. 94).

Conrad's characters who are depicted as white heroes like Lingard, or on the other hand, as an anti-hero Willems, or someone who is in between like Jim, all offer a bold preparation to summon what the storyteller of *Lord Jim* calls the differentiation

of being white. Yet, the benefits of being white do not come without a cost. Whiteness, in fact, is blinding, so the asseveration of whiteness strikes its guilty parties as insensitive to the complete humanity of the non-white, even as the insulting language of colonization blinds its users to the masculinity or maturity of colonized classes of citizens. The self-importance of their assumed social and racial superiority likewise blinds the white characters to the presence of servitude in the Malay world.

In Patusan, servitude and the slave exchange were ordinary, regular, and acknowledged practices. It is stated by Gene Moore that for all intents and purposes the entirety of the characters in Conrad's Malay fictions are included by one way or another with slavery as characters either own slaves, be slaves, recalling when they used to be slaves or slave-plunderers, or lamenting that they have no slaves. Slavery is not restricted uniquely to the minor or "decivilized" characters: both Lingard and Lord Jim get slaves without ever acknowledging it. All the colonial forces consider the abolition of slavery as an ethical basis that legitimates the expansion of their control, yet the establishment of slavery in the Malay world remains to a great extent underneath the white man's attention (Moore G. M., 2007, p. 25). Perhaps considering this situation, Conrad can be said to draw attention to the normalization of slavery because of the colonialism. As a result, since the colonial powers were aimed at obtaining commercial interests, the use of slavery on this road was considered an obligation.

Another interesting point to consider is the fact that Jim and Lingard's viewpoint against slavery is insincere. Slavery stays undetectable to them since it did not depend on racial distinction or skin color, however on ethnic or strict contrasts among people groups who are viewed as not precisely white. In actuality, the illusion of their own racial predominance forestalls Lingard and Jim from seeing any type of subjection that did not depend on racial discrimination.

In terms of history, it is stated that Conrad made some visits to Borneo and Celebes. At the time of Conrad's short visits to in the year of 1887, the entirety of the colonial powers in the area had declared the annulment of slavery and propelled military crusades against slave-attacking privateers. Yet, the slave exchange endured as a covered backbone of indigenous financial and social life on the edges of the Sulu

Sea. The organization of slavery characterizes the purpose of union between colonial force and local opposition, and the steadiness of slavery as a humiliating secret denotes the degree to which colonial demands were routinely disappointed or disregarded in nearby practice (Moore G. M., 2007, p. 33). Behind the affectations on the two sides, there remained the issue of financial and social endurance and the requirement for a workforce ready to secure and move rare goods. However, over time, slave ownership or trading of slaves has become the primary source of money.

John Crawford asserted that "in Malay, there are six unique names for a slave, and there is even one for the 'slave of a slave.'" (Crawford, 1856, p. 353) In the eighteenth and mid-nineteenth hundreds of years, slave-raiding in Sulu expanded to a great extent in light of the growing Chinese market for rare culinary items created by the British, who required outlandish rarities like ocean cucumbers. Religious solidarity was additionally somewhat a factor in characterizing peripheral gatherings powerless against slavery. The islands of the Malay Archipelago were changed over to Islam in differing degrees as right on time as the fourteenth century, so the expression "Malay" got synonymous with "Muslim." Yet, slaves caught in the Sulu Sea or along the abutting coasts were frequently Filipino Christians or animist ocean wanderers (and once in a while Europeans or Americans) who did not share their masters' faith. Slaves likewise delighted in a far more noteworthy level of social correspondence with their lords than was the situation in the West; endeavors to escape would be rebuffed harshly; however, slaves were typically permitted to win and keep compensation, and at times were even permitted to exchange their own boats (Moore G. M., 2007, p. 34).

The lack of obvious racial contrasts and the overall opportunity of the development of Malay slaves implied that it was hard to recognize slaves from servants or retainers. When Marlow visits Jim in Patusan, the more significant part of those viewing from the yard of Rajah Allang's soiled royal residence are portrayed as slaves and humble dependents, half-stripped, in battered sarongs, messy with remains and mud-stains. Marlow takes note of that Doramin's wife:

"Constantly in movement, scolding busily and ordering unceasingly a troop of young women with clear brown faces and big grave eyes, her daughters, her servants,

her slave-girls. You know how it is in these households: it's generally impossible to tell the difference" (Conrad, 2016, p. 137).

When Jim neglects to match the judgment of his father that denounced his jump from the Patna seeks after him to Patusan and later turns into the growl on the essence of Gentleman Brown. Jim attempts to experience a real existence reflected in what the colored individuals of Patusan consider him. The disappointment of this endeavor depends on the idea of white racial predominance. The "seeking after" figure of Brown mirrors that opposite side of courage: banishment. The novel appears to state that Jim is no saint by any means, in light of the fact that solitary a black colored race thinks of him as such. Indeed, even Jim internally determines in these terms and thus admits to Marlow: "Is it not strange that... all these people who would do anything for me, can never be made to understand? Never! They can never know the real, real truth!" (Conrad, 2016, p. 164)

This racism is articulated expressly by the advantaged man, whom a few perusers see as the arrival of the point of view of the omniscient storyteller, Marlow. He is a privileged person who had forecasted disappointment for Jim on the grounds that he accepts chivalry, and respect cannot be earned with the administration of dark people as he states: "giving up your life to them selling your soul to a brute." (Conrad, 2016, p. 183). Marlow consistently distinguishes the white race and the other races he considers superior and does not hesitate to show this clearly. The suggestions are inevitable. This subject has gotten notice from various scholars; be that as it may, most of them go to considerable lengths to isolate Conrad from all the speakers in the story.

Edward Said states that Conrad writes as someone in whom a Western viewpoint is so bound up with the non-Western world that it captivates him with diverse narratives, various cultures, and specific preferences. As he stated, all Conrad can see is a world ruled by the Atlantic West. He was unable to comprehend that India, Africa, and South America additionally had lives and societies with admirable qualities not entirely constrained by the British settlers and reformers of the World. He proceeds to state that Conrad does not give the feeling that he could envision a completely acknowledged option in contrast to colonialism: the native people he expounded on in Africa, Asia, or America were unequipped for freedom, and on the grounds that he

appeared to envision that European tutelage was guaranteed, he was unable to predict what might occur when it reaches a conclusion (Said, 1993, p. 165). Edward Said's downright criticism and Achebe's criticism, which was mentioned earlier in the introduction of the thesis, create controversy that Conrad looks like a racist and imperialist personality. According to these criticisms, Conrad reflects Western values only.

On the other hand, another critic, John McClure, states the opposite. For him, Conrad's endeavors to subvert stereotypes, who are racist, of subject people as the "frequently camouflaged social task of Conrad's serious colonial fiction. As he thinks, "recognizing the impact of social powers on human character, Conrad certainly dismisses the supremacist speculations of inalienable contrasts and mediocrity upheld by numerous colonialists. But in his conversation of *Lord Jim*, for instance, McClure contends that the people of Patusan have lost their confidence, that they have anticipated every one of their forces, all their confidence, onto an outsider. Albeit at last McClure infers that Conrad was an enemy of imperialism, he sees the consummation of *Lord Jim* as "profoundly cynical" since, in his view, Doramin, the Bugis pioneer, develops as "the wrathful representative of a broke convention" instead of as the pioneer of a postcolonial country (Henthorne, 2000, p. 204). Dissimilar to Said, be that as it may, who ascribes this alleged cynicism to Conrad's radical partialities, McClure deciphers the consummation of *Lord Jim* as an arraignment of colonialism's destructive tendency.

Like McClure, Eloise Knapp Hay accepts that Conrad was not a racist and against imperialism; she contends, nonetheless, that Conrad's native people are equipped for freedom, yet that revolution is unavoidable. Hay's analysis of Conrad's works is obviously inconsistent with those of Achebe and Said. She does not just contend, like McClure, that Conrad creates different edges of reference through "native" characters, yet that he anticipates a conclusion to colonialism when once subject people groups will be liberated from European territory (Hay, 1992, p. 131).

In *Lord Jim*, Conrad creates diverse points of view on imperialism through non-European personas so as to uncover the fundamental logical inconsistencies of the imperialist regime and the certainty of its end. Such a center was, obviously, strange

during the 1890s. Subsequently, Conrad, past all others, has distinguished himself with the point of view of the native people, has decoded their goals, lit up their intentions, and converted into words the strange attraction of their scene. He also extends a general viewpoint of people of Patusan by depicting Europeans as only strangers in Patusan who have come there to abuse it.

The people of Patusan have reasons to see no ethical contrast among Europeans and Arabs. To them, whites are as dreadful as their Arab rivals; both are two-faced attackers who use religion to legitimize their wrongdoings. Like the Europeans who, as Marlow concedes, "for better profound quality," however, for "more prominent benefit, as well," the Arabs utilize the idea of God to legitimize their covetousness. In light of this, it is no surprise that the individuals of Patusan react to whites as they do to all foreigners—with dread and doubt. Instead of enduring Europeans, the Patusan people oppose them, arresting Jim upon his appearance and terminating upon Brown and his men when they show up on the waterway. To them, white people, regardless of whether they come to trade or raiders, are just greedy outsiders who come there to disrupt their peace and to gain profit.

Behaviors of people of Patusan against white people change just when Jim gets away from the Rajah and sets himself up as a colonist. As opposed to despoil there, he wants to force "another arrangement" upon it, changing it into a gainful settlement. So as to do as such, he should present another sort of social relationship to the people that is something, not colonizer nor colony. This new social relationship that the people grow first reformist and afterward national awareness: Conrad utilizes the tale of Jim—both in Patusan and onboard the Patna—to outline the colonist belief system and the colonization procedure and the account of Patusan to portray reformist philosophy and decolonization.

The cowardice of Jim and the other white officials is all the additionally harming to the colonial framework since it remains in sharp difference to the activities of the Malay helmsmen who "remained to hold the wheel" during the emergency. As Henthorne noticed, the loyal Malay rudders men are significant on the grounds that their race accentuates the social personality of the individuals who relinquished the Patna, rather than those surrendered: the helmsmen are saints just as exploited people

whose relentlessness contributes powerfully to Jim's shame. The fantasy of white fearlessness is ground-breaking to the point that the Malay helmsmen trust their white bosses much after the last have disrespected themselves (Henthorne, 2000, p. 208).

At the point Jim, at last, understands that his previous cowardice will never be overlooked, in any event by the Europeans, he gets discouraged, inciting Marlow to again follow up for his benefit. As a distant area in a locally managed community, Patusan seems to be, from all means, the perfect place for Jim to break away from the people in Europe. When he got in, Marlow comments, it will be for the outside world like he had never existed. Once in Patusan, Jim is establishing himself as the perfect settler. Peculiarly armed with a gun and its "racial glory," he organizes a group, the Bugis, into a military force to drive his Arab rivals from the site. He, at that point, utilizes his partners and what he calls his "own people" (Conrad, 2016, p. 179) Those he liberated from Sherif Ali and set up himself as a force in there. After his underlying victories, Jim keeps up his situation by playing one group off another.

In the event that, as Koh recommends, Jim misuses his subjects, he likewise shows attention for their welfare; he considers the foundation of success to be his work. In the same way as other pioneers, Jim accepts that he runs the indigenous people groups to their benefit. Appropriately, when toward the finish of his visit to Patusan, Marlow offers Jim the chance to leave, Jim will not, saying, "only try to think what it would be if I went away Jove! can't you see it? Hell loose. No!" (Conrad, 2016, p. 179). Jim has persuaded himself that he cannot leave there in light of the fact that to do so is deceive a trust once more. Jim's purposes behind advancing the welfare of his subjects are not entirely selfless; obviously, he trusts that by being a "decent" pioneer, he can balance his prior disappointments on the Patna.

In the event that helping Patusan to civilize gives him a penance, it is of a constrained sort, as both Marlow and Jim perceive. In spite of the fact that Marlow certifies at one point that Jim accomplishes something great, he accepts that Jim will stay away for the indefinite future of European culture since he is not adequate. Jim is not the only one in accepting that he can never ultimately make up for himself. Indeed, also the privileged peruser, a man inclined to honor people like Jim, who are struggling in the places, doubts that Jim had worked on his destiny. As indicated by him, it is only

endurable and enduring when based on a firm conviction in the truth of ideas racially our own, in whose name are established the order, the morality of ethical progress. In his view, so as to make up for himself, Jim must intentionally devote his life.

Jim's close to fulfillment with his circumstance in Patusan closes with the unexpected appearance of the privateer, Brown. Conrad infers that there is little distinction between the individuals who need to annihilate the savages and the individuals who need to acculturate them: both are in it for a more prominent benefit (Conrad, 2016, p. 117). Brown, whom the same number of critics recommend is Jim's perfect representation, powers this acknowledgment upon Jim when the two arrange. He quickly sees the truth about Jim, who is a white profiteer living among locals for the individual increase. He plans to shape a transitory organization with him. "You have been white once for all your talk of this being your own people and you being one of them. Are you?" (Conrad, 2016, p. 206) Brown instead attempts to spare his own life by disgracing Jim into ensuring safe entry when the two meet. He proposes that Jim has become a native and afterward provokes him to demonstrate in any case by offering either a battle or freedom. In actuality, Brown presents himself to Jim as an identical representation, underlining their common guilt.

The strategies Brown used end up being viable, however, not for the reasons he envisions. Due partially to the blame he feels for his disappointments on board the Patna, Jim acknowledges that there is minimal contrast among himself and Brown. His words add up to a challenge: he challenges Jim to demonstrate he has not "become native" by acting against the interests of Patusan. Despite the fact that Jim accepts that as a decent pioneer, that he can offset his subjects' advantages with his commitments to the white network, his activities demonstrate that he cannot. Conrad's point here is by all accounts that there is nothing of the sort as a decent colonist, in any event from the pioneer subject's viewpoint. So as to be consistent with the individuals of Patusan, Jim must neglect his loyalty to the European culture, something he is reluctant to do.

In the end, Jim's choice both confuses and disturbs the people of Patusan. Even Jim's most faithful follower Tamb' Itam, appears to perceive that Jim's choice conflicts with the interests of the network. Jim's predominance in Patusan finishes; obviously, he is considered in charge of the slaughter, not on the grounds that he has "taken it all

alone head," as Marlow accepts, but since the people's doubts of Jim and his thought processes have demonstrated genuine. In fact, Jim appears to have lost even the help of those he thinks about his own kin. It is now that Patusan achieves increasing awareness: they are at long last prepared to hazard their own wellbeing for the more prominent benefit, and attack Jim. The different people groups of Patusan organized to liberate themselves from European sovereignty.

The myth of white prevalence has a heavenly component, too, one that Jim effectively advances. The fantasy starts to be dissipated, however, with Dain Waris' underlying annihilation of Brown. In spite of the fact that the Patusan is later endured misfortunes, they are because of white injustice instead of solidarity, and the network itself endures. The way that Brown's danger was contained while Jim was away is additionally significant: the Patusan people do not need to bother with whites to shield them from different whites. As anyone might expect, given his pettiness, Marlow speaks to Jim's submission to Doramin as the demonstration of a daring Englishman giving up his life for standard. On the off chance that Jim's fancies cause the novel's last scene to appear to be comical just as lamentable, Marlow's record of Jim's end before long helps the reader to remember its political importance. As absurd as he may be, Jim still speaks to the model pioneer while Doramin speaks to his native foe.

The way that the reader is told about Jim's dreams by the outside storyteller as opposed to Marlow is important since it raises doubt about Marlow's understanding of Jim's story: though Marlow believes Jim to be a sentimental person, the unknown storyteller infers that he is beguiled and a fool. *Lord Jim* is something other than the account of a white man who is annihilated by the imperialist regime he serves, in any case, for the territory of Patusan toward the finish of the novel is as important as the death of Jim.

Racism was a striking issue, particularly in the nineteenth century. Many writers attempted to portray imperialism and colonialism of European nations in Africa, Asia, and different pieces of the world, and through literature, they attempted to give their perspectives and thoughts regarding what occurred during the nineteenth century. Numerous writers in Europe and the British in specific, for example, Joseph Conrad, Rudyard Kipling, and E.M. Forster likewise Joyce Cary who attempted to

portray the issue of racism and colonialism through books and sonnets, for instance, *Lord Jim* and *Heart of Darkness* by Joseph Conrad, *A Passage to India* by E.M Forster, and *The White Man's Burdens* by Rudyard Kipling. In this way, every one of these works had carried the world of colonialism into the specialty of literature. Every one of these writers gave much significance to the issue of race, power, and monetary extension and to the contentions that existed among Europe and different places.

*Lord Jim* blends social status with race effectively to allow a particular standardized model to grow to the top and the various races and groups to be exiled lower. This set of Oriental kinds is not added for pure ethnographic purposes; it primarily fills in as a contrast to Jim, who is disrespected by principles of geographical separation, the urban state of the East, from his culture (Panagopoulos, 2013, p. 72).

Oriental subjects are generally removed from the glory given by Occidental social codes, and all the better they can do is to Western habits. With regards to the postcolonial hypothesis, the authoritative act of colonialism is changed into a philanthropic enterprise through the channel of philosophy which Orientalist accounts, for example, *Lord Jim* without being aware (Panagopoulos, 2013, p. 76).

Through *Lord Jim* the account of capitalism is historized and presented as a tragedy at the limits of human self-assurance and power. Around the same period, the stable moral and social need identified with the tragic form is different alongside the relevant ideals that are placed against the falling away of present-day capitalism with its increasingly self-serving and rational ends.

### III. RACIST BACKGROUND OF *HEART OF DARKNESS*

Written by Joseph Conrad, *Heart of Darkness* was first published in the year 1902 with the story "Youth" and later published independently. The story, composed at the time of the British domain, mirrors the physical and mental trauma Conrad himself experienced in 1890 when he worked in the Belgian Congo. The experience left him frustrated, addressing what it intended to be cultivated in the time of colonialism. Conrad depicted his story along these lines: "A wild story of a journalist who becomes manager of a station in the (African) interior and makes himself worshipped by a tribe of savages. Thus described, the subject seems comic, but it is not." As per his Congo Diaries, Conrad made a trip to Congo in the 1890s, which was around then the site of the Belgian King Leopold's destructive monstrosities. *Heart of Darkness* is likewise set inside the equivalent civilizational fracture among Europe and the states. It voyages from the core of the frontier realm in London to Brussels, lastly to the African mainland. Personal readings of the content have been incredibly mainstream attributable to Conrad's conceivable adjust conscience in Marlow and the simultaneousness of the setting of the novella with Conrad's own journey. In any case, with regards to the story, Conrad's position of himself inside it is of the little outcome. In the author's note to the 1917 release of the volume that of which *Heart of Darkness* was on the story, Conrad isolates himself from Marlow as his maker. Moreover, Conrad portrayed *Heart of Darkness* as a story for a fact, however, wherein experience is extended past the established truths (Conrad, p. 4).

While accepting this work autobiographically will end up being reductive, there is, without a doubt one similitude among Conrad and Marlow. Both were sailors, nor was "typical." For the two, the significance of a scene was not inside like a piece, however outside, wrapping the story which brought it out just as a shine draws out a fog (Conrad, p.12). In this regard, it would not be wrong to say that *Heart of Darkness* is also an important work to understand and evaluate Joseph Conrad and his ideas about imperialism and racism.

The story of Conrad rises beyond the effortless dynamics of simple, legitly referential storytelling. In doing so, it encourages the epistemological insecurity and obstructionism that the viewpoints of human experience are genuinely mixed in. In

doing as such, he refined the demonstration of narrating and provided plenty of readings of his novella. While many believe *Heart of Darkness* to be a harsh judgment of Imperialism and the realist perspective, conspicuous African reviewers, for example, Achebe has denounced it as a horrible and supremacist content.

The encounters in the text, as in his life, relate to a time of specific relevance to the present. The time of Imperialism was at its pinnacle, and simultaneously, European civilization demonstrated the accuracy of the modernism. The Victorian and Georgian sensibilities were offering a route to the perplexed contemporary man. While Imperialism, inside the cutoff points of its perspective, was an arrangement of over the top material advantages and acculturating the world, modernity was rising as a criticism of its illnesses. At such a period, Conrad created *Heart of Darkness* as a social investigation of the Imperial perspective. His characters typify both the inclination to the said perspective and the capacity to examine its suppositions, regardless of whether it was so after a staggering journey to an outsider land.

Conrad's method denotes the peak of the Victorian and the Modern Era. Conrad formed a digressive story, in accordance with the exceptionalism that modernity attributes to the abstract understanding of each human psyche. This idea resounds with the feel of the French symbolists that justified the uncertain and endless nature of symbolic significance. Ian Watt named Conrad's method as impressionism (Watt, 1979, p. 169). Also, his characters blend reality for the reader and, therefore, through their mental personality and their epistemological inclinations, a figure of speech recognizable with the balance of expressionism, which was rising around a similar time in Europe.

*Heart of Darkness* recounts to the account of a journey from Europe, where colonialism is growing, to the uncovered and untamed African mainland. While the story uncovers what is, truth be told, an excursion through ocean and land, it is additionally an excursion through time. As Marlow himself comments after setting his sight upon the African wild, it is undoubtedly, a trip to the early stages of life. It tells the voyage of Marlow through the African wilderness and his exploration of the European Kurtz, who abuses the locals by forcing viciousness on them. It is primarily founded on Conrad's own involvement with Congo when he figured out how

Europeans abused and exchanged the Africans for their own advantages during his own travels. Keith Booker expresses that the book manages issues, for example, colonialism, capitalism, race, and sexual orientation that were primarily at the bleeding edge of time and mentality of Europe. Conrad's handling of these issues is an example of the manner in which they were handled in any European works of the time (Booker, 1996, p. 217).

Also, in his *A Picture of Africa: Racism in Conrad's Heart of Darkness*, Achebe remarks that *Heart of Darkness* extends the picture of Africa as 'the other world,' the absolute opposite of Europe and subsequently of progress, a spot where man's praised knowledge and refinement are at long last made fun of by inhumanity (Achebe, 1988, p. 338). Achebe, who has made the harshest criticisms about Conrad, accused him of racism for reflecting Africa in this way, as mentioned earlier.

Jocelyne Corneille affirms Conrad's modernity by saying that *Heart of Darkness* was written when the vast majority appreciated colonialism. It is vital to recall that this novel was written during the 1890s under the direct impact of the Victorian perspective. Conrad was ahead and led the others. Through this work and his depiction of the barbarities submitted against the native people, he figured out how to give a hand to the worldwide crusade against the Belgian entity in Congo. Corneille includes that the manner in which Third World critics have seen this work is not absolutely contrary. Achebe, for example, quieted down his tempests against *Heart of Darkness* (Corneille, 2013). Some others concurred that Conrad was modern in his satiric records of imperialism. Hunt Hawkins is a supporter of this point. He advises that the enemy of government was extraordinary or that dominion was something not unaccepted, to the extent that Karl Marx was a supporter of Victorian thoughts concerning colonialism as the leading way to carry mechanical advancement to Africa (Hawkins, 1979, p. 294).

Thais Diniz states that *Heart of Darkness* can never be overlooked, which was distributed in the last long periods of the nineteenth century, and Conrad was a man of his age in which imperialism was appropriate, acknowledged, and protected (Diniz, 1996). Cedric Watts goes to the point of accepting that *Heart of Darkness* and

Achebe's *Things Fall Apart* are fundamentally the same as and complete one another (Watts, 1983, pp. 197-204).

Achebe accuses Joseph Conrad of showing Africa and the Africans inferior. Africa, it appears to Achebe, is made to be an "Other" – a hostile world to Europe. He states that *Heart of Darkness* extends the picture of Africa as the other world, the direct opposite of Europe and in this manner of human advancement, a spot where man's praised knowledge and purification are at long last derided by triumphant brutality (Achebe, 1988, p. 6).

Notwithstanding, Achebe acknowledges Conrad's inner conflict towards the Europeans' colonization of Africa, and he likewise recognizes that the story shows what befalls Europeans when they become presented to this type of financial and social abuse. However, he is irritated by Conrad's disrespectfulness towards the African natives. Conrad uses Africans as a symbol to him, ignoring human reality. Without any visible morality, Africa is presented as a mysterious frontline through which the European enters at his risk.

To clarify why Achebe feels so emphatically against Conrad, one must see what occurred in Africa around that time period. In the mid-60s, the more significant part of the former European provinces in Africa won their freedom, which likewise denoted an end to European colonialism. The melting away of the negritude development also occurred during the 1960s and 70s (Agatucci, 2010). The point of the negritude development was to join people groups living in various countries through their mutual parentage and regular family line and normal inceptions (McLeod, 2000, p. 77).

This was focused on centering on the color of the skin and maintaining twofold dissident resistances. It was also censored for not opposing the negative association with being black (McLeod, 2000, p. 81). Like never before, it appeared to be essential to make an African character. Achebe was likewise part of the Pan-Africanism development, which point was to bring together local Africans and dispose of expansionism (Appiah, 1992, p. 73). Strangely enough, Achebe starts his criticism with an account of something he encountered one day as he was on his route home from the University of Massachusetts.

Achebe tries to change the manner in which the Western mind has set Africa up as a foil to Europe (Achebe, 1988, p. 170). Creation of an African character is critical to Achebe, and he sees it as one of his most important jobs as a writer. Regularly in his life, he has been posed the inquiry "are you from Africa," and has discovered that Africa appears to mean something to individuals. "Every one of these labels has a significance, and punishment and an obligation. Every one of these labels, lamentably for the black man, are labels of incapacity" (Appiah, 1992, p. 74).

Nicolas Tredell accepts that analysis of *Heart of Darkness* can be separated into two epochal stages with Achebe in between (Tredell, 2000, p. 71). It is known that there are some people who are against Achebe's thoughts in his article, for example, Watts contends for *Heart of Darkness* not only by demonstrating the various aspects in which Conrad subverts his time's white European objectives, but also by encouraging the reader to recall all the cases in which Conrad provided the natives something beyond belittling qualities. Watts even draws a few equals between Conrad's work and *Things Fall Apart*, a book that is written by Achebe. He infers that the two scholars challenge man's cruelty to man, and their meanings of that barbarism are strikingly harmonious (Watts, 1983, p. 206).

Cedric Watts is unquestionably not the only one to see *Heart of Darkness* as an enemy of imperialistic, hostile to provincial novel exceptionally incredulous of the white men in Africa. One of the parts of his book, *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*, describing the misuse of the Belgian controlled Congo Free State from a few diverse viewpoints, talks about the self-conflicting relationship Joseph Conrad had with settler Europe and saw this confusing perspective refined in the character of Kurtz.

Conrad lived in the time of Queen Victoria when the British Empire proceeded with their rural development in a cruel way. England built up a system of the colonialist framework all through the world, reaching out to around one-fourth of the world. The investigation and development of colonial writing have its own prevalence. Conrad has not had the option to shake off the impact of the Eurocentrism and awareness of racism. In other words, when *Heart of Darkness* is assaulting imperialism and

uncovering colonialist greediness and false reverence, it additionally reveals the Western racial segregation (Zhang, 2017, p. 119).

Edward Said asserts in *Culture and Imperialism* that in Europe itself toward the end of the nineteenth century, barely an edge of life was immaculate by the realities of empire. The economies were eager for abroad markets, crude materials, low paid work and land. Resistance and international strategy foundations were increasingly more dedicated to the care of the considerable system of far off an area and vast quantities of oppressed groups (Said, 1993, p. 8). He reflects on the predominance of strong nations over African nations so as to abuse them. Correspondingly, Marlow is against European imperialism. When, for example, he falls in an ethical situation before meeting Kurtz's Intended, he clarifies this predicament in the book by saying "It was a moment of triumph for the wilderness, an invading and vengeful rush which, it seemed to me, I would have to keep back alone for the salvation of another soul" (Conrad, 2014, p. 113)

The links between Marlow and imperialism are just devices in which to function much more effectively in the context of a rational concern for imperialist supremacy. Said states that *Heart of Darkness* works so decently in light of the fact that its governmental issues that, in a manner of speaking, settler, which at the end of the nineteenth century appeared to be simultaneously politics and even epistemology inescapable an unavoidable. Said suggests that colonialism is inescapable through the end of the nineteenth century; in any case, Conrad censures the severe use of it by England (Said, *Culture and Imperialism*, 1993, p. 24).

A few scholars believe that Marlow is on the imperialist side. Corneille portrays that the quintessence of this "thought," which Said calls "a talk of civilizational self-support," is a conviction that the Europeans or the individuals who have a place with the Western world are "predominant" to the non-Western ones (Corneille, 2013). Moreover, they can perceive business ventures as compensation for their actions to introduce knowledge and culture to such inferior races to improve their economies. Colonialism is beneficial to all parties at the end of the day. Hawkins presents with a meaning of the "idea" as a "pledge to the job, to the spot, and to the men among whom he lives." A definition that not a manifestation of can be followed

in the *Heart of Darkness*, making all the colonialists right now "champions" as opposed to "settlers." therefore, Hawkins sees that both Conrad and Marlow declined to acknowledge the avocation of "the idea" all through the novel. Neither of the reasoning nor the expectations would stop the enemy of eagerness that resides inside the European attitude. In comparison, Marlow sees the "the theory" behind the humanizing political inclinations and giving the European villains more pace of eagerness (Hawkins, 1979, p. 287). The storyteller discloses that Kurtz is offered penance, and the locals treat him as a divine being. A bogus encapsulation of the "recovering thought." And this is only a case of individuals who accompany the possibility of the civilization task.

Marlow, the narrator, is acculturated, and his inconspicuous disillusionment with the Imperial framework turns out to be increasingly clear that it at any point was to him in his own story. Endless supply of Marlow's story, the anonymous storyteller is left to find out where the *Heart of Darkness* lies. This storyteller had appreciated the Imperial talk of embracing London as the most magnificent city at the beginning, and his / her fear for the African mainland was undeniable. In an ocean of insecurity that challenged the very presumptions the four group individuals were sailing the *Nellie* with, the good and bad split as the confidence of the narrators in their age's worldview. In a subtle manner, without a secondary voice in either story, the perspectives of the storytellers are shaken and their suppositions, addressed, totally inside their worldview. The journey to the internal station of Kurtz without a doubt incites the reflection; however, there is pretty much nothing to advocate for the perspective of the colonized.

Marlow talks about his younger times. A section of his life spent considering maps. He has seen that the more significant part of Africa was still blank or uncolonized. Gotten by the enormity of the Congo stream, he has a kid imagined that the locals could never use that waterway without utilizing "an art on that part of crisp water – steamboats" (Conrad, p. 8). The storyteller bolsters a buzzword normal at his time about the capacity of the Africans to run their issues and that they unavoidably need better European civilization in order to give them information and progress.

In crossing the physical separation among Europe and Africa, Marlow and his team likewise cross the civilizational separation between the two. The identifiable evidence of the distinction between Europe and Africa as transient by Marlow implies the core of the talk that rises as a commentary on human epistemology itself. This talk is of man's relationship with his condition; of the connection among nature and history; and by expansion, the connection among him and his individual man. The relationship between disruption of nature and progress has tormented this present reality and Conrad's universe. In the African wild, the European colonizers see wild as the idle, unbounded potential for assets, and in the African man, they see a savage who is uncivilized.

The native people stay a component of imagination for Marlow until the moment he meets them. These people speak to the interference of the European dream for a minute, that is, they were real, and it was shocking for Marlow. He portrays the native people as:

“They were not enemies; they were not criminals; they were nothing earthly now— nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest” (Conrad, 2014, p. 84).

Marlow cannot characterize them precisely; in any case, the main thing he is certain is that they endure heavily influenced by the Europeans. Moreover, he knows that Europeans additionally damage nature so as to acquire more. As such, Marlow understands that Europeans destroy the native people as well as the wilderness.

Marlow's story is the primary source of reality for the occasions that occurred in Africa. He is in no way, shape, or form a target and segregated storyteller. He is an exceptional sailor in that he lives on the edges of the Imperial framework, incompletely inserted by its view of Africa and its kin and somewhat trying to claim ignorance of them. His story comes with the affectations of his own personality and feelings. The tonality of his story observes the "darkness" all through his journey, never recognizing where it originates from. Apparently, the main site of this waiting darkness is his

psyche, conflicted between Imperialist presumptions and developing compassion for the natives.

"Darkness" seems to have extended in the book. Marlow 's story begins and ends in an extreme darkness, the context of the novel is often dark and depressing, for instance, when the steamboat is soaked in the fog or when Marlow recovers Kurtz; black people are occupying the entire locality; and, evidently, there is a certain philosophic darkness that penetrates the novel.

The viciousness is a unique piece of imperialism for the Europeans, and it continually shows itself all through the story. For instance, Marlow tells that a native, thought to cause fire, has been beaten cruelly. This occasion is only a case of European viciousness against the Africans. Moreover, it shows the disruption of the novel, since Conrad acquaints their own savagery with English individuals through an English man. The European decides to beat the Africans to forestall conflagrations, as expressed in the novel. Marlow has sympathy for the native people, not at all, like other most of the colonizers. Through the finish of the novel, the African "others" are exhibited as the clouded side of Europe. Their circumstance appears as the result of the authentic separation. This clarification may appear to reinforce the idea of the Europeans as acculturated, illuminated, at a further developed condition of knowledge and capacity than the African (Brannigan, 1998, p. 146).

The story uncovers the viciousness and fierceness through Kurtz, who is the head of Inner Station. At the Station, Kurtz does not drive the Africans to work for him by chains and shackles, however, threatens them by "thunder and lightning" (which are simply weapons and shots) and bit by bit swing a profound power over them to make them work and even bite the dust for him enthusiastically. His extraordinary impact upon the locals comes straightforwardly from his ownership of present-day weapons, for example, firearms and shots, which the Africans have never observed, and they take weapon shoot as "thunder and lightning."

The Africans' weakness is that they do not recognize such guns and have never seen them; Kurtz uses them dishonorably and threatens them for surrendering and even dedicating themselves to him. So he can move them in his chase for ivories in different

towns. The offender's heads set on the stakes that surround Kurtz's home are a reckless evidence of the popular terrorizing tactics that he uses the locals.

Strikingly, he has many capacities, from art to music, in spite of the fact that he is a brutal person. Kurtz is a solid image of the system as a result of the way that he is the most persuasive of European colonization. Marlow says that,

“[...] Kurtz was a remarkable man. He had something to say. He said it. Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness” (Conrad, 2014, p. 108).

So far, the main individual who appears acceptable or normal to Marlow is Kurtz; what he learns about him presents Kurtz as very surprising from different people he has seen. This reality makes Marlow suspect that Kurtz is an individual who, as Marlow, believes that what occurs in Africa is not right. What shocks Marlow is that he himself is associated with Kurtz in light of the fact that, as he hears, similar people in Europe who sent Kurtz have additionally prescribed Marlow; two are accepted as “of the new gang – the gang of virtue” (Conrad, 2014, p. 38). Kurtz is the shadow of the Western man and of Marlow also. The last affirmation discloses Marlow's assurance to deal with the shadow alone and his later breakdown.

Kurtz, as a European, imagines that he has the privilege to control all the native people, and Marlow is susceptible to his pointless authority over them since he does not endorse of European brutality achieved by European imperialism. Kurtz forces imperialism on Africans to acquire; nonetheless, his ambition and pitilessness lead to his demise at the end. About Kurtz's intimidate character, Marlow states:

“I had to deal with a being to which I could not appeal in the name of anything high or low. I had, even like the niggers, to invoke himself - his own exalted and incredible degradation. There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth. Confound the man!” (Conrad, 2014, p. 102)

Kurtz does anything he desires because there is nothing to confine him. He likewise likes to invest his energy in the wilderness and, along these lines, overlooks his cultivated life to procure more. Kurtz is so adulterated for the business that he even loses his associations with Europe. His connection with trade and money eventually led him to leave his bond with humanity.

Readers can see that Kurtz is a materialistic man. So as to understand his material dream, he turned out to be increasingly eager. As the manifestation of imperialism, Kurtz is such an individual, who is loaded with an ambition for money and power. As Kurtz would like to believe, there would be no limitations on the appreciation of your ability on the off chance that you prove the colonists you have something that is extraordinarily successful in you. Clearly, Kurtz is an ideal portrayal of a depressed society with an insatiability for power and money. Heim personifies the desire of the kingdom to expand its sovereignty over the world and each of its species, and he has gone past the tempting edge of the whole stuff, and can not be covered.

Conrad reflects on the brutal behavior against the Africans because of imperialism through the character of Kurtz. Kurtz has an awful life because of his desire for trading business. He behaves to the Africans so savagely that he laments what he has done and cries twice as "The Horror! The Horror" in the moment of his death. These words mirror his sentiment of regret regardless of the way he states, "eliminate all the savages" in his report about the future direction of the native people. Conrad may have picked these words deliberately to condemn imperialism (Conrad, 2014, p. 107). Booker states that Conrad disliked the idea of imperialism in Africa due to its brutality, narrow-mindedness, and destruction (Booker, 1996, p. 223). Therefore, these scenes can be considered as a critique of imperialism. Kurtz's last words, 'the horror,' are about how an acculturated man can change to viciousness when there is no limitation. Indeed, the fear does not come from the viciousness of the Africans. Along these lines, Kurtz can be considered as a disruption brought to Africa from Europe. With the character of Kurtz, it turns out how much imperialism has done to both sides. Not only the class that is exposed to imperialism but also the people who practice it suffer.

Kurtz feels the despair he created as he states his last words; society persists with its horrific crime of colonial exploitation and repression, with no trace of conversion into less barbaric tactics either. Be it as it may, the last claim of Kurtz means something more to Marlow; he finds it to be an evaluation of humanity much like Kurtz's own spirit is. The revulsions are severe and real for Marlow; he understands Kurtz's statement because he has witnessed incidents of such repulsions. Although Kurtz has gone too far in moving to insane practices, Marlow has taken for a mind-blowing remainder in a big experiment that he must convey for him. For Marlow, Kurtz's words will be words to live by; they are an assessment and an admonition. To put it plainly, Marlow feels that Kurtz is like a piece of himself and perhaps the entirety of humanity. Kurtz has seen revulsions that just Marlow could ever comprehend and benefit from.

*Heart of Darkness* presents a bridge between Europe with Africa, in that, Marlow discusses the failure of European imperialism. Said asserts that the general purpose of what Kurtz and Marlow talk about is authority, white European over Africans, and their ivory, human progress over the crude landmass (Said, 1993, p. 29). Be that as it may, the liberal picture of provincial experiences is subverted by the savagery of imperialism in Europe. The Africans' perspectives and agonies are spoken to in a European book.

This infers the Europeans to overwhelm the Africans' properties, and the book represents European discourse. Brannigan demonstrates that Africa is simply the anecdotal projection of a European dream wherein Europe is the primary truth (Brannigan, 1998, p. 144). The Africans are viewed as lower when contrasted with the Europeans, and there cannot be some other truth for them, in any case, Conrad suggests this is inadmissible all through the novel since his own encounters in Africa are in contradiction with the general conviction about imperialism in England. Conrad's choice of character may actually be the reason for him to reflect his own thoughts. Or he might have wanted to preserve the realism of the scene because if his main character was African, he might not have had the same effect.

Colonialism, especially as stressed in the novel, attempts to influence and to make the other consider themselves as lower; in this manner, they should be civilized

by the colonist, colonized and guided. This logocentric reasoning makes the colonizer treat the colonized as "not completely human." The colonizer considers himself a good civilization, whereas the colonized is a term that functions as the basis of wickedness and deceit.

Marlow is straightforwardly argumentative of a significant part of the European movement that he sees in Africa, particularly of the ruthless behavior towards a lot of the Africans by the Europeans who are considered superior (Booker, 1996, p. 219). Conrad does not allow the African characters to talk. Be that as it may, their quietness can be deciphered as quiet disobedience against the colonialism of Europe since Marlow does not see the Africans as savage, not at all like other colonizers, and despite what might be expected, he is furious against Kurtz because of his abuses against the Africans. Thus, it can be said that Conrad may have intentionally made some approaches considering the characters of the novel. Clearly, the intention of Conrad is to make the Europeans conscious of the fact that for him, imperialism is just the same as a murder or homicide. That is, he denounces the wrong side of this abuse. In this way, it may be said that *Heart of Darkness* is unique in relation to conventional Victorian novels since the novel leads the readers to think all things considered and shows the reality of imperialism forced by Europeans.

It is essential to mention that Marlow and Kurtz coming from a similar foundation, do not end their journeys in the same way in the novel. Kurtz is the man who jumps off the edge of mental safety and dives into the obscurity. Marlow is the man who goes to the edge of mental stability, investigates the edge, and has enough quality not to head toward the opposite side. Obviously, he is changed as a result of it.

A few scholars keep up that Marlow bolsters government by having faith in an "idea at the back of it" (Conrad, 2014, p. 10). The pith of this "idea," which is a talk of civilizational self-support, is a conviction that the Europeans or the individuals who have a place with the Western world are "predominant" to the non-Western ones. Often, they can encounter business projects to strengthen their economies as a reward for their success in introducing civilization to such inferior races. As it were, imperialism is useful for the two sides. Hawkins presents that with a meaning of the "idea" as a "guarantee to the job, to the spot, and to the men among whom he lives."

A definition that not an indication of can be followed in the *Heart of Darkness*, making all the colonialists right now "victors" as opposed to "colonists." (Hawkins, 1979, p. 287)

Both Conrad and Marlow declined to acknowledge the defense of "the idea" all through the novel. Neither the idea nor the standards will stop the evil of covetousness that fit in the European attitude. Nevertheless, Marlow sees the "the idea" behind the crucially enlightening inclinations and giving the arrogant Europeans more pulse. The storyteller shows to the reader that Kurtz has a significant seat in this world. He is offered penance, and the locals treat him as a divine being. An incorrect epitome of the "reclaiming idea." And this is only a case of individuals who accompany the possibility of the civilization task.

Edward Said supports Conrad and Marlow against being unstable by suggesting that it was practically difficult for an individual who lived in such a span of time to envision the world without imperialism and the Africans governing themselves, disregarding his precise analysis of imperialism as a kind of exploitation of the land. In other words, it is an indisputable fact that Conrad could think ahead of his time and developed an argument against the imperialist order. Marlow, while profoundly commenting on Kurtz's words while he was dying, arrives at the conviction that this equivalent darkness that Kurtz and his colonialism imagine coming to battle is fighting back eventually. Yet, it was too soon for Marlow and Kurtz to predict or name that reprisal as a battle by the natives to win their freedom (Said, *Culture and Imperialism*, 1993, p. 23).

As quoted by Snoubar, Conrad stated that *Heart of Darkness* is in a manner his own genuine involvement in some slight adjustments for artistic causes. In any case, does this imply the storyteller and the author are indistinguishable or replaceable? It can be noted that they had many similarities; both were recruited by a Belgian company with the aid of a female family member, both of which had a lengthy dangerous journey to Congo. Conrad, in Kinsasa, met a few characters we meet in his novella. Numerous scholars demand that these and numerous different highlights in like manner in the two histories must not mean bouncing to the end that Marlow and Conrad are indistinguishable (Snoubar, 2017, p. 9).

Taramattie Singh puts forward that Conrad was influenced by Rousseau and his thoughts regarding the civilized people and the savage people. Accordingly, Rousseau states that the civilized attempt to show up as great and helpful, yet actually, they do not have any of these significant characteristics (Singh, 2004, p. 3). As Marlow keeps going on this trip, he meets an ever-increasing number of wasteful men that are white. The administrator in the Central Station with his disorganized work, another white man, attempting to get water from the waterway to smother a memorable fire with bail with a gap at its base. A noble worker who has been designated to make blocks, an item that Marlow can follow no indication of. Add to this present Marlow's sitting tight for over three weeks for the nails to show up with the goal that he can fix the steamer. Different representatives, white additionally, battling and belittling each other as opposed to disapproving of their business. These are models that set up a solid incredulity in the entire humanizing mission. These models shake the central column at which point dominion depends on legitimizing its robbery of others' territories and opportunity.

As the story proceeds onward, Marlow changes his perspectives. Real meanings and ethics happen to be more significant for him than action. Conrad, through the eyes of his storyteller, shows the reader that cruel acts of colonialism both in the outer and in the inner stations prove that the honorable mission of colonization is typical to the beliefs throughout the Victorian era (Ludwig, 2005, p. 2).

Some scholars concur that in Conrad's novel, darkness is related to Europe. It is not buried in Africa or among its darker looking occupants. It profoundly stays in each European heart that is on the side of the colonialism or supports it. Government is the key that opens the entryways of the fallen angels of insatiability and those of scorn. When Marlow educates different mariners concerning the white or clear spaces on the maps he has seen in his youth, he indicates the way that these spots stay white and unadulterated as long as they are not explored by the whites. This ethical darkness is relentless and knows no restrictions, be that as it may. It resembles a tsunami that debases the most remote corners of the world, including Europe itself (Snoubar, 2017, p. 10).

The idea of otherness is a reason for the European to reserve the privilege to take in control everything they have. That is, the other's privilege is just reliance, dutifulness, and administration. Domination of colonialism works as an instrument of intensity, a force that empowers the colonizers to shape the world in their picture. Elleke Bolhmer suggests that European colonizers were not persuaded merely that the rest of the world should be similarly recognized in its terminology, but that the rest of the world should, and definitely could, be encouraged to interpret truth in a European way, as in a European language of origin (Bolhmer, 2005, p. 50). The conflict among the continents keeps up that West's authority over the East is fundamentally by creating the East as the West's other, a move which reinforces, to be sure, even incompletely builds, the West's mental self-view as a prevalent race.

Edward Said, aware of such difference and fixity in recognition of the non-European, says that each writer on the Orient accepts some Oriental precedent and colonialism, which was legitimized ahead of time by Orientalism, had been years, even a very long time in making (Said, 2003, p. 20). Such a fixed Eurocentric mind, which makes of the Orient the backward inverse other. Orientalism is anticipated on the thought of European predominance, an idea that cannot exist without an idea of Europe as a bonded integrity.

Say remarks that the language of the seemingly unstoppable empire in the novel indicates the nineteenth-century supremacy proceeds to create boundaries and establish borders. It still occurs in the complex and discreetly tempting contact of former colonial accomplices, between the United Kingdom and India, or between the francophone countries of France and Africa. Be it as it may, such trade tents are governed by the enmities of the conversation of people who support and are anti-imperialists, who speak disturbingly of national destiny, power ambitions, neo-government, and thus likewise attract influential Westerners and suddenly, those non-Westerners for whom the new nationalist has been established (Said, 1993, p. 24).

Numerous groups often utilize the race to either maintain control or extend unity. It was often used in the eighteenth and nineteenth centuries as enthusiasm for oppression by the European colonial powers (Marfu'ah, 2013, p. 10).

“It was paddled by black fellows. You could see afar the white of their eyeballs glistening. They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks – these chaps; but they had a bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf align their coast.” (Conrad, 2014, p. 20)

Conrad emphasized the physical appearance of black people paddling the ship, as shown by the quotations above. Where he has the essentialness of a bone, muscle, wild, and solid strength. In other terms, discrimination towards the looks of the Africans may be assumed to have been created. The expressions are presented in general racist. However, this physical difference is somehow sufficient to make Africans "other" and differentiate themselves as humane.

By in this manner oppressing the Africans, the European colonists can force the Other's acknowledgment of him and, simultaneously, permit his own character to turn out to be profoundly subject to his situation as the lord. This authorized acknowledgment from the Other in certainty adds up to the European's narcissistic self-acknowledgment since the African, who is considered excessively debased and cruel to be credited with a particular subjectivity, is given a role as close to a beneficiary of the negative components of the self that the European ventures onto him.

“I looked at them with a swift quickening of interest – not because it occurred to me I might be eaten by them...” (Conrad, 2014, p. 63). The negative point of view made likewise by Marlow. Despite the fact that he accepted that the blacks resembled creatures that would do something wrong to him. While Marlow suggests he is against colonization several times, he is influenced by his birth and growth from a racial point of view. It can be said that this perspective is something that is shaped by the environment. In European thinking, it is the idea of viciousness and obscurity of Africa that was the origin of the answer and urged for colonialism to colonize and cultivate. Marlow, as the observer, reports:

“They grabbed what they could get for the sake of what to be got. It was just robbery with violence, aggravated murder on a great scale, and men going at it blind — as is very proper for those who tackle darkness. 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, 2014, p. 9)

The self-defense of colonialism was a thought of victory of others to steal their wealth and terrains. Conrad's experience of *Heart of Darkness* comes from the Eurocentrism that recognizes the ideal illicit option to overwhelm Africa and makes it an "Other." The quote above shows the presence of theft and outrages with an end goal to support income. Those that do not think about their cruelty simply attempted to dig the fortune, however, much as could reasonably be expected with anyway.

The British invaded Africa and tried to propagate their culture , language and civilization as they agreed that it was their responsibility to spread the proliferation of their creation. Likewise, they agreed that their main objective was to support the Dark Continent of Africa, and they felt that blacks had little sense of character. That's why they need support from the Europeans. This abuse and mistreatment of colonials have corrupted the locals and indicated that white people did not feel any compassion or affectability for individuals, who are distinctive in skin color and culture from them. Marlow is tired of these colonialists, who try to make their authority reasonable with transformation and civilization and it is also noticeable that he did not hesitate to express this clearly: “To tear treasure out of the bowls of the land was their desire, with no more moral purpose at the back of it” (Conrad, 2014, p. 46). He clearly implies that what is done is wrong and that they are playing with other people's lives for their own benefit.

In the meantime, the discourse is shaded with chasing and expending. Such thought of glorification of the knights of the realm, the ministers of light, relates the templar of colonialism to the greatness of Europe: “The dreams of men, the seed of commonwealths, the germs of empires.” (Conrad, 2014, p. 6) It tells that white people are a reference and different from them, which underpins human advancement: a fantasy of intensity, race, characterizations, and symbolism of subjection. The idea of savage is utilized by imperialism so as to characterize nature as savage and subsequently to legitimize the notion of European development and progress. Be that as it may, it is not clear whether the white people or black people are the real savages

since it is hard to tell which side eats others. What does genuinely characterize this savage demonstration?

Marlow depicts the Whites as if they are pilgrims: “The pilgrims imagined it crawled to I don’t know. To some place where they expected to do something. I bet! For me, it crawled towards Kurtz – exclusively.” (Conrad, 2014, p. 54) Kurtz is the Saint of Saints; the Inner station, his compound, is the Holy spot for the journey. Blacks and Whites go back and forth to such places as the sanctuary guests. Marlow, in this manner, draws a sort of similarity between the pilgrims in Congo and the Middle Ages Templar. In any case, all the essential humanistic qualities lying at the center of the journey in Christian terms are addressed and refuted by the ravenousness, avarice, and viciousness that describe the gathering of individuals in search of ivory. Ivory and trade are what they believe.

The universe of the African people is a different one that Europeans have fled in light of the fact that they neglect to clarify it: it is distinctive in nature and culture, and convention; accordingly, the main break for them is to force their own answers and definitions to what they disregard. They are outsiders in an unusual universe of a different method of life. Such abnormality makes them repelled. Accordingly, all the methods are acceptable and reasonable to endure. A culture that finds another culture: a European/white that experiences an African/black. Assorted variety in color and culture pushes the strong ones to choose.

In his *Notes on Life and Letters*, Conrad stresses that fiction is history, humanity's history, or it is nothing. Yet, it is additionally more than that; it remains on firmer ground, being founded on the truth of structures and the perception of cultural experiences, though history depends on reports, and the perusing of print and penmanship – things being what they are impressed. In this manner, fiction is closer to the truth (Conrad, 1949, p. 17). Conrad's words can also be considered necessary in terms of learning about his life stance. That is, he confirms the relationship between the novel he wrote and real life.

There are a few sections in the *Heart of Darkness* that are lists of ethnocentrism and authoritative conduct. The English chief compares black firefighter to an animal: “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.” (Conrad, 2014, p. 56). Furthermore, Marlow's visit to the Congo River caused him to find a different universe, and the individuals he knows are others: they have become what they were definitely not. He observes the evil treatment of Blacks by the Whites: Africans fastened together. These victors are the reason for decrease and corruption in Africa: They were called lawbreakers, and they insulted the law, similar to the blasting shells, had come to them, an insoluble riddle from the sea.

Marlow's nationalist sense of hegemony does not distort his view of the wickedness created in the Congo's radical hands by the Belgians. Although present readers may reproach him for this racism, most academics have safeguarded his greater motive behind researching these radical practices. In the expressions of David Galef, he states that one standard supposition that will be that Marlow might want to come clean yet cannot because of a paranoid fear of decimating a dream; specialist to this hypothesis is the thought that Marlow bolsters human progress with his falsehood, fixing up the unbearable (Galef, 1990, p. 134).

*Heart of Darkness* holds Conrad's despondent thoughts about the attempts of colonization in Africa, his critical delineation of both the Africans and the settlers by Marlow's skepticism. Regardless of whether Joseph Conrad actually suggested it to be dark and gloomy, Albert J. Guerard has even-handedly labeled the novel as one of the exceptional gloomy literary observations, and maybe the perfect articulation of a desperate condition. But his impulse on the British colonialism as increasingly perfect and effective is something that Conrad bids to, however not a flat out. I He says in a letter of his that citizens instinctively realize that the challenge to the Empire is everywhere else-that the scheme they learn is ready to expand in different fields. It is hidden in the Far East indefinitely. A battle in Africa or elsewhere yet would have been unquestionable, should have been worth the devotions.

Conrad's admission of British colonialism is not total but somewhat relative, he thinks about the other European states as risk, and not the colonized. He criticised colonization at large, taking possession of the lands destroys their domestic inhabitants' way of life. Moreover, it can also be seen as a certain critique of hegemony,

given the fact that the mindset of the storyteller is hard to reach, it enhances efficacy in the edge of the story, introducing it at the center.

The change in Marlow's ideas is an important detail in this regard. He takes part in more central virtues than effectiveness, the case of which is available when Marlow wonders about the administration's main bookkeeper cleanliness, just to sound harsh with making right passages of flawlessly right exchanges while the wiped out operator lies on his truckle bed and fifty feet away Africans are dying in the "forest of death." And likewise, when the administrator judges Kurtz looting on the bottom premise of its business esteem, Marlow mumbles "no method at all" picking Kurtz's "energetic wrongdoings" (Conrad, 2014, p. 95) over the grounds of their proficiency.

Another example of this transition was the failure of Kurtz's attempt to eliminate violence, who moved into Africa as a human development expert, after he had expended his wealth, his principles disappeared to assault the country that used the native citizens. Dismissing strategic socialization, it has been turned as a mechanism for good. Conrad uses Marlow to put out an anti-imperialist approach, the ludicrous fact that various institutions have expanded perfectly from the exploitation of Europe, to the oppression of locals as limited experts, to the destruction of crude commodities with the goal of providing development for the Africans.

Africans in the novel is somewhat taken as undefined. Africa is viewed as a dark continent, yet its direct opposite Europe is, in every case, good and promising. Keith Brooker says that likely the most significant restriction started in the content is that among Europe and Africa. Marlow reliably figures Europe as 'here' while depicting Africa as the other, dark and strange. Europe is additionally treated as the focal point of contemporaneity, while Africans are reliably depicted as primitive (Booker, 1996, p. 228). Edward Said states likewise, "...and of European land, centrality is buttressed by a social talk consigning and restricting the non-European to an optional racial, social status" (Said, 1993, p. 70). Marlow's European supremacist generalizations about Africa are bounteously clear here. They are found as "black shadows," and their appearances resemble "grotesque masks." (Conrad, 2014, p. 25)

As quoted by Sarvan, Leonard Kibera states, who is an African writer and critic, that he studies *Heart of Darkness* as an assessment of the West itself and not as

a remark on Africa. Numerous Africans, as he said, believe that the Third World is too objective as a basis on which it analyzes Western values and guides the individuals in Africa and Asia are similar to exaggeration. He does not protest this and values the way that in Conrad, there is not that Joyce Cary, Graham Greene's demand for understanding the third world. Nadine Gordimer writes on another well-known European in Africa that expresses that Livingstone, reconsidered, rises as a frail human being. Conrad also was not so much invulnerable to the disease of the convictions and perspectives of his age; however, he was in front of most in attempting to break free (Sarvan, 1980, p. 10).

Africa is not the topic of *Heart of Darkness* yet is utilized as a region image for the center of a damned inheritance. At the danger of distortion, the story might be viewed as a purposeful anecdote, the excursion finishing with the serious acknowledgment of the darkness of a man's heart. In any case, it may be quite challenging for others to pursue the moral story as it is thought that Conrad, preferred Africa for a concrete environment to establish the inner chaos. A contention might be built as follows: to the Romans, the individuals of Britain were brutes; presently, when the Europeans come to Africa, the Africans in examination appear to be savage, however, where it counts in the European there still hides the old viciousness.

Through the above analysis, it is seen that Conrad's *Heart of Darkness* contains racism. From the earliest starting point as far as possible, Africans are dehumanized, depersonalized, crippled, and minimized. They are exhibited in an unrefined, hostile, shocking, and disputable way. Conrad and Marlow are not extraordinary. Conrad's storyteller, Marlow, makes the most of his full certainty. Europeans' racial predominance has been unequivocally portrayed in the *Heart of Darkness*. On the other hand, it is wrong to expect somebody who is living in the colonial period to be completely post-colonial. Much the same as Said brought up should not be neglected to historicize and contextualize these writings. It is essential to take note that despite the fact that Achebe's study may be incorrect, it is much the same as *Heart of Darkness*, a significant novel, and includes a significant value to its genre. One can simply investigate all the reactions Achebe's evaluating has caused. Indeed, even a misreading of a book can prompt conversations since it can make a chain-response of reactions to reactions. Conrad could be viewed as a bigot by the present norms; however,

considering when he wrote the novel, he likely was not any more racist than any other individual. Conrad and his friends would not have considered the to be as being supremacist.

It is hard to tell the amount of what is said in the book was said for sensational impact, Marlow may have been made to be marginally supremacist. Nonetheless, Conrad went up to the Congo waterway in 1890, so it is difficult to consider Marlow, something totally different from Conrad. For Achebe, this impacts the estimation of the novella being referred to. For Said, this point is genuinely unessential in assessing the novella's worth. The African personality is more imperative to Achebe than to Said.



#### IV. CONCLUSION

*Heart of Darkness*, *Lord Jim*, and other novels are written with them at the same time, are European, and they are written for European readers, and they reflected the exploiting and exploited through the eyes of the West. The texts do not contain any other point of view than the colonialists, and therefore do not allow the exploited ones to express themselves from their own point of view. Therefore, the place of African in the discourse of European imperialism and colonialism is always the 'other' position.

It can be said that the common approach to imperialism and colonialism is also, to some extent, in Conrad's texts. Like other texts, they are reflections of European imperialism and colonial culture and part of this cultural discourse. In fact, they emerged in this colonial process, exploited, in other words, based on the difference between "us" and "the other," and thus contributed to the culture of colonialism to some extent.

The European's idea of civilizing, which can be considered equivalent to "thought," is reversed in Conrad's texts and reflected as barbarism. The concept of "the task of the white man," as Robert F. Lee's states in *Conrad's Colonialism*, has continued as a popular philosophy and general action in those parts of the world that have been under Anglo-Saxon control for the past three hundred years (Lee, 1969, p. 15). It is possible to say that British imperialism and colonialism were handled with a national approach in the travel and adventure narratives of the period and that England was reflected as the "main country," and the ideological assumptions behind the idea of "empire" were supported. Although Conrad wrote *Heart of Darkness* and *Lord Jim* at a time when imperialist and colonial acts were praised rather than questioned, the texts do reflect not only the glory of the imperialist adventure but also opposes this ideology. For this reason, these works are worthy of being examined, besides it has caused controversy since it was published.

It is true that Conrad's text is in parallel with non-literary texts at some points. However, as mentioned earlier, this is the situation that the period experienced. But in these other texts, the positive and supportive approach to imperialism and colonialism continued throughout the texts and did not change in any way. In other words, Europe and hence England were subjects in these texts, that is, the ones who exploit the other,

indigenous people in Africa and India were reflected as objects, that is, the exploited. This is the transfer of what happened exactly as it is and is normally met. When viewed from today's point of view, although it seems inhuman, these texts were rarely questioned at the time of their writing.

England, the powerful state, is reflected as the "main country" worthy of bringing civilization to their colonies. Countries like Africa are always reflected as the countries that need the direction of the European and should be kept under control. It is especially correct to find examples that imply development levels and compare their outlook with their intelligence. Often, Africans' humanity has been questioned, and they appear to be compared to other creatures. The point to be emphasized here is that Conrad's texts reflect such views not only to support them but only to destroy them. In other words, his writings do not reflect imperialism and colonialism with the same supportive approach until the end; on the contrary, it destroys this approach in itself. It is observed that this is done by adding some characters who are questioning themselves, their painful ends, or with characters that empathize with native characters. It seems that European civilization does not bring as much happiness and prosperity as it is thought; it actually causes the destruction of a nation. Here it will be appropriate to consider how Conrad disrupted these facts throughout the text.

In this study, an investigation on what degree *Heart of Darkness* was the result of the effect of Conrad's experiences, his encounters he acquired in Africa up the Congo River, and in the Congo. Accordingly, *Heart of Darkness* has been placed in the true to life setting, and along these lines it is seen that *Heart of Darkness* is a novel wherein the reader can discover numerous references from Conrad's life, going from his youth to his encounters in the Belgian Congo where he went as a sailor. It is seen that Conrad reflected, in his writings, his encounters through his storyteller, and in this manner, the parallelism between the character Marlow and Conrad himself has been developed by methods for their first view of civilization and their later perceptions of the actions of imperialism. Marlow, in the novel, has faith in the generous light of development, and Conrad, in his reality, accepted that civilization had been brought to Africa by Europe.

The brutality of the Conrad hegemony encountered in the Congo is discussed in reality by the character of Kurtz and his barbaric actions, by the region of forested fields of destruction, and by the scenes in which Marlow shows that the forces of Western development have not earned the Congo the name of growth. It has, in like manner, been suggested that Conrad's own experiences in the Congo are the pith of the shocking vision in the *Heart of Darkness*. It has been seen that the novel reversed the dominant philosophy of the moment, that is, British expansionism and the Western notion of white man 's hegemony by depicting conquest as crime and abuse.

European thoughts, for example, immaculateness, goodness, clearness, veracity, white, and light, are spoken to, in the novel, as defilement, malevolence, and complexity. Conrad does this for the most part by methods for the character, Kurtz, because toward the finish of the novel, Kurtz himself finds 'the horror' in himself. The craving to make a fortune, a basic part of the cutting-edge industrialist capital-arranged society as a continuum where the reason and the impact must be recognized in genuinely uncertain terms. An ordinary case of this continuum, it illustrated through Kurtz. He is headed to the Congolese wilderness by his craving to get sufficiently affluent in order to marry his Intended. His colonialist acts, therefore, be viewed because of an unsatisfied sexual want, his unwanted societal position being the essential driver of his journey to the Congo.

Kurtz, who is reflected as the ideal colonialist who ensures the successful continuation of the ivory trade in the region and seems to support the education of the natives, has actually failed to realize these ideals. It was a destruction of European colonialism, reflected as a wild and greedy colonialist. It is clear that the destruction of colonialism in the novel was achieved not only by the way the exploited is reflected but also by the reflection of the exploiter. Colonialism did not just destroy the natives; At the same time, he destroyed the exploiter, as can be seen in Kurtz, who was portrayed as a genius admired by the natives, but later turned into a demon to become a god. When Kurtz first arrived in Congo, he was a god in the eyes of the locals.

The reason for Kurtz not to realize his ideals and to develop methods that devastated the region is the emergence of evil within him with his "lack of perseverance." The moral collapse of the white man Kurtz in the tropics is that Conrad

reverses generally accepted beliefs about European colonialism. Marlow's journey to the "heart of darkness," which aims at a moral and ontological study of human history, eventually turns into a journey in which Marlow discovers that people are deceiving themselves. This journey shows the process of change, deterioration, and moral degeneration.

It can be said the thoughts that *Heart of Darkness* took an interest in framing the belief system of the time in which it was written regarding the similitudes between the novel and the non-abstract writings, and that it is a book that opposes this philosophy concerning the contrasts between the novel and these writings and therefore separates itself from these writings.

In *Lord Jim*, the true to life setting to decide to what degree Conrad utilized his encounters as a sailor, references from the reality, and impressions he increased through perusing so as to make the characters and episodes are seen in the novel. In the making of his character, Jim, Conrad's own encounters might be used. This situation cannot be said to be very surprising because it has been observed that it does the same thing in the *Heart of Darkness* and has been mentioned in the previous sections. It can be said that Conrad, as a writer, tried to combine fiction with real life.

He anticipates his subdued emotions in Jim's character. It is a possibility that Jim's jump from the Patna might be a mirror for Conrad's departure of his own country. The principal subject, selling out, has been seen to have originated from Conrad's feeling of blame coming from his stopping Poland. It has also been shown that the themes of alienation, bombing of one's job, and humiliation are the strong focal themes of Conrad's literature, and they are the experiences of Conrad's own intentions. Conrad used numerous materials for the starting point of the characters and the chapters that have taken place in the novel and that the novel's topical veins match either Conrad's own life or the incidences that have happened with some historical characters.

It can be inferred that in *Heart of Darkness*, Conrad utilizes his own encounters more frequently than he does in *Lord Jim*. In the formation of different characters in *Lord Jim*, Conrad refers to real persons; and in the production of the setting of the novel, he utilizes the names and the attributes of the real locations. Toward the end of this investigation, it has been inferred that *Heart of Darkness* depends on Conrad

possess encounters, *Lord Jim* is halfway founded on his own encounters and mostly dependent on the real occasions and individuals.

Compared to other books written in the same period, it has been seen that Conrad mirrors the imperialistic deeds that prevailed in the nineteenth century in order to destroy them. In the novel, Jim's disappointment is critical in that Conrad subverts the picture of the 'western sailor' and the codes of the British Merchant, the thoughts of loyalty, obligation, trustworthiness that were thought to be related to the European people. Conrad destroys the idea of the strong and correct personality myth made by the European dominion and perceived as the encapsulation of numerous achievements in the outlandish places a long way from civilization. Conrad, monitoring the risks of dominion, presents Jim's vocation of considerate lawgiver and mediator at Patusan as a disappointment.

Along these lines, Conrad treats colonist thought in a perspective which is unique in relation to that of the other text or talks. He observes the threats of colonialism, which turned out because of people's selfishness. Alongside the non-literary writings, the movement and experience account written in the nineteenth century England and managing the white man's journey in the East; *Lord Jim* presents the colonist acts of the traders from an alternate point of view, which shows that the eastern world is essentially an off-base ground for the civilization of the West.

*Lord Jim* and *Heart of Darkness* may, in specific regards, appear to be genuinely comparative. The two writings share for all intents and purpose the subject of investigation of an obscure domain (in the previous case by Jim, in the last by Marlow), in the two messages the stream capacities as a setting where basic occasions occur – in *Lord Jim*, Cornelius, envious of Jim's prosperity, drives Brown along a waterway to a town where Dain Warris and his dad Doramin, both Jim's fellows, live. Brown, at that point, executes Warris and, in a roundabout way, causes Jim's demise as he is murdered by the weapon of the father. In *Heart of Darkness*, Conrad viably suppresses the Africans by depicting them as the Other and creatures without a language, culture, or history, to utilize Achebe's term, he dehumanizes them. But in *Lord Jim*, the Africans are given a voice.

Said states that Conrad's impressions of Africa were unavoidably impacted by texts on Africa. What he offers in *Heart of Darkness* is the aftereffect of his impressions of those texts communicating inventively, together with the necessities and shows of account and his own unique virtuoso and history. To state that the text reflects Africa is, without a doubt, deceiving. What we have in *Heart of Darkness* is a politicized, ideologically dark Africa which to certain plans and reasons for existing was the imperialized place, with those many interests and thoughts angrily function in it (Said, 1993, p. 80).

*Heart of Darkness* and *Lord Jim*, one could contend, uncover the imperfections of the nineteenth-century capitalism. One can see all the Europe in the character of Kurtz as he is by all accounts alludes to the effect of the Euro-American culture's misshaped arrangement of qualities. He is a brilliant, multi-capable, and multitalented young man, is not placated with his social and financial status, and, therefore, sets out on a task to the Congo to turn into an independent man. At first, he has all the earmarks of being strikingly fruitful – his notoriety for being a trader, goes before himself; he is alluded to as —the emissary of light and is viewed as a divine being. Be that as it may, Marlow, in the blink of an eye upon his appearance, finds how empty and commoditized Kurtz's life becomes. Therefore, Kurtz falls prey to the make easy money viewpoint of the time, goes crazy, and gets deficient at last.

*Lord Jim* may appear to be a novel depicting the connection between the Europeans and the Africans as one of the equivalent relations of power. It is seen that African people do not experience such a level of dehumanization as the Congolese people do in the *Heart of Darkness*. Neither does it appear to be suitable to guarantee that the people in Patusan are, similar to the Congolese people, in Achebe's terms, dehumanized and corrupted, seen as grotesques or as a crying mob. In Patusan, Jim, at last, seems to prevail with regard to achieving his dreams. He gains respect from a moderately huge number of individuals, his adoration for the Jewel appears, rather than Kurtz's relationship with his mistresses, genuinely. Patusan can be described as a place where Jim becomes the person he dreams of. Allegorically, by turning into the leader of Patusan because of his murder of Sherif Ali and shielding the land from Rajah Tunku Allang, Jim along these lines satisfies his heroic fantasy about rescuing individuals from sinking ships.

To answer the research question of this thesis, it can be said that by reflecting the brutality behind the colonial act, Conrad's texts reverse the image of Britain's liberal "home country." In non-literary texts on imperialism and colonialism, England is shown as the "main country" and its colonies as an extension of it, and thus the colonial spread of England is considered a natural process. As stated earlier, Conrad's goal is different. Conrad reflects Europe as a colony. Conrad's text also destroys "the traditional image of Europe, such as purity, virtue, transparency, truthfulness and white and light," as Benita Parry said because the text reflects Europe in terms of corruption, evil, confusion, and lies (Parry, 1987, p. 22). This destruction is seen in many places throughout the text. In this context, it would not be wrong to say that all ethical values reflecting Western sensitivity have been destroyed in Conrad's text. With these reflections in the text, Conrad shows how far the act of colonialism was diverted from the grandiose thoughts that colonialism had in the beginning. Colonialism was, in fact, not a Western enlightenment movement, but on the contrary, a cruel robbery.

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