

T.C.
FIRAT ÜNİVERSİTESİ
SOSYAL BİLİMLERİ ENSTİTÜSÜ



COLONIALISM AND SLAVERY IN JOSEPH
CONRAD'S *HEART OF DARKNESS* AND TONI
MORRISON'S *A MERCY*

Rahmi KARAKAYA

Yüksek Lisans Tezi

BATI DİLLERİ VE EDEBİYATLARI
ANABİLİM DALI

İngiliz Dili ve Edebiyatı Programı

HAZİRAN 2024

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Tez Yazarı

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ELAZIĞ

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Fırat Üniversitesi Sosyal Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırladığım **“JOSEPH CONRAD’IN *HEART OF DARKNESS* VE TONI MORRISON’IN *A MERCY* ESERLERİNDE SÖMÜRGEÇİLİK VE KÖLELİK”** Başlıklı Yüksek Lisans Semineri’min içindeki bütün bilgilerin doğru olduğunu, bilgilerin üretilmesi ve sunulmasında bilimsel etik kurallarına uygun davrandığımı, kullandığım bütün kaynakları atıf yaparak belirttiğimi, maddi ve manevi desteği olan tüm kurum/kuruluş ve kişileri belirttiğimi, burada sunduğum veri ve bilgileri unvan almak amacıyla daha önce hiçbir şekilde kullanmadığımı beyan ederim.

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ÖZET

JOSEPH CONRAD'IN *KARANLIĞIN YÜREĞİ* TONI MORRISON'IN *MERHAMET* ADLI ESERLERİNDE SÖMÜRGEÇİLİK VE KÖLELİK

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Bu çalışma, *Joseph Conrad'ın Heart of Darkness*(1899) ve *Toni Morrison'ın A Mercy*(2008) romanlarında Sömürgecilik ve Kölelik konularını incelemeyi amaçlamaktadır. Sömürgecilik, diğer toplulukları ve devletleri açık veya gizli yollarla yöneten ve sömüren bir kültür veya devletin eylemidir. Sömürgecilik ve emperyalizm kavramları sıklıkla birbirinin yerine kullanılır; emperyalizm, Avrupalı güçlerin 19. yüzyılın ikinci yarısından itibaren yayılcı çabalarını ifade eder. *Heart of Darkness*, Afrika'nın karanlık derinliklerine ve aynı zamanda insanın gizemli kalbine bir yolculuktur. Roman yazıldığı günkü kadar güncel ve evrenseldir. Roman boyunca Conrad, varoluşun anlamı hakkında sorular sormaktadır.

Kölelik, batı medeniyeti dışındaki insanların başkaları tarafından ücretsiz olarak çalıştırılması ve sosyo ekonomik olarak sömürülmesidir. Tarih boyunca genellikle gelişmemiş ülkelerdeki insanlar, güçlü ülkeler tarafından belirli amaçlar için köle olarak kullanılmıştır. Toni Morrison'ın *A Mercy*'sinde kölelik, ırkçılık, beyazlar ve siyahlar arasındaki farklılıklar, kadın ve çocukların dertleri, çiftlik hayatı gibi pek çok konuya değinilmektedir. Eserde Afrikalıların Amerika'ya köle olarak getirilip orada para karşılığında ticari eşya olarak satıldığından bahsedilmektedir. Bu bağlamda, Joseph Conrad'ın Afrikalıların maruz kaldığı sorunları ele aldığı *Heart of Darkness*'ta ve Toni Morrison'ın Amerika'daki kölelerin yaşamlarını konu eden *A Mercy* adlı romanlarında Sömürgeçiliği ve Köleliği inceleyen bu çalışma, sömürgecilik ve köleliğin acımasız, şiddetli ve direnilmesi zor olduğunu ortaya koymaktadır. Çalışmamızda yöntem olarak iki benzer romanın sosyo ekonomik olarak karşılaştırma yöntemi kullanılmıştır. Amacımız sosyo ekonomik ve tarihsel boyutlarıyla farklı dönemleri ele alan romanların benzerliklerini ve farklılıklarını tespit etmektir. Bu farklı yer ve farklı dönemleri ele alan romanlarda sömürgecilik ve kölelik ziyniyetinin aynı olduğu fakat uygulamalarda farklılıklar olduğu görülmektedir.

Anahtar Kelimeler: Joseph Conrad, *Karanlığın Yüreği*, Toni Morrison, *Merhamet*, Sömürgecilik, Kölelik.

ABSTRACT

COLONIALISM AND SLAVERY IN JOSEPH CONRAD'S *HEART OF DARKNESS* AND TONI MORRISON'S *A MERCY*

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Master Thesis

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The goal of this research is to examine Colonialism and Slavery in Joseph Conrad's *Heart of Darkness* (1899) and Toni Morrison's *A Mercy* (2008). Colonialism is the act of a culture or state that governs and exploits other communities and states by overt or covert means. The concepts colonialism and imperialism are frequently used interchangeably; imperialism refers to European powers' expansionist efforts since the mid-19th century. *Heart of Darkness* is a voyage to the dark depths of Africa as well as the mysterious heart of man. The novel is as current and global as the day it was written. Throughout the novel, Conrad raises a question about the meaning of existence.

Slavery is the unpaid employment and socio-economic exploitation of people outside of western civilization by others. Throughout history, people in generally undeveloped countries have been used as slaves by powerful countries for certain purposes. In Toni Morrison's *A Mercy*, many topics such as slavery, racism, the differences between white and black people, the troubles of women and children, and farm life are mentioned. In the work, it is mentioned that Africans were brought to America as slaves and sold there as commercial objects in exchange for money. In this context, this study, which analyzes Colonialism and Slavery in Joseph Conrad's *Heart of Darkness*, which deals with the problems Africans are exposed to, and Toni Morrison's *A Mercy*, which deals with the lives of slaves in America, reveals that colonialism and slavery are cruel, violent and difficult to resist. In our study, the socio-economic comparison method of two similar novels was used as a method. Our aim is to determine the similarities and differences of the novels that deal with different periods with their socio-economic and historical dimensions. In the novels that deal with these different places and different periods, it is seen that the adornment of colonialism and slavery is the same, but there are differences in practices.

Keywords: Joseph Conrad, *Heart of Darkness*, Toni Morrison, *A Mercy*, Colonialism, Slavery.

1. INTRODUCTION

Slavery, in its most general definition, is being the 'commodity' of another person. In other words, a personal freedom or right to say is determined only by the owner and it is a situation of being a 'machine' rather than a human. The definitions of slavery in *Collins English Dictionary* are: "the state or condition of being a slave; a civil relationship whereby one person has absolute power over another and controls his or her life, liberty, and fortune, the subjection of a person to another person, especially in being forced into work, the condition of being subject to some influence or habit, work done in harsh conditions for low pay".

A situation known as slavery occurs when one person is owned by another. A slave was deprived of the majority of the rights typically enjoyed by free people and was regarded by the law as chattel, or property (Hellie, 2022). When one individual is treated as the property or servant of another, the term slavery can be mentioned. Slavery is a sort of property in which one person has the legal right to own another. Slaves must obey their master's demands and have few or no legal rights. Slavery is now prohibited in all countries, although it used to be a common practice in society. Slaves were employed as servants, farmworkers, and manufacturing workers. Feudalism and land-based slavery developed in the Middle Ages after the Roman Empire fell apart in the West. Land-based slavery was abolished after a few centuries. Instead, the 'Atlantic slave trade' was born with the discovery of new lands and colonization, a racial, relocation-based, and violent slavery phenomenon. People have been enslaved in many ways throughout history, depending on the society and age in which they lived. Being a slave included being taken in a war, being punished for a crime, being unable to pay a loan, and being born to slave parents. The only method for a slave to get out of slavery was for his master to liberate him, or for him to be emancipated.

In the past, slavery has been a powerful tool for making use of human resources. Slavery and colonialism made African postcolonial conflicts conceivable. "Slavery has historically been a potent method of exploiting human resources. Numerous studies have concentrated on how the lack of needed labor on the African continent, which could have provided the basis for national and continental transformation, is a result of slavery. The colonial masters' efforts to colonize Africa and the ensuing resource exploitation they institutionalized under their imperial rule were made easier by slavery. African postcolonial conflicts were made possible by slavery and colonialism" (Anvanwu and Ani, 2020). "Colonialism was not an identical process in different parts of the world but even- anywhere it looked the original inhabitants and the newcomers into the most complex and traumatic relationships in human history" (Loomba, 1998: 2). The term 'colonization' is derived from the term 'colonia.' This term literally refers to a group of people that relocate to another country without severing their links with their home country. Colonization, on the other hand, is the term used to describe the act of controlling and evaluating another community or state's country or territory. The process of constructing a society in new territories entails destroying or recreating existing societies, and it encompasses a wide range of actions like commerce, diplomacy, warfare, genocide, enslavement, and rebellion. In today's world, the terms 'colonialism' and 'imperialism' are interchangeable. According to Loomba, 1998, "Colonialism can be defined as

the conquest and control of other people's land and goods.” But colonialism in this sense is not merely the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards; it has been a recurrent and widespread feature of human history” (2).

The term ‘colonialism’ refers to a state's takeover of foreign territories and the placement of its own population there. The word ‘imperialism’ is a much more modern term, and this circumstance can be used in any setting. When one nation forcibly subjugates another with the goal of exploiting its resources-usually by a mix of force and diplomacy-this is known as colonialism. In colonization, individuals will migrate to the new area and establish permanent settlements there. A huge portion of Asia and Africa was colonized by Europeans in the 15th century, which is when colonialism as it is known now first emerged. The word ‘colony’ is derived from the Latin ‘colonus,’ which means ‘to farm.’ The French colonization of Western and North Africa and the British occupation of India, Australia, and Southern and Central Africa are examples of colonialism. Imperialism is the attempt of one country to project power by expanding its boundaries and establishing an empire. The act of establishing dominion over conquered lands, whether directly through government or indirectly through deceit, is known as imperialism. Although colonialism and imperialism date back far further, imperialism is more commonly associated with the Roman Empire. The Latin term ‘imperium,’ which means ‘to command,’ is where the word ‘imperialism’ originates. The 19th-century struggle for Africa and China's control over Vietnam from 111 BC to 983 AD are two instances of imperialism.

Despite their frequent interchangeability, the terms imperialism and colonialism have rather different meanings. The political philosophy known as imperialism serves as the driving force behind colonialism, which is the actual act of colonizing another country. Stated differently, colonialism might be perceived as a tool of imperialism. The enslavement of one country by another is a common feature of both colonialism and imperialism. Imperialism is a tactic used by the aggressor nations to increase their wealth and military might in a region, much like colonialism. On the other hand, imperialism describes the financial and political domination of another nation, either directly or indirectly, with or without a requirement for a physical presence. In contrast, colonization invariably involves the actual construction of physical settlements in another nation. (Longley, 2021).

Fannon addresses the challenges of blackness in *Black Skin White Mask* (1952). When black people are colonized, white people assimilate them. Colonialism, according to Fannon, has psychopathological implications. It causes black people psychological pain. Black individuals want to pass for whites to appear as subjects, but in the eyes of black people, they are object. They are unable to maintain their local culture, identity, or self-awareness. They don't know who they are; they're stuck between two races, black and white (Fannon, 1952: 30).

Dominant styles, according to Aimé Césaire, shift from day to day. Even in the twentieth and twenty-first centuries, colonizers have cultural, economic, and religious dominance. For example, the Europeans killed thousands of people in Vietnam and Africa, claiming that they would civilize them but failing to do so. For the benefit of their goals, they exploited these countries’ sources and governed their policy. In these non-European countries, they caused new problems, wars, and poverty according to Césaire (1972). One of the most popular and divisive concepts in postcolonial philosophy is hybridity. Usually, it alludes to the creation of fresh

transcultural forms within the area of colonial interaction. The term 'hybrid' describes the process of grafting or cross-pollination between two species to produce a third one in horticulture. Language, culture, politics, and race are just a few examples of how hybridization can occur. Homi K. Bhabha's analysis of colonizer/colonized relations, which emphasizes their interdependence and the mutual formation of their subjectivities, has most recently been linked to the word 'hybridity' (mimicry and ambivalence). Cultural identity always develops in this paradoxical and equivocal setting, according to Bhabha, making the notion of the 'purity' of cultures according to a hierarchical system untenable (Mambrol, 2016). Fanon is a significant figure in the post-colonialist movement. He was educated in Martinique and France after being born in the French Antilles in 1925. He was profoundly impacted by the racism he encountered while receiving an education from and working for the French. According to Mondal (2014), "the book, *Black Skin, White Masks* explains the consequences of identity formation for the colonized subject who is forced into the internalization of the self as an 'other'. The 'Negro' is deemed to epitomize everything that the colonizing French are not. The colonizers are civilized, rational, and intelligent: the 'Negro' remains 'other' to all these qualities against which colonizing peoples derive their sense of superiority and normality. *Black Skin, White Masks* depicts those colonized by French Imperialism doomed to hold a traumatic belief in their own inferiority" (296).

With its innovative analysis of the relationship between power and knowledge, Michel Foucault's work serves as a useful precursor to postcolonial philosophy. It is Foucault who develops a comprehensive theory of the interaction between the creation and dissemination of knowledge and the maintenance and growth of power institutions. The purpose of Foucault's philosophy, which he called 'archaeology,' is the investigation of how knowledge functions as a component of a system or network supported by social and political systems of power (Hiddleston, 2009).

Because of *Heart of Darkness*, Joseph Conrad has been accused of racism by various circles during and after his period. It should also be taken into account that the author drew attention to himself by putting forward the theses of Chinua Achebe, who is the main actor of this accusation, on this subject, and that he became known thanks to this. It can be thought that the profiles of white-skinned and black-skinned people used in the book were chosen metaphorically in this sense. Conrad's work, which is a product of great genius, leaves the reader breathless from beginning to end with its fiction and style, as well as its character and expression. Although it seems that the good in the human spirit has won in the work; In fact, the darkness in the hearts of the order and humanity continues with the same cruelty (Achebe, 2016).

The events in *A Mercy* didn't happen in a specific location; rather, they took place in a variety of locations. The theme of 'darkness,' which has been present to the readers since the beginning of the story, retains its power. The fact that the characters in the darkness in *A Mercy* are women and slaves is also a remarkable feature. This is significant because these 'other' figures have always been ignored throughout history. *A Mercy* is a story about historical differences, ambiguities, and contradictions in which there is no clear timeline. The events are given in parts and are not chronologically ordered. Each part of the book in the work is distinct from the one before it.

This work, which was prepared under the title of Colonialism and Slavery in *Heart of Darkness* and *A Mercy*, is the result of a long and comprehensive research. In this research, it was tried to examine the effects, traces, and results of colonialism and slavery within the framework of

the resources it could be reached, and finally, it was tried to produce a work. For this purpose, general information about colonialism and slavery is given in the first chapter. In the second part, first of all, by drawing attention to the historical development of colonialism, the definitions and thoughts about colonialism, the causes, and consequences of colonialism are given. In the third chapter, the subjects related to slavery in *A Mercy* were examined. In the fourth chapter, information is given about the traces of colonialism and the life of slaves in *Heart of Darkness*.

Morrison employs the slave story in her book *A Mercy* to draw readers into her writing. By adopting this storytelling technique, the author allows the reader to empathize with the slaves and imagine themselves in their position. Morrison believes that by bringing attention to that issue, the world will act to protect these weak servants. The witty writing style enhances the impact of the book. In 1993, Toni Morrison won the Nobel Prize in literature. Morrison discussed the responsibilities that writers have to their society in her first speech following the award.

Heart of Darkness is a novella about colonialism, light and darkness, and the internal changes that take place in a person when they are removed from their normal environment. The colonizers were supposed to dwell among the Africans, treat them like slaves, and make the vast, black jungle their home. Unlike other novellas of the era, this one places more emphasis on the changing self than on changes that occurred in the colonized area. The two characters are depicted as having differences and similarities on the one hand, in line with the novella's emphasis on contrasts.

1. COLONIALISM AND SLAVERY

When a state establishes or expands its sovereignty over other countries and peoples, this is known as colonialism. Imperialism is the term given to the spread of Europe's great powers on other continents in the mid-19th century. It is a word that sounds a lot like colonialism. It is the spread of power politics, interstate warfare, and economic competitiveness to Europe's abroad territories in today's terms. "Colonialism is the extension of a nation's sovereignty over territory beyond its borders by the establishment of either settler colonies or administrative dependencies in which indigenous populations are directly ruled or displaced" (Colonialism, 2020). Slavery is when one person is another person's property or slave. The slave must comply with the wishes of his owner and has little or no right to the law. Today, slavery is illegal in all countries, but it used to be a part of normal society at one time. Slaves worked as servants or farm and factory workers.

Koçsoy (2018) explains that the border, in the conventional and ideal meaning, is a phenomenon that delineates the start of national, social, and individual rights and freedoms between two states. Although the boundary between two countries is a transient and intermediary territory that is neither inside nor outside the two areas it divides, it is always in connection to these two locations. Rather than emphasizing its own presence, its existence is interpreted about the areas and relationships on either side of it; nonetheless, it does not integrate with these locations it is in contact with (1006).

More than any other country in the 18th century, British traders transported almost 2.5 million individuals from Africa to the plantations of the Caribbean and North America. The money

made from this commerce poured into Britain's growing industrial sectors. Millions more Africans were sent by other colonial powers like France and Portugal to their colonies' enormously lucrative sugar cane plantations across the Atlantic and Indian Oceans, but industrialization did not start in those nations until the mid-19th century or later. It is so challenging to draw a straight connection, even if their economies were also greatly helped by the massive inflow of wealth from the slave economy in the 18th century. This trade brought in money for not only shipping and shipbuilding, but also for banks, insurance firms, and businesses across Europe who processed or resold the imported commodities. The 'Diligent' carried 'Indiennes' as well as linen from Hamburg, shells from the Maldives, guns, and tobacco pipes from Holland when it set sail from the French port of Vannes in 1731 for West Africa. These items were among those traded for slaves along the African coasts. These vibrantly printed Indian cotton fabrics, many of which were produced in Switzerland, the most landlocked nation in Europe, were very popular among African elites. An early instance of globalization that involved a significant portion of Europe was the risky but lucrative triangular trade between Africa, the colonies, and Europe.

Later in the 19th century, the second wave of colonialism was greatly influenced by industrialization. Now, there was a tremendous need for raw materials for production and markets for the products even in later industrialized countries like France or the Netherlands. The best example is given by Great Britain, a powerful industrialized country that was also a colonial power. Raw cotton from the Indian colony was imported, and the local market was subsequently saturated with machine-woven garments, decimating the centuries-old Indian textile industry. Consumer commodities like sugar and coffee were replaced by vast imports of cotton by European businessmen, which were mostly sourced from the fast-growing slave plantations in the southern states of the United States. To supply the burgeoning industrial centers, ores, and agricultural products also arrived from the colonies. As the 'Second Industrial Revolution areas' of electrical engineering, chemical engineering, and mechanical engineering grew toward the century's close, demand broadened.

2.1 Colonialism

The word 'colonialism' is derived from the Latin word 'colonia', according to the Oxford English Dictionary (OED). In her book, *Colonialism / Postcolonialism*, Ania Loomba cites the term 'colonia' as:

“a settlement in a new country[,] . . . a body of people who settle in a new locality, forming a new community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up” (Loomba, 1998: 1).

It may be difficult to distinguish colonialism from imperialism because both entail a powerful nation exercising political and economic dominance over a weaker region. From antiquity until the early 20th century, powerful nations openly scurried to use colonialism to expand their sphere of influence; by the time World War I broke out in 1914, nearly every continent had been colonized

by European powers. There is evidence that colonialism exists in the modern world, albeit not with the same ferocity.

The foundation of a colony in a territory with political influence from another region, followed by the colony's upkeep, growth, and exploitation, is known as colonialism. Inequalities between the colonial power and the colony, frequently between the colonist and the indigenous population, are also referred to by this name (Tignor, 2005: 17). Of all the sources of riches in modern Europe, colonization has contributed the most. It is clear how unfair and unjust colonialism is when a state has the power to take resources from another state for its own gain, process those resources, and then sell them to the nation from which they were taken.

The irony of the so-called 'ideal peace' is demonstrated by the fact that the colonial state based its survival in the exploited countries on the guise of 'peace,' and yet the exploited governments in the past are now experiencing social and political unrest. When it comes to comprehending colonialism and imperialism, Said summarizes it as the "contest between white and non-white," as it is a global phenomenon and a Eurocentric movement (Said, 1994: 21). Powerful regimes have attempted to avert potential reactions and revolutions throughout history by claiming that they offer peace to the occupied regions. This idea, which is still debatable today, has also been used as a weapon to legitimize various occupation and exploitation activities. The act of exploiting someone involves making them suffer or depriving them of something to obtain unfair financial gain for one's own objectives. In other terms, exploitation refers to the treatment of a person as a mere object or as a resource to be used as much as possible without regard for their welfare. In this setting, instances of exploitation in social interactions can be seen where one person is 'using' the other for his or her own personal gain. In the Early Modern era, the concept of the 'ignorant' savage first emerged. The savage (the green men or Homer's exotic islanders) possessed knowledge in earlier literature, even if it was incorrect and dangerous. The system of colonialism is as old as humanity and has a particular meaning in its practice. Greece is where its political tradition began. Ancient Greek colonialists adopted the term 'metropolis,' which literally translates to 'mother city,' as a starting point for their agricultural endeavors. Understanding the connection between the colonization phenomena and the colonies themselves may be more beneficial for us. In a certain sense, the alliance between the colonies and the Greek city-states had developed for blatantly environmental and civilizing grounds. A historical phase in the larger process of imperialism 'colonialism' is defined in these circumstances and from the Marxist perspective as "the occupation and absolute intervention of other people's land" (Marcelo, 2012: 232). Ancient Greek imperialism, especially British imperialism, had an impact on colonialism.

Crusoe hails from an island that is 'civilized'. Crusoe disperses his operations on the island, such as organization and farming, in order to acquire property and realize his ambitions to rebuild the civilized world. Through these deeds, he first gains control over his own territory before expanding his power to the nearby islands. Returning to the island, Crusoe colonizes the area by reproducing British civilization, a process that has been said to be necessary in order to escape the breeding life. Crusoe had already been held prisoner on his adventure, but God's Providence had freed him. Despite being humanized and saved from the barbarism of the natives by Crusoe, colonized people resemble domesticated animals (Alshammari. 2016: 23).

2.1.1. Causes of Colonialism

The creation of German and Italian national unions was one of the Industrial Revolution's most significant impacts on Europe. The conversion of colonialism into imperialism is the most significant outcome of this revolution on the entire planet. The creation or expansion of a state's sovereignty over other countries and peoples is known as colonialism. The spread of the great powers of Europe on other continents in the second half of the 19th century is known as imperialism, a term that is quite similar to colonialism. Today's terminology describes it as the escalation of power politics, interstate warfare, and European economic competition. Thus, the fundamental essence of imperialism is explained by the interaction of the new economic conditions brought about by the industrial revolution and the anarchic nature of international politics (Sander, 2000: 200) The process of expanding European governments through founding colonies encompasses Phoenician, Hellenic, Greek, and Roman endeavors as well as movements for geographical exploration, and it continues apace after the 19th century. However the term 'imperialism' only started to be used in the second half of the 19th century, and by 1870 it had taken over the world.

Several European nations built colonies in Asia, Africa, and the Americas during the European colonial period, which lasted from the 16th through the 20th centuries. Colonies could only trade with their own country at first because countries adopted a mercantilist policy intended to boost their own economies at the expense of rivals. The mighty British Empire, however, gave up mercantilism and trade restraints in the middle of the 19th century and adopted the idea of free trade with little limitations or taxes (Tignor, 2005: 19). Colonialism is a vast historical phenomenon that has occurred throughout the world and history. During the 'Age of Discovery' in the 15th century, when Portugal and Spain discovered the Americas, exploration of the African coast, the Middle East, India, and East Asia followed. This is when modern state global colonization, or imperialism, began. The empires of Spain and Portugal were the first to span several continents and encompass sizable portions of the globe, making them the first truly global empires. In the 16th century, the Spanish Empire was the first one to be referred to as an "empire where the sun never sets." England, France, and the Dutch Republic all built independent empires abroad in the late 16th and early 17th centuries, putting them in direct conflict with one another. Most European colonies in the Americas experienced their first phase of 'decolonization' in the late 18th and early 19th centuries when they acquired independence from their original colonists. Spain was irreparably damaged after losing its colonies in the New World, but other countries like the Kingdom of Great Britain (created by the union of England, Wales, and Scotland), France, Portugal, and the Netherlands focused on the Old World, particularly the pre-existing settlements of South Africa, India, and Southeast Asia. In the 19th century, the Second Industrial Revolution gave rise to the New Imperialism era, which saw a growth in colonialism. The division of Africa by Belgium, Germany, and Italy marked the culmination of this acceleration (Armitage, 2000: 61).

During the reign of Queen Elizabeth I, England became recognized as the world's preeminent naval, commercial, and colonial force as a result of numerous triumphs. However, the political and theological conflicts of the seventeenth century created a dominant trade-centered ideology that grew at the start of the eighteenth century.

2.1.2. Emergence of Colonialism

Colonialism is closely linked to the European colonial period, which began in the 15th century with the establishment of colonial empires by various European governments. The European governments attempted to maximize their colonies' economic potential. They desired colonies that would be financially viable and provide resources that were either unavailable or in restricted supply. Native Americans were the first to experience persecution at the hands of Europeans eager to seize territory and natural resources. Slavery was created as a result of a desire for additional labor throughout the seventeenth and eighteenth centuries when millions of Africans were brought into the colonies. Slavery arose in North America as a means of filling a labor shortfall. Native Americans were exploited as slaves on sugar plantations by Europeans, but they perished swiftly from European illnesses. As a result, plantation owners began looking for slaves in Africa.

Because of Europe's superiority, societies that were roughly on par until the 16th century became very unequal. Although there is equality, justice, and freedom among European states and people, a perception of disparity between Europe and other nations, as well as between Europeans and other people, has developed. All of these led to Europe ushering in the era of colonialism throughout the world (Yıldız, 1993: 23).

Cultural imperialism was characterized by efforts to forcibly transfer Christianity and European economic principles to indigenous communities during the early stages of Western colonization. While there were significant differences in society and culture in colonial America (1565–1776) across different ethnic and socioeconomic groups as well as between colonies, agriculture was the main industry and the main source of wealth in most of these places. Many of the Europeans who invaded North America did so in order to escape religious persecution back home, and in the colonies they established, they imposed strict regulations based on their religious beliefs. If servants lived long enough to break released of their indenture contracts, their lives did not improve significantly. Even though the land was cheap, they couldn't afford to acquire farms since they didn't have enough money for surveyors' fees, animals, and equipment.

Many people lived on the frontier and were unable to participate in Virginia society because they lacked the right to vote. They had no direction in life and spent their time drinking and throwing crazy parties. The majority of colonists considered these people to be socially inferior and a source of problems, if not outright danger, in the colony. Those in the South practiced shifting seasonal subsistence, modifying their diets and food collection tactics to fit the changing seasons, just as indigenous elsewhere in North America.

Colonialism is tied to the European colonial epoch, which began in the fifteenth century with various European nations establishing colonial empires. European governments strove to maximize the economic potential of their colonies. They wanted colonies that were financially sustainable and could produce resources that were either scarce or unavailable.

Due to a variety of factors, Europe has surpassed other countries and societies in terms of material and intellectual development (scientific, technical, and so on.). This sense of superiority drove Europeans to move beyond Europe's borders and form alliances with societies on other continents. As a result, the path of history has been changed. With geographical discoveries, this

sense of superiority advanced world history and colonialism after the 16th century. This European superiority produced a significant gap between societies that had previously been on a more or less equal level until the 16th century. While there was equality, justice, and freedom among European states and peoples, a concept of inequality arose between Europe and other countries, as well as between Europeans and non-Europeans.

The period of imperialism began with the industrial revolution and mass production. The need for raw resources increased, production increased, and as the industry grew, the need for a new market expanded. As a result, industrial manufacturing replaced agriculture and handicraft production. Colonies became important as storage for raw materials and new markets. Indeed, the argument is becoming popular that it is not necessary to build new colonies in order to find markets and procure raw materials. All this indicates that the era of imperialism has begun in the economic sense. It is important to remember that imperialism comes in various forms, depending on its aims, means, and methods of implementation.

The age of imperialism began with the Industrial Revolution and mass manufacturing. The need for raw materials, production, and a new market have all expanded as a result of the industry's development. As a result, industrial production took the role of agriculture and handicraft production. As storage facilities for raw materials and new markets, colonies gained importance. In reality, ideas that claim it is not essential to find new colonies in order to locate markets and acquire raw materials were starting to gain traction. All of this suggests that the era of imperialism in the financial sense has started. It should not be forgotten that there are various types of imperialism depending on its objectives, tools, and methods of implementation (Yıldız, 1993: 26).

In America, Native Americans were the first people to be persecuted by Europeans who wanted to take over land and natural resources. During the seventeenth and eighteenth centuries, when millions of Africans were imported into the colonies, a desire for additional labor led to slavery. Slavery developed in North America to meet a labor need. Europeans used Native Americans as slaves on sugar plantations, but they suffered from European diseases quickly. Plantation owners started searching for slaves in Africa as a result of this. During the early stages of Western colonization, cultural imperialism was defined by efforts to forcibly impose Christianity and European economic concepts on indigenous cultures. In colonial America (1565-1776), society and culture differed greatly among ethnic and socioeconomic groups, as well as from one colony to the next, but were generally centered on agriculture, which was the basic source of wealth in most locations.

There was a spiritual connection between humanity and the natural world. Silver (2021) argues: “Modern Americans sometimes regard such rituals as evidence that Indians practiced conservation or had an innate understanding of ecology” (1). Native Americans believed that everything in nature had spiritual power, including plants, animals, and inanimate objects like rocks and shells. Indians of the South, like the rest of North America, had to rely on spiritual relatives in the form of flora and animals.

In colonial America, white women had a lot of obligations. They were in charge of everything in the house, such as baking, sewing, schooling the kids, making candles, and so on. White women, on the other hand, had minimal rights. They were unable to vote and had lost all of

their assets as a result of their marriage. It is claimed that 'childbearing in colonial times was dangerous, and women and children often died during childbirth' (Parks, 2020).

The United States aspires to take Europe's position in the twentieth century, playing the same role it did in the nineteenth. The United States wants to play this role in a fresh way. Economic interest serves as the method's foundation and goal. Their techniques are modern methods. After 1945, the United States began to act democratically and is now a great supporter of democracy. There is no desire to engage in combat. It is based on following the norms of economics and commerce. It wants Europe's global dominance to be weakened and decreased. As a result, it aspires to fill the hole that Europe has created. But it is cautious to keep Europe on its side while doing so. Following WWII, the United States of America took a principled stance in favor of colonial independence; the United States of America also criticized England for its delay in this regard. Between 1945 and 1947, American authorities in Africa were more concerned with the political situation than their British counterparts. After World War II, Europe's idea of colonialism took on a new appearance. Europe has resorted to neocolonial practices instead of using political and military pressures to exploit its colonies. World War II's political and economic devastation in Europe had a significant impact on this. As a result, the neocolonial epoch has begun. Independence movements, which began with the French Revolution and World War I and accelerated against the conclusion of World War II, resulted in the formation of numerous new states, and Europe continues to colonize the world via various and secret ways today. Over time, the state that dominates the colony imposes the culture, political organization, and religion of its own state on the colony. Colonialism is a circumstance that will persist in the future in the form of Imperialism.

2.1.3.1.Types of Colonialism

Settler

Settler colonialism, the most prevalent type of colonial conquest, is the term used to characterize the mass migration of people from one nation to another in order to establish long-term, self-sustaining communities. While still legitimate subjects of their home nation, the colonists exploited natural resources and made an effort to either drive the aboriginal peoples out or make them peacefully integrate into colonial society. With the exception of extremely rare instances of complete depopulation brought on by starvation or illness, settler colonialism's settlements, which were typically funded by affluent imperialistic governments, tended to remain forever. Classic examples of settler colonialism include the large-scale Afrikaner migration of Dutch, German, and French immigrants to South Africa and the British colonization of America.

The Dutch East India Company founded a settlement close to the Cape of Good Hope in South Africa in 1652. Soon after, French Protestants, German mercenaries, and other Europeans arrived to join these early Dutch settlers. Four decades later, millions of Afrikaners continue to play an important role in a multiethnic South Africa, despite having been linked to the brutal horrors of White apartheid.

The Spanish adventurer Christopher Columbus accidentally landed in the Bahamas in 1492 while sailing toward the Far East, declaring he had discovered the 'New World'. This marked the

beginning of the systematic European colonization of the Americas. The native population was often targeted for enslavement or annihilation during the ensuing Spanish expeditions. Jamestown, Virginia, the first permanent British colony in what is now the United States, was founded in 1607. By the 1680s, New England was home to a large number of British, German, and Swiss colonists drawn by the prospect of cheap farmland and religious freedom.

The native people were avoided by the first European settlers because they saw them as dangerous tribesmen who couldn't fit in with the colonial culture. The avoidance strategy gave way to outright conquest and enslavement of the native inhabitants when additional European colonial powers arrived. The Europeans' new diseases, like as smallpox, also posed a threat to the Native Americans. According to some estimates, during the early colonial era, illness killed up to 90% of the Native American population.

Exploitation

The use of force to subjugate another nation in order to use its people as labor and its natural riches as raw materials is known as 'exploitation colonialism.' By employing the indigenous people as cheap labor, the colonial power's sole goal in pursuing exploitation colonialism was to expand its wealth. Because the indigenous people could be left in place under exploitation colonialism-especially if they were to be enslaved as laborers in service to the motherland-fewer colonists were forced to leave the country than under settler colonialism.

In the past, nations colonized by settler colonialism-like the United States-had much better post-colonial results than nations colonized by exploitation colonialism-like the Congo. Years of colonial exploitation have made the Democratic Republic of the Congo, once one of the richest nations on earth, one of the least stable and least developed. The notorious King Leopold II of Belgium gave the order to colonize the Congo in the 1870s. Devastating impacts were and still are experienced. While millions of the indigenous inhabitants of the Congo starved to death, perished from disease, or were put to death for not meeting work requirements, Belgium and Leopold personally reaped enormous financial benefits from the country's rubber and ivory resources. Even after separating from Belgium in 1960, the Congo is still mostly destitute and plagued by violent interethnic conflicts.

Plantation

An early kind of colonization known as 'plantation colonialism' involved settlers producing a single crop-such as cotton, tobacco, coffee, or sugar-in large quantities. The plantation known as Plymouth Colony, located in modern-day Massachusetts, was founded in 1620 and provided a haven for English religious dissenters known as the Puritans. Subsequent plantation colonies in North America, including the Dutch Connecticut Colony and the Massachusetts Bay Colony, were more overtly entrepreneurial because their European investors required higher returns on their capital. Jamestown, Virginia, the first permanent British colony in North America, is an example of a successful plantation colony; by the end of the 17th century, it was shipping over 20,000 tons of tobacco annually back to England. The colonies in Georgia and South Carolina also made good money from growing cotton.

Surrogate Colonialism

A foreign authority that engages in surrogate colonialism facilitates the settlement of a non-native group on land that is inhabited by an indigenous community, either explicitly or secretly. Initiatives involving proxy colonization may get back in the shape of financial assistance, armaments, supplies for humanitarian relief, or diplomacy. Because the Zionist Jewish colony was founded with the encouragement and support of the governing British Empire, many anthropologists view it as an example of surrogate colonialism within the Islamic Middle Eastern state of Palestine. The 1917 Balfour Declaration, which aided and legitimized the still-controversial Zionist settlement in Palestine, was largely the product of discussions influenced by colonization.

Internal Colonialism

Internal colonialism is the term used to describe the oppression or exploitation of one racial or ethnic group by another inside the same country. Internal colonialism is distinct from other kinds of colonialism in that it originates from within the nation-state as opposed to an outside force. When discussing the unfair treatment of Mexicans in the United States following the Mexican-American War of 1846–1848, the phrase ‘internal colonialism’ is frequently employed. Many Mexicans who had been residing in what is now the Southwest of the United States became subjects of the American government as a result of the conflict, but they were denied the liberties and rights that come with becoming citizens of the United States. Many academics and historians refer to the continued unfair treatment of Chicana peoples in the United States through a de facto system of subordination as internal colonialism, viewing these people as having been effectively ‘colonized’ by the country.

2.1.4. Results of Colonialism

Colonialism maintains the center's structural dependence on the periphery. Economic, political, military, and cultural dependencies, among others, can develop into addictions. Dependence is a choice; it is not required. As addiction is diverse, it is not one-sided either (Başkaya, 2004: 10). This is demonstrated by the structural connections between Asia and Africa.

The degree of backwardness of the peripheral is both maintained and encouraged to advance in order to prevent it from catching up to the center in the sequence defined by the center. It might seem to you that there is a contrast between keeping the colony backward and assisting it in progressing. What is implied, however, is that the perimeter is only permitted to advance in a manner that serves the interests of the center? There is no room for doubt in this area. Another crucial issue is that, even while the center is investing in or supporting the environment, it is doing it to further its own interests, not the requirements of the environment (Kodaman, 2001: 8-9).

Colonial states experienced a shift from internal conflicts in the centers to external conflicts in the 1950s and 1960s. Considering that eight developed nations (the United States, Canada, Japan, England, Germany, Russia, France, and Italy) are currently changing the locations to share, the disputes and divisions in the environment have always been subtly exploited by these wealthy nations. In order to find a market for the weapons they developed as well as to test them, the center purposefully started wars. Because of this, it has continuously stoked racial and ethnic tensions as

well as environmental warfare. The conflicts in Somalia and Ethiopia in recent history are two instances of this. (Brzezinski, 1998, 282) In this situation, we might say that the center's primary goal in conducting conflicts in the peripheral is to maintain the perimeter in place and prevent it from growing.

The morality of slavery and colonialism also started to change as a result of industrialization. The slave trade in the British Empire was outlawed by England in 1807, and slavery was outlawed in the British Empire in 1833. Despite not being the first nation to do this, Britain's naval might gave it a stronger hand in enforcing the new laws across the globe. The abolition of the slave trade and slavery in Britain was largely the result of popular pressure, mostly from evangelicals. As capitalism began to demand a different view of the world of work, based on the ideals of self-responsibility and the market economy, there also evolved economic objections against slavery in addition to the moral ones. Instead of a slave economy, this incorporated the idea of the 'free worker,' and free trade rather than customs monopolies and restrictions on trade. Scholars continue to debate how well he captured the intricate historical processes in England. Industrial employees were not slaves despite being required to perform a 12-hour shift, earning pitiful salaries, and living in awful conditions. This provided the ideological justification that a large industrial civilization required.

2.2. Slavery

Humans are useful either as the class of system arrangers and implementers, which seems to be self-justifying and a goal in itself, or as the slaves of the system implementers, who are of a lower class. Slaves' value can only be measured in terms of their output since they lack the mental capacity to plan ahead and because production is the only metric. The relationship between a master and a servant has been shaped by colonization. It examines the imperialist Englishman's dominance over others on the island, as in the case of Friday, and represents both British society and the ambition of the Empire to colonize the world in the eighteenth century (Alshammari, 2016: 19).

The Middle Ages saw a rise in feudalism and landed servitude following the fall of the Roman Empire in the West. Slavery on the land was abolished after several centuries. Instead, the 'Atlantic slave trade,' a violent, racial, and based on relocation slavery phenomena, was born along with the discovery of new nations and colonialism. One person is granted the authority to own another person through the practice of slavery. People have been held in various forms of slavery throughout history depending on the society and period in which they reside. Slavery can take many different forms, such as being imprisoned in a war, receiving a criminal sentence, being unable to pay a debt, or having slave parents while you are a child. The only method for a slave to free himself from slavery was to be emancipated by his master.

Portugal, which began the slave trade for the first time in 1441, traded its slaves for use in the Gold Coast region's mining sector (today Ghana). It additionally served as a middleman between the 1470s and the 1620s by delivering slaves to local African slave traffickers. From Benin, the Slave River, Arguin, the Grain Coast, Congo, and Angola, slaves were transported. Between 1500 and 1535, Portugal traded between 10,000 and 12,000 slaves. They sold people who were unable to pay their debts into slavery as well as those who had been captured during battles;

in order to identify them; they chopped off their ears and stamped their foreheads. The Byzantine Emperor was given with captives in 984 by Béranger's ambassador, Luitprand.

2.2.1. Causes of slavery

Prisoners of war (slave)

The institution of slavery has played a significant role in the history of humanity. Slavery, which was prevalent in practically all ancient societies and served crucial roles in the advancement of humanity, was accepted and given legal status. Economic considerations prevented the abolition of slavery, even though the notion that everyone was created equal by natural law was acknowledged. Prisoners taken on the battlefield in ancient times belonged to the victors. Corinth, a Greek city, revolted against the Roman Empire in 146 BC. The whole population of around 80,000 people was sold into slavery after the city was captured. Slaves made up more than half of the population in places of the Roman Empire.

Large Fields

By the 18th century, the slave trade was an important industry. Thousands of slaves from Africa were brought to North and South America and Western India to work in large fields. Many African slaves were held to work in the fields in the southern United States. Although some slaves worked in good conditions, others lived in poor conditions. A movement that began after about 1800 developed in the northern states. In 1861, several northern states unwilling to abolish slavery left the federation, and the American Civil War (1861-65) began. With the victory of the northern states in 1865, slavery was abolished.

Slave Life

Under brutal circumstances, slaves were transported from the collection locations to the Americas. This stage is referred to as the 'middle passage' in the literature. The shipping company's distinctive mark was burnished onto the chests of the collected slaves after they were purchased. They had an abundance of food the day before their departure, which was a sign that they would be leaving Africa. They were given food before being carried to the ships and tied by their ankles in pairs. They were left completely exposed when they got on the ship. This custom was promoted by European traders who believed that being naked while traveling was the only way to ensure safety and hygiene.

The first of the main ways to liquidate prisoners of war is their leadership. This strategy, which was regularly employed throughout history and is still in use today, has always troubled people's consciences and offered the winners nothing but the gratification of their retribution. Another strategy for getting rid of the prisoners is to maintain them in a different status, i.e., to utilize them as slaves. In fact, since the abolition of slavery, their destiny in locations where prisoners of war were not liberated has frequently consisted of being slain, either singly or in large groups.

It is obvious that a situation against the Muslim community at the time would result from the unilateral abolition of slavery. Because the release of the captives by the Islamic State will weaken it, non-Muslim regimes engage in slavery and enslave the Muslims they have kidnapped. For these reasons, Islam did not abolish slavery, but it took successful steps to minimize its resources, to reduce the existing slaves gradually, to ensure that they were treated humanely while they were slaves, and finally to bring them back to humanity as free.

2.2.2. Emergence of Slavery

In the Sumerians, slaves were employed either in domestic service or in the fields. They began to be bought and sold as a profit-making commodity in later periods. First, slaves became one of the basic classes of society in Ancient Greece, and the economy was heavily based on slave labor. Here, slaves were mostly employed in domestic service and agriculture. Since slaves were not citizens, they had no rights. In the Roman Empire, where the number of slaves increased, some of the slaves worked in mines and quarries, while others fought to the death with predators or each other to entertain the people. The luckier ones worked on farms and homes.

The Pope, who granted King Afonso of Portugal permission in 1452, sanctioned this massive persecution by making an official declaration allowing people caught up in the battles to be sold and used as slaves.

The Atlantic Slave Trade, which started in the fifteenth century and proceeded until the 19th century, was based on the sale and exploitation of indigenous on the African continent's Atlantic coast and in the interiors of Africa. Demand from plantations in North and South America led to slave traders from many countries enslaving and selling millions of African blacks. Africa had some economic activity as a result of this new commerce. Africans who seized and transported their fellow Africans from the interior to the coast to be sold as slaves became a middle-class element in the continent's conditions. The majority of the slaves brought from West and Central Africa to the New World were obtained through negotiations between European and African governments, but the remainder were seized during the looting. Slaves were acquired and transported by Europeans in eight primary regions of Africa. The Democratic Republic of the Congo (DRC) in Central Africa, as well as Gabon and Angola in the west, was among them. Following Portugal, Spain, France, England, Scotland, Germany, Denmark, and the Netherlands have all participated in the Atlantic Slave Trade. England grew stronger in the marine trade and became a leader in the slave trade over time. The main ports of departure for slave traders in England were Bristol and Liverpool. One out of every four ships going from Liverpool in the 17th century was a slave ship.

Slavery had become a significant industry by the 18th century. A labor shortage in the American colonies, and later in the United States of America, spawned the Transatlantic Slave Trade. Native Americans, or Indians, were the first slaves to work in the European colonies. This scenario persisted until significant numbers of slaves were imported from Africa at reasonable costs. Thousands of African slaves were transported to North and South America, as well as Western India, to work on huge plantations. In the southern United States, many African slaves were forced to work in the fields. While some slaves worked in decent conditions, others lived in deplorable circumstances. Slaves are still used by several tribal communities in Africa and South

America. Although slavery is prohibited in most Arab and Islamic countries, slaves are used as servants by affluent and powerful households. According to Koçsoy (2013), the foundation of American national culture is ideology, much as that of 'any' civilization. Race and racism as intellectual and social constructions identify Blacks with their racial identity rather than their individual existence, and the belief that Blacks are perpetually in need of Whites prevails, legitimizing the advantage to Whites and increasing White supremacy (1257).

The focus in governing the population is meant to be on avoiding putting the ruling system in trouble in a colony in order to keep the system of slavery alive; otherwise, the dominance would crumble. In this view, active life in the 18th century was the bourgeoisie period when people lived in isolation and were regarded as slaves. Items such as gems and soap were obtained by traders and merchant ships sailing from Britain to Africa. They grabbed small industrial items from local merchants. The colonials would then travel to Brazil to load the ships with dark-skinned people, coffee, and sugar reed, and sell them as slaves in trade for important European products such as rubber.

The Atlantic Slave Trade was met with moral, economic, and political opposition over time. Many countries' public opinion began to turn against slavery in the year 1780. During the Hawaiian Revolution, the Atlantic Slave Trade was first banned (1791-1804). Denmark was the first country to abolish the slave trade, despite its active participation in it (1792). Three years after the Hawaiian resolutions, in 1807, the slave trade was allegedly outlawed in England. Slavery was abolished in 1838 by legislation in England. The northern states saw the emergence of a movement that began around 1800 in America. Slavery was abolished in the United States on June 19, 1862. The southern states, on the other hand, refused to comply with the ban. The American Civil War erupted as a result of the division between northern and southern states, primarily over slavery. Slavery was abolished in the United States after the war concluded in 1865 with the North's victory and the passage of a constitutional amendment. Discrimination against blacks, on the other hand, has persisted for a long time, with all of its attendant brutality. Even now, black people face far more difficult challenges than white people. Slavery had been abolished in several nations by the 1890s. The countries that resisted the ban on the slave trade the most were Spain and Brazil. The reason for this was that slaves were still in high demand in Cuba and Brazil. Cuba was Spain's primary source of revenue. As a result, despite all of its pledges and treaties, Spain continued to trade slaves to Cuba. In 1886, slavery was abolished in Cuba.

The protest book and propaganda that Du Bois intended to publish, *Showing That Slavery's Shadows Fall Even There* (1859), is an anomaly to the prevalent African American slave narrative tradition up until that point. Because the action takes place in New Hampshire, where slavery was formally ended in 1857, and because Northerners are known to be abolitionists, this book is not only the first by an African-American woman to be published in the United States but also the first to define 'Northern racism.' (Koçsoy, 2013: 1257-1258).

2.2.3. The results of slavery

Neo-colonialism is the term used today to describe the Western governments' quest for domination in Africa, as they exploited the continent's natural resources and traded its slaves for cheap labor between the 15th and 19th centuries. For ages, Western states competed with one other for millions of African natives to come to their lands and colonies by signing grant agreements with various continental nations to aim for the migration flows towards the West. Slaves were brought to the 'New World' from the ports of East Africa and South Africa for many years by various nations who expanded their colonies by annexing the West African coast, the primary center of the passenger trade. Although the precise number of slaves shipped from Africa on Atlantic ships is unknown, it is believed to be between 25 and 30 million. Slavery did not disappear as cultures grew and civilization advanced. Slavery manifested itself in various shapes and intensities, a phenomenon confined to antiquity. Though they had a significant impact on social and political systems as well as civilizations, Judaism and Christianity did not condone slavery or enact any prohibitions. Islam acknowledged slavery as a reality of social life, but it also placed importance on measures aimed at reducing slavery and improving its circumstances.

Slavery was condemned

Beginning around 1780, the public opinion of many countries began to be against slavery. Slavery was abolished in the British Empire in 1833. By the 1890s, slavery was abolished in many countries. Some tribal communities in Africa and South America continue to use slaves. People caught in local wars and those who break certain laws are made slaves. Slavery is illegal in most Arab and Islamic countries, but slaves are used as servants by wealthy and powerful families. William Wilberforce (1759-1833) led England to abolish slavery in 1833. Former slave Harriet Tubman (1820-1913) helped 300 slaves escape from the United States. Nat Turner (1800-31) led the failed slave revolt in America in 1831. Many slaves believed that they would be emancipated when the American War of Independence began in 1775 because white owners frequently used the words 'freedom', 'justice' and the phrase 'stop oppression'. In exchange for their freedom, some African slaves served throughout the Continental Army, but after the war, slavery persisted in the colonies. Due to pressure from the burgeoning anti-slavery movement, New England and the Central colonies abolished slavery in 1850. However, they were also able to do so because, as previously mentioned, the northern economies were less dependent on slave labor than those in the south and became even less dependent through industrialization. The 'peculiar institution' was upheld by the Southern Colonies until they were compelled to give it up after the American Civil War was won by Union forces in 1865. Although slavery was outlawed and slaves were emancipated in the United States thanks to the Thirteenth Amendment, the systematic racism that was brought about by the institution persisted. Although slavery was outlawed and slaves were freed in the United States thanks to the Thirteenth Amendment, the systematic racism that was brought about by the institution persisted. In contrast to the America that is praised in the song as 'the motherland of the free and the courageous,' African Americans in the United States experienced a very different America.

Triangle Trade

The largest slave trade was between West Africa and the Americas in the Triangle Trade. Ships departing from Bristol or Liverpool in England were gunboats. With these weapons, African slaves were rounded up and packed into ships. Most of the passengers would die during the journey to America. Slaves were taken to America or England and sold in exchange for tobacco and sugar. About seven million slaves were traded between 1680 and 1800.

A slave is a person who is wholly another person's property, which can be bought and sold like any other commodity. Slavery has existed in various forms throughout a long history from antiquity to the 19th century.

Throughout history, people have been enslaved in various ways according to the society and period in which they live. Being imprisoned in war, being punished for a crime, being unable to pay a debt, or being born to slave parents were all forms of being a slave.

After the fall of the Roman Empire, slavery declined, but it did not disappear immediately. In the 8th, 9th, and 10th centuries, the growing need for agricultural workers in Germany led to a revival of slavery. For this purpose, many Slavic prisoners of war were enslaved. By the end of the 13th century, serfs had replaced slaves in many parts of Europe. Serfs were producers tied to the land and their lords. They could not be traded like slaves, but they could not leave their masters and their place. The lands were bought and sold together with the serfs who lived on them. In the Middle Ages, serfs were the backbone of the economy.

The Christian Church and the religion of Islam did not oppose slavery until the modern age. In the protracted wars between Muslims and Christian Europe, both sides enslaved their prisoners of war. However, most of the prisoners taken by the Muslims were employed in domestic service, rather than as hard laborers or as farmhands in the fields. In addition, since freeing slaves was a reward in Islam, some of the slaves were freed and accepted the religion of Islam and became members of the community.

In the Ottomans, there was a tradition of using slaves and buying and selling people who were usually taken prisoner by war or piracy. Apart from this, there were also slaves bought from markets in other countries and brought to the country. Only Muslim traders could trade in slaves, and Christians could buy slaves. It was forbidden to use Muslim slaves. Employing slaves in agricultural or craft production was not common in the Ottoman Empire, but it was a common phenomenon. Especially in the private farms of the sultans around Istanbul, under the name of sharecroppers; Slave labor was used in weaving and knife making in Bursa. In addition, the devshirme system, which started with the seizure of one-fifth of the Christian prisoners by the state and using them in the state service by Turkifying them, can be considered a kind of slavery peculiar to the Ottomans. Slavery based on the slave trade was officially abolished in 1847 by the Ottomans. The devshirme system, on the other hand, started to lose its importance in the 17th century in parallel with the stagnation of the conquests and disappeared completely in the middle of the 18th century.

Modern colonialism reorganized the economies of the nations it invaded in addition to collecting tribute, goods, and income from those nations. The flow of people and natural resources between the colonized countries and the colonizers has started at the same time that they have put them in a complex relationship with their own economy. This movement took place in both

directions. The colonies also provided marketplaces as customers of European commodities at the same time by moving slaves, contract labor, and raw materials to the manufacture of goods created in the metropolis or in other regions to satisfy the needs of the metropolis. Slaves were therefore transported from Africa to the Americas. West Indian plantations made the sugar that was used in Europe, and England received the raw cotton produced in India for clothing manufacturing. Later, these manufactured goods were shipped to India, which ultimately hurt that nation's ability to produce apparel. Profits have always flowed in the homeland, no matter which way people and materials flow (Loomba, 2000: 21).

2.3. Discussions on Colonialism and Slavery

Colonialist literature is frequently unpleasant to read, or at the very least difficult. The 'New Imperialism' era did not last long. Practically speaking, it came to an end with the outbreak of World War I, but as popular support for colonization decreased, so did the imperial age. (Milne, 2003: 136).

The literature of Colonialism is often unpleasant, or at least challenging, to read. Even after most European countries had abandoned the practice of slavery, which eventually was deemed barbaric by public opinion, the taking of territory and the imposition of new governments were considered jewels in the crown of the second British Empire. Yet the era of 'New Imperialism' was short-lived. In practical terms it ended with the start of World War I, but the imperial age also waned as public support for colonization declined. (136)

The conquest of land and the installation of new governments were regarded as jewels in the crown of the second British Empire, even after the majority of European nations had given up the system of slavery, which was finally viewed as barbarous by the general public.

Frantz Fanon was born in 1925 in Martinique which is a French colony. That is to say, he lived in a colonized land by a white man. He was a native black man. He saw lots of prejudices and violence when he lived in his hometown. The language and self-identities of black people are disturbed by a white man. In his book *Black Skin White Mask* (1952: 150), Fanon criticizes the difficulties of blackness. White people assimilate black people when they are colonized. To Fanon, colonialism has psychopathological effects. It causes psychological harm to black people. Black people try to be white to show themselves as a subject but they are an object in the view of black people. They are unable to live in native culture, identity, and self-consciousness. They cannot find an identity; they are between two races, black and white. Black man learns white man's language to be more similar to them. But he is rejected and seen as subhuman by a white man. His native culture is replaced by the culture of a white man. Fanon (1952) says, in his book, "the Negro is a toy in the white man's hands; so, in order to shatter the hellish cycle, he explodes" (140). White man uses black man for his aims and tries to change him.

To Fanon, blackness is a minor term and all the people are equal. But his idea is not answered. He tries to face his blackness in his book. A black man has the right to commit violence to gain his independence according to Fanon. The color of the skin of a black man defines his cultural identity. He is between white people and his ancestors. He sees himself as an object, not a subject. This situation causes negative effects on his psychological life. To Fanon, we should think that blackness is a biological event and we should accept everyone equally. He is aware of black

problems and tries to give solutions in his book. A black man is judged for his blackness by a white man. So, the black man thinks that he is a second-class human in the World. For example in the first chapter of the book, a black man tries to learn the language and culture of a white man. In the second chapter, Fannon says that a marriage between a white man and a black woman is very normal and accepted by other people. In the third chapter, a marriage between a black man and a white woman is not accepted by other people. In the fourth chapter, the writer tells about the addiction complex of a black man. The black man is addicted to a white man to live in better conditions (Fannon, 1952: 57).

Fannon gives an example from his life. When he travels by train, a child sees him and is scared. This is a bad event for a black man. Fannon talks about black people who live in America. He tries to show their difficulties and problems. Black man always tries to be white but he can never succeed this. Because he is always black. And he cannot change the color of his skin whatever he does. He is always a black man in the eye of a white man. He is assimilated and changed his identity in the white man's World. To conclude, racism is real badness according to Fannon. Racism causes mental issues in the head of a black man. Colonialism has also an important effect on racism to Fannon. Black man is used for military service by a white man to protect white man's land. To Fannon racism is a psychological disease that has infected all men and all society (Fannon, 1952: 132).

Aimé Césaire is a writer who was born in a colonized country. He criticizes Western colonization, brutality, and domination of Western lands. He says that there is juxtaposition in civilization thinking. Europe becomes decivilized when she tries to exploit Africa Asia or another non-European land. There are lots of domination styles according to him. They are patriarchal, religious, cultural, and economic domination of European countries over non-European countries. He criticizes the speech and acts of Hitler. Hitler is a racist ruler and kills thousands of people for his aims according to Césaire (1972). To Aimé Césaire, domination styles change day by day. Even in the 20th and 21st centuries, there are cultural, economic, and religious dominations of colonizers. For example in Vietnam and Africa, the Europeans killed thousands of people, they said that they would civilize them but did not do so. They exploited these countries' sources and regulated their policy for the sake of their aims. They created new issues, fights, and poverty in these non-European lands. He created the term 'thingification' which means that Westerners see people of non-European lands as objects. They do not give value to these people (Césaire, 1972).

Chinua Achebe thinks that colonialists have a negative effect on Africa. He criticizes Europeans' influence over non-European countries. They raise rational awareness and consciousness against European universality. Natives in Africa should write and Show their culture and opinions. If they do not do this, others (Europeans) do this. And they have prejudices about Africans and write in the view of their thinking. He says that people should write about their country, culture, and society before others write because other writers cannot experience as natives. He uses the term man of two lands. (Achebe, 2016). "One might summarize Achebe's critique of colonialism simply enough: politically, it represented an illegitimate and disempowering form of rule that set bad precedents by being undemocratic and manipulative; socially, it institutionalized forms of ethnic hierarchy and division that undermined community" (Gilley, 2016: 651). Patriotism and nationalism are the subjects that he tried to tell his readers.

3. COLONIALISM AND SLAVERY IN HEART OF DARKNESS

The novella begins with a description of the environment, and instead of introducing the people by name, it uses their job titles to introduce them on the ship's deck. The hollowness of civilization in Europe. This establishes the mood for Marlow's story, his journey into the depths of peoples' sinister minds, and the façade that concealed the true nature of what he saw during Europe's invasion of Africa.

Conrad describes Europe's commercial exploitation of Africa throughout his work, and he speaks objectively about the culture in which he lived at the time. *Heart of Darkness*, according to conventional historians, is a work that narrates the story of Europe's deeds in the Congo throughout the nineteenth century and is based on historical facts. According to historians, Conrad drew on two societal discourses at the time of his writing: anti-colonialism and Eurocentrism. The novel's anti-colonial theme is Europe's oppression and exploitation of Africans. According to Bala (2019), the narrative illustrates the colonists' avarice for dominating the colonized. It was discovered that the true purpose was something other than aiding in the advancement of Black people and that this was concealed from the general public. *Heart of Darkness* portrays Africans as impoverished. The racist forces want to demonstrate their inferiority to the rest of the world, therefore they utilize their brains in this way. Congo was thought to be the source of all the negative aspects of imperialism and colonization. Black people and White people had conflicts and were viewed as criminals. White people were viewed as superior beings who were above everyone else, whereas Black people were viewed as inferior. The piece investigates the psychological effects of the separation between the Black and White populations - that is, the colony and the empire (872). This story was regarded by critics as the strongest critique of imperialism. Chinua Achebe wrote in his critique of this work, "The point of my observations should be quite clear by now, namely that Joseph Conrad was a thoroughgoing racist. That this simple truth is glossed over in criticisms of his work is due to the fact that white racism against Africa is such a normal way of thinking that its manifestations go completely unremarked" (21).

Mambrol (2019) claims that, Like Conrad, Marlow detests the 'idea' of really extending the advantages of civilization to the colonized:

"Marlow, like Conrad, abhors the concept of one people dominating another unless, as he says, the colonizing power is faithful to the 'idea' which provides the sole rationale for colonialism, that is, the 'idea' of actually bringing the benefits of civilization to the colonized. He believes that only in the British Crown Colonies is the 'idea' being adhered to, and he has grave reservations about what he will find in the Congo. Despite these reservations, Marlow is hardly prepared for what awaits him" (1).

While there isn't a specific narrative style associated with colonialist literature, narrators' points of view and modes of narration play a significant role in the form of fiction produced during this period. This aspect relates, in part, to the Modernist literary movement, which disrupted supposedly fixed literary elements like point of view, narrator, and even narrative. The colonies were the constant setting for colonialist writing. From a European perspective, colonial territory was unique: even for the European settlers, the colonized country and people were all considered 'other' (Milne, 2003: 131).

Though there is not a particular narrative style for colonialist literature, the perspective of the narrator and the mode of narration is an important aspect of style in fiction written during the colonialist movement. To some extent, this feature is relevant to the literary movement of Modernism, which broke up seemingly stable functions of literature such as point of view, narrator, and even plot. Thus the narrators of Conrad's novels are not necessarily reliable sources of information, nor are they the central focus of the novel or a center for interpreting the action of the novel. The fragmented narration of characters such as Marlow highlights the political and ethical morass of European colonization. More broadly, however, the narrative perspective of much colonialist literature gives 'subject' status only to white colonizers, as if it were impossible to relate to the colonized as anything but 'object.' Fundamental to imperialism, this perspective reflects the tacit belief that Europe is central and dominant, and the rest of the world is peripheral and dominated. (131)

While there isn't a specific narrative style associated with colonialist literature, narrators' points of view and modes of narration play a significant role in the form of fiction produced during this period. Conrad's narrators are not always trustworthy sources of information, nor are they the main characters or the point of interpretation for the story's events. Characters like Marlow's disjointed narrative draw attention to the moral and political quagmire that is European imperialism.

Marlow investigates the psychological effects of the division between the Black and White populations and the colony and empire (Bala 2019) :

Congo was seen as the foundation of the evils of colonization and imperialism. The blacks clashed with the whites and were considered as criminals. They considered the blacks to be inferior whereas the whites were seen as superior beings, above everyone. This long short story fits into the genre of colonial literature and the author uses the character of Marlow to recount and restate his experience in Africa's Congo. He explores the psychological impact of the divide between the colony and empire i.e., the blacks and the whites. (871)

Congo was seen to be the source of all the worst aspects of imperialism and colonization. Black people and White people had conflicts and were viewed as criminals. White people were viewed as superior creatures who were above everyone else, whereas Black people were viewed as inferior.

Heart of Darkness demonstrates the pervasive corruption and destruction that colonialism causes in Africa and other regions. It eventually taints the rulers themselves in addition to the locals. The fate of the African firemen and helmsman, Marlow, and Kurtz, at the end should be enough for readers to understand that both colonizers and colonized people are irreparably damaged. The former has discovered too late that, from the day all conquerors throughout history have started to pillage and steal in the name of God and nation, he has been creating his own damnation. The latter is much too broken and burdened with shackles and stripes, both visible and unseen, to even consider forgiving and forgetting, much less giving in to 'reason'.

3.1. Joseph Conrad's Life, Works and Literary Career

Although of Polish descent, Joseph Conrad is one of the well-known English novelists with his proficient English. He was born in Ukraine, which was under the rule of the Russian Empire. He lost his parents at a young age. He was raised by his uncle. Conrad, who loved the sea passionately when he was very young, dreamed of becoming a sailor when he grew up. At the age of 17, he embarked on a French ship in Marseille and embarked on a sea voyage that would last for years. He went to England in 1878 and worked on British merchant ships. After becoming a British citizen in 1886, he received a captain's license. He mostly sailed to the eastern seas and became a captain of ships. The places he saw on these voyages inspired many of his later books. He quit sailing and started writing in 1894. His first novel, *Almayer's Folly*, published in 1895, and *An Outcast of the Island* (1896) take place in the east. He became famous for his interesting adventure novels *The Nigger of the Narcissus* (1898), *Lord Jim* (1900), and *Typhoon* (1902).

Conrad, who thinks that on a ship, the personality traits and problems of people isolated from life emerge more clearly and simply, mostly uses the sea in the background of his novels and stories. He talked about people who had succumbed to life. In his greatest novel, *Nostramo* (1904), he deals with a revolution in South America and shows how even good intentions can lead people to evil. He expressed his reaction to the brutal European exploitation of Africa, which he witnessed in the Congo, in *Heart of Darkness* (1902). *The Secret Sharer* (1912), which tells the adventures of a captain, is one of his best stories. Conrad struggled to make a living by writing, and it was only in 1913 that he became known when his novel *Chance* was published. The author died in 1924. His other works are *Victory* (1915), *The Shadow-Line* (1917) 1917, *The Arrow of Gold* (1919), *The Rescue* (1920), and *The Rover* (1923).

The majority of his works were influenced by the events he witnessed. The objective approach of Flaubert and Maupassant, as well as the psychological novels of Turgenev, Stevenson, and Henry James, impacted him. He also applied James' technique of telling the story through an unrelated third party. Events and interpersonal relationships develop between oppositions such as courage-cowardice, and trust-betrayal in his works. Most of his protagonists' deaths are tragic. *Lord Jim* (1900), his most well-known piece, is a wonderful illustration of this. Jim is a sailor who dreams of being a hero all the time. However, he abandons the passengers on his ship, which is caught in a storm, and flees. He escaped the embarrassment of this event, a few years later, when he gave his life without hesitation in another incident.

Among the leading lights in the field of post-colonial literary studies has been Joseph Conrad. Many academics, including Edward Said, Homi Bhabha, and Gayatri Spivak, were either directly or indirectly impacted by his works and the new angles they provided on topics like equality, human rights, colonialism, and imperialism. As noted by Khushu-Lahiri (2005), "Joseph Conrad's fiction has generated a vast body of critical commentary, which can be broadly categorized as political, cultural and psychological" (95). Conrad focused on the contentious themes of the 19th century, which is why his fiction generated a wide spectrum of comments. Among them, imperialism is characterized as "the practice, the theory and the attitudes of a dominating metropolitan center ruling a distant territory" and the other is colonialism, which means "the implantment of settlements on distant territory" (Said 9).

Like Flaubert and James, Conrad sought solace in the dedication to craft that exists when morality and art meet in commitment and duty while attempting to navigate the difficult literary terrain between the codes of artistic anarchy of the 1890s and avowed didacticism of the Victorian age.

In trying to travel the rocky literary path between an 1890s code of artistic anarchy and a Victorian code of professed didacticism, Conrad took refuge, as did Flaubert and James, in that devotion to craft wherein art and morality meet in commitment, responsibility, and lawfulness. By creating the semblance of events lived and felt so that their organization constitutes a completely experienced reality, what Mrs. Langer calls 'a piece of virtual life,' the artist fulfills his duty to himself and to society. It is only through projection, through dramatization, that the totality of feeling can be communicated. Only artistic projection could bring forth works like *Nostramo* and *Victory*, which are based on the frailest of personal experiences. (Karl, 1960: 332)

Conrad, like Flaubert and James, sought solace in the devotion to craft that unites art and morality in commitment, responsibility, and lawfulness as he navigated the difficult literary terrain between a Victorian code of purported didacticism and an 1890s code of artistic anarchy.

Conrad's maritime tales are well-known. His dad wrote plays for the theater. Conrad traveled to England at the age of twenty after being inspired as a child by the sea stories his father translated from Victor Hugo and Shakespeare. He did this by boarding a French freighter. Here, he quickly picked up English, obtained British citizenship, and traveled to the Congo in 1849 under the alias Joseph Conrad. He chronicled his adventures there in a book. Despite writing in a language he just learned after turning twenty, his command of the English language and his clear style have earned him a significant position in the history of English literature. Conrad was deeply influenced by the beauty of the sea and the mystique of the East, and these themes dominated most of his writing.

The era of modern America (1890-1930) was one of intense migration, both for residents migrating northward toward the centers of industrial activity and for immigrants arriving on American soil. The African American population was most impacted by this exodus, known as the 'Great Migration,' which took place at the beginning of the Great Depression and moved north. The social and economic reality of modern America does not align with the mythology. The inescapable lure of monetary gain overwhelms other concerns within the community and leads to ethical degradation. Lack of direction and left on one's own in the American business system's battlefield, the individual is compelled to reconstruct and reinterpret conventions to fit his illusion(s), and frustration sets in when they are unable to achieve conformity and orientation between reality and fantasy. (Koçsoy and Güzelçiçek, 2021: 1132).

Conrad, who is regarded as one of the forerunners of modernism in literature, had an influence on the narrative style and anti-heroes of other well-known writers of the 20th century. The majority of Conrad's books are set in far-off exotic nations from Europe. His literary compositions mostly emphasized the psychological evaluation of his characters and the negative facets of human nature. He effectively conveyed the impact of the European-dominated world at the time on the human spirit. In the years following his passing, his reputation did indeed decline somewhat, but it quickly recovered. Many authors have acknowledged their debt to Conrad, including James Joyce, Virginia Woolf, Ernest Hemingway, George Orwell, and Graham Greene.

The author is one of the main figures in contemporary English and international literature. He is regarded as one of the forerunners of the modernist literary movement. Modernist cultures quickly come to accept and even cherish the indications of their divide. Doubt is viewed as a sign of well-being. He dives beyond the surface, plays with emotions, and looks for moral standards in the cynical ambiguity of rejected ideals. (Koçsoy and Aldım, 2018: 133). With its multiplicity and splendid disorder, its dedication to an aesthetics of perpetual renewal the improvisation of the 'tradition of the new,' and its contradiction of anticipating the limit of limitlessness, modernism is eternally available for description and study. Modernism aspires to a life free of fixity and finality. (Koçsoy and Aldım, 2018: 154).

Conrad drew inspiration for several of his novels, short stories, and novellas from his sailing experiences, which served as the backdrop for these works. Conrad frequently drew from his own memories for his writing, to the point where readers may be inclined to view his life and output as one cohesive piece. Conrad's writing style is what makes him stand out the most. The term 'oblique' refers to the way he portrays violent and mysterious extreme circumstances. Conrad's protagonists are isolated individuals without a past or definite future. The most distinctive aspects of Conrad's writing are his extensive use of colloquial dialogue, intricate sentence patterns, and a wide range of adjectives. Rather than following the events in chronological order, he included time shifts in his novels, giving the impression that multiple persons were living the same life. He is able to challenge his most frequent thematic interest his creative innovation.

In America, slaves and natives had the 'American Dream'. It was presented in 1931 by James Truslow Adams. The American Dream has imposed a centrality to financial achievement that dominates and dictates the notion of community and shatters people's relationships with their society since pleasure is taught to be found exclusively in material riches and independence. Dream imperatives introduce the idea of 'otherness' in addition to causing a disassociation from the moral standards of the sociocultural context. People are forced to discover their own means of securing their own lives and pleasure, making coexistence totally impracticable. The inflated claims of the American Dream of prosperity captivate people and ensnare them in a fantasy world. (Koçsoy and Güzelçiçek, 2021: 1130-1131).

Conrad is more interested in creating fictional circumstances where a seemingly evident set of ideals are called into question than in simply preaching moral lessons. Conrad's decision to write in English has an impact on his manner of writing. Conrad only learned to speak English in his twenties, having spoken native Polish and French with ease since he was a young child. Nonetheless, he decided to write his novels in English since he felt it was more natural that way. Russian novelists and Henry James seem to have had a significant influence on Joseph Conrad's literary style.

Conrad's output was considerable (his complete works fill twenty volumes), and a thorough examination of his techniques a writer would have to include all of his short stories, short novels, personal reminiscences, and essays, as well as his novels. But because of necessary limitations, the present work is concentrated upon his novels alone. It is his method in the novel which is of central importance and not his whole fictional technique, although there is room for such a study also. Out of his complete works, the present study is concerned with his twelve complete novels which he wrote himself. (Davis, 1956: 11)

Conrad merged the spirit of the French naturalist objective spirit with his daring writings. As he unfolds the world from the ship's deck, Conrad draws on his personal observations to paint a realistic picture of the surrounding natural environment, which is centered around the image of the sea.

Conrad mostly wrote from the outside in. He produced what amounted to an external stream of consciousness by amassing tangible, imagistic facts from as many angles as he could. He intuitively grasped that his rich material required a mechanism as psychologically inventive as the stream-of-consciousness approach:

Nevertheless, despite his continual psychological probing toward the center of his subject, Conrad as a novelist worked essentially from the outside. Through the accumulation of concrete imagistic details from as many sides as possible, he created, as it were, a stream of consciousness from the outside. His rich material, he somehow realized, called for a device as psychologically creative as the stream-of-consciousness technique; but without being able to take that step, Conrad, with his proven ability to move back and forth into memory and into different time sequences through recurring images, developed (without originating) a method that is almost equivalent to the stream itself. If we agree that the stream works through psychologically conceived images that relate to the outside world, then we can see that Conrad's method was similar, although his procedure was to commence not with internal facts but with surface images. In his hands, psychological associations are conveyed through outside detail, an impersonal process in which physical images bore in toward the subject while carefully defining and particularizing their effects. (Karl, 1960: 327)

Conrad was mostly an outsider as a novelist, notwithstanding his constant psychological digging at the core of his topic. He produced what amounted to an external stream of consciousness by amassing tangible, imagistic facts from as many angles as he could.

Words are the tool used by the author to convey concepts and meanings; they help him arrive at the patterns of meaning that make up his work. Every word in the novel has to contribute to the desired outcome in order to achieve the Impressionists' ephemeral aesthetic, known as the progression d'effet. The style was but one component of the overall design:

It is a mistake to abstract the mechanical aspects of a novelist's prose style and neatly label them his 'style,' for the exact manner in which he chooses and orders his words is beyond any technical analysis. It is intrinsically a part of his sensibility and his vision. Prose style, the selection and arrangement of words, does not exist in vacuo. Words are the means of expressing ideas and meanings, the way in which the novelist reaches the patterns of meaning which are his novel. Although his success in achieving his goal varied, for Conrad, it was "only through complete, unswerving devotion to the perfect blending of form and substance" that the 'magic suggestiveness' which he constantly sought could be expressed. The progression d'effet which was so essential to the Impressionists' esthetic demanded that every word contribute to the final effect which the novel attempted. Style was only one element of the whole structure. (Davis, 1956: 55)

Words are the tool used by the author to convey concepts and meanings; they help him arrive at the patterns of meaning that make up his work. Conrad believed that "only through complete,

unswerving devotion to the perfect blending of form and substance" could the 'magic suggestiveness' that he always sought be articulated, despite his varying degrees of success in reaching his aim.

It is possible to examine a writer's work identify recurring verbal techniques and consistent linguistic patterns, and then analyze them to draw some meaningful conclusions about the author's use of language. This is especially true for Conrad, who is frequently labeled as 'a great stylist,' a criticism-friendly phrase. The description is clichéd, but it's true in a lot of ways since his written style is maybe the most unique and distinctive aspect of his work. (Davis, 1956):

However, it is possible and can be illuminating, to look at a writer's work and find in it consistent patterns of language, repeated verbal devices, characteristic choices of words and sentence structures, and by analyzing these arrive at some valid conclusions about his use of language. This is particularly true for Conrad, who is so often described with the critical cliché 'a great stylist.' Although the description is trite, it contains much truth, for probably no other characteristic of his writing is so individual and so distinct as his prose style. (Davis, 1956: 55)

Conrad never lost the spirit of patriotism he received from his parents throughout his whole life. But he feels alone because of his early exile memories and family tragedy. Conrad's primary activity turned out to be his loneliness and longing for community. Both his life as an author and his employment as a seafarer are reflections of these aspects. One of Joseph Conrad's unique characteristics is his understanding of global issues. The idea that all people should or might constitute a single community is known as cosmopolitanism. The political systems, economic systems, moral principles, and cultural forms must all be prioritized in the formation of this society. According to Joseph Conrad's cosmopolitanism, nations are not fully formed entities from which individuals can readily separate themselves. *Heart of Darkness* and *Lord Jim* are two of Conrad's writings that are founded on Colonialism. Conrad places a strong emphasis on how colonialism and cultural differences shape the human mind in these writings.

Another characteristic that sets Joseph Conrad's writing style apart is intentness. Conrad's goal is somewhat less in his writings than in those of other authors. Conrad pays less attention to providing specifics on how people behave. On the other hand, readers experience a constant state of alertness due to this attribute.

Conrad seems to believe, among other things, that honesty is sufficiently uncommon for some purposes. Conrad also portrayed the imaginative man as achieving 'self-knowledge' in another way. The man of imagination is the main character in Conrad's finest stories. The protagonist of the book serves as both the first-person narrator and the Shadow-line in *Heart of Darkness*, *The Secret-Sharer*. Conrad believed that his works would have a genuine effect by using people who have a feeling of hardship that he has experienced in his life. For instance, Conrad imagined the retired English seaman Marlowe in the novella *Heart of Darkness*.

For Conrad, if art and beauty were to unite as moral factions, then there would have to be virility as well as verbal skill, sincerity as well as devotion, responsibility as well as sensitivity, and integrity as well as involvement. Conrad was harsh to those he thought pseudo-artists, those who went through the motions without the substance, the fire, the restraint, and the detachment that could transform everyday facts into an artistic vision and

the particular into the universal. If the imagination were to bear fruit, it must be an imagination rooted in responsibility, a conception of the world in moral terms that is presented indirectly through a non-didactic surface that derives every nuance and possibility from the arrangement of the material. (Karl, 1960: 335)

Conrad believed that in order for art and beauty to come together as moral fictions, there needed to be both virility and linguistic talent, sincerity and dedication, responsibility, and sensitivity, and honesty and engagement.

Margolis and Langer, (1955), claim that The issue isn't that the author is portrayed as omniscient; rather, it's that some readers want to believe that the event actually happened and that "Conrad had somehow got the tale from Almayer" or another character in the novel. The idea that fiction is based on true events or hearsay dates back to the early days of novelists' craft when narratives were mostly told rather than written, and a purposefully constructed prose tale appeared to need some representation of the storyteller's world:

Now, there is no Mr. Conrad in the story, to whom anyone could have told anything; the trouble is not that the author is represented as omniscient, but that a particular reader wishes to go beyond the story and pretend it really happened, and "Conrad had somehow got the tale from Almayer" or from some other person in the book. But Conrad, who is not in it, need not and could not have 'got' it at all; and I cannot find a single passage where his personality suddenly intrudes on the virtual world. The pretense that fiction is based on actual memory or hearsay belongs to the beginning of the novelist's art when stories had previously always been told, not written, and a deliberately composed prose narrative seemed to require some semblance of the story-tellers setting. The shift begot a transitional form in which the new kind of presentation still simulates the old; as the earliest Greek stone columns simulated tree trunks, and our first electric lamps were made to look as much like candles or kerosene lamps as possible. (294-295)

The idea that fiction is based on true events or hearsay dates back to the early days of novelists' craft when narratives were mostly told rather than written, and a purposefully constructed prose tale appeared to need some representation of the storyteller's world.

Marlowe's adventures are similar to Joseph Conrad's temperament and personal experiences as a seafarer. That being said, Marlowe stands out from Conrad because he is an Englishman and because of how other playgoers see him. The *Heart of Darkness* novella makes extensive use of this characterization technique. Conrad, however, makes a career by not questioning human inspiration. His writings, like *Youth*, honor the joy of life, while his short tale *Typhoon* honors the triumph of the human spirit over danger. *Nostromo*, the novel, also features themes of optimism. Furthermore, unlike Thomas Hardy, his protagonists are not always shown as vanquished in his novels. Conrad did not provide a method for society to heal in his books. Russian writers and Henry James seem to have had a significant impact on Joseph Conrad's writing style. Conrad merged the objective attitude of the French naturalists with his penchant for writing thrilling fiction. In his writings, Conrad also reflects the spirit of Russian authors and their background of slay sensibility.

According to Joseph Conrad, a novelist needs to make sure that they emphasize every aspect of art, including the arts of sound, color, and shape. According to him, books ought to have the firmness of sculpture, the harmony and rhythm of music, and the vivid colors of paintings. Conrad writes about extremely vivid settings in his books. Naturally, the picture of the water is at the core of all of his scenes. He unfolds the world's views from the ship's deck. Each of these moments creates a very realistic display that allows the reader to see it as though he or she has personally experienced it. Conrad's portrayal of his characters' inner lives is authentic to the inner lives of all people. Conrad, nevertheless, does not give much attention to the spontaneous inner life. Conrad has made an attempt to portray his characters' inner lives. Conrad, on the one hand, drew individuals with distinct shapes and moral qualities that matched their physical attributes. This prompts readers to reflect on the fundamental reality.

His writings also primarily convey deep and latent ethical themes combined with a feeling of fate's enigma. Conrad's writings have a gloomy tone. Conrad's writings are almost entirely based on the various human sorrows. The heroes and protagonists he used in his writings are not idealistic. He forced them to acknowledge their inherent frailty. Despite the efforts of the greatest individuals, man is still inferior to animals due to his inherent selfishness. Joseph Conrad's writings have a mystic spiritualization of existence that immediately illuminates human poverty and misery via the environment and acts of individuals. Human pain is shown via Conrad's personal experiences and the symbols he uses in his writing. Joseph Conrad's sea tales, which are regarded as his greatest work by most reviewers, revolve around three main themes. Conrad's sailors who excel in their trade serve as excellent examples of the first of these themes, which is an unwavering feeling of devotion and duty to the ship. Almost all of Conrad's critics have pointed out that the healing power of work is a second important topic in his sea stories. Conrad's main example in this regard is Kurtz from *Heart of Darkness*.

Finally, a recurrent motif in Conrad's sea tales is a sense of tradition, of one's position in the long continuity of men who have gone to sea. Marlow's description of the devoted sailors who unite and form bonds inside what he refers to as 'the fellowship of the craft' perfectly captures this feeling of tradition. In summary, Conrad's style is akin to a remarkable synthesis that skillfully shapes disparate pieces into a cohesive whole. Conrad used a sophisticated vocabulary to develop an enticing style that is rich in stem realities. Conrad also manages to fit in with the moderns in another manner. He is regarded as one of the greatest English literary symbolists. Joseph Conrad cultivated a sophisticated and perceptive writing style. Conrad created a wonderfully inventive creative vision via his writing, combining the sensibilities of a moralist, philosopher, and poet (josephconradessays.com, 2024).

3.2. Exploitation in *Heart of Darkness*

The title of the book refers to Marlow's description of the African forests with the word 'dark'. Marlow makes this definition because he doesn't know what's behind the thick trees and impassable vegetation wall. For him, it is pure darkness. Darkness is the gateway to fear. It is obvious that the white man did nothing but drag the African continent, which he claimed to have brought civilization, into more darkness. "Conrad demonstrates the colonization of the African countries in *Heart of Darkness*. He also shows how hard it is to legalize illegal actions such as torturing white

people in their home countries, but this was easy for the colonizers. It is in such a way that even the white people did not realize it” (Hasan et al., 2020: 36). “The writer depicted terror because *Heart of Darkness* put light on the colonial era and on the colonizer’s ambition for power raw materials and wealth. Joseph Conrad gave too much importance to the hypocrisy of the colonial efforts that was interested in material sides” (Sharmin, 2018:1).

Bouregbi (2019: 44) writes that the premise behind imperialism's self-justification was the subjugation of other people in order to appropriate their wealth and territories. The inspiration for Conrad's *Heart of Darkness* comes from Eurocentric papers that label Africa as an ‘Other’ and recognize the unlawful, subjective right to rule over it. B. Inglis describes for us what American missionary John B. Murphy saw in 1890 in his book *Roger Casement*. He composes:

Each town and district is forced to bring in a certain quantity [of rubber] to the headquarters of the Commissionaire every Sunday. It is collected by force; the soldiers drive the people into the bush. If they will not go, they are shot down, and their hands cut off and taken as trophies to the Commissaire. [...] These hands, the hands of men, women and children are placed in rows before the Commissaire who counts them to see that the soldiers have not wasted cartridges (46).

Andre Nae (2015: 46) claims that in the first narrator of the novella expresses his conviction in the bravery and dignity of the British country and its contribution to the global growth of civilization, blatantly conveying a hopeful view of empire:

The old river in its broad reach rested unruffled at the decline of day, after the age of good service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth. We looked at the venerable stream not in the vivid flush of a short day that comes and departs forever, but in the august light of abiding memories. And indeed nothing is easier for a man who has, as the phrase goes, ‘followed the sea’ with reverence and affection, that to evoke the great spirit of the past upon the lower reaches of the Thames. The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and the great knights-errant of the sea. [...] Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth! ... The dreams of men, the seed of commonwealths, the germs of empires. (Conrad, 1902: 5)

Exploitation is defined as the practice of making somebody suffer or depriving them of something in order to obtain illegitimate profits for personal gain. Alternatively, exploitation entails treating a person as a simple object, viewing them as a resource to be exploited to the fullest extent possible, with no regard for their well-being. Cases of exploitation in social relationships can be seen in this context, where one individual is ‘using’ others for his own personal gain.

Similar to Kurtz, Marlow's direct witness to the exploitation occurring in the Congo has left him skeptical of the evil that exists in people's hearts. Europeans have an avaricious attitude toward the land:

- " ... lose myself in all the glories of exploration." (Conrad,1902: 10)

It is also evident that the exploitation that was occurring in *Heart of Darkness* had a profound impact on those who both took part in and witnessed the abuse. Similarities: Previously characterized by Marlow as a guy who achieved great fortune in the ivory trade:

- " 'He is a prodigy.' " (39)

When Marlow finds Kurtz, he has become insane from greed. Kurtz became insane as a result of being exposed to exploitation and seeing considerable success in it because of his beliefs of power and greed:

- " 'for the furthering of my ideas. It's a duty.' (114)

- " 'Oh, but I will wring your heart yet!' he cried at the invisible wilderness." (113)

- " He lived then before me; he lived much as he had ever lived -- a shadow insatiable of splendid appearances, of frightful realities; a shadow darker than the shadow of the night, and draped in the folds of a gorgeous eloquence." (121)

Joseph Conrad's *Heart of Darkness* was regarded by critics as the strongest critique of imperialism. This novel was condemned by Chinua Achebe because Joseph Conrad was a virulent racist:

Critics saw this text as the most powerful condemnation of imperialism. However, Chinua Achebe attacked this book as, "the purpose of my observations should be quite clear at this point, namely that Joseph Conrad was a thoroughgoing racist. That this basic truth is overlooked in criticisms of his work is because of the way that white racism against Africa is such an ordinary perspective that its indications go totally unremarked" (2016: 21). Critics such as H. P. Lovecraft came to his support by defending his work as a product of modern racial morality. British and European cultures are the least racist now as compared to earlier times and it seems obviously difficult to notice some specks of racism in Conrad's *Heart of Darkness* because of the way it is presented- normally. (Bala, 2019: 872)

The least racist societies now are those of Britain and Europe, and given how typically Conrad presents his work, it is evidently hard to find any instances of racism in *Heart of Darkness*.

According to Hasan et al. (2020), The first and second narrators of *Heart of Darkness* discuss darkness and gloom both practically and figuratively at the start of the book. Both aspire to be saviors and torchbearers of light against that darkness. What Marlow sees on the English coast of darkness serves as a reminder of the moral void. According to Marlow, the morality of White people in Africa goes well beyond the ignorance and darkness of the native people. These European colonists, who claimed to be teaching the native people, instead corrupted and blinded themselves in the process. Marlow draws a parallel between Roman and English colonial exploitation: just as white people take advantage of black people, Romans exploited English people in the past. Even if they had previously exploited themselves, the English continued to exploit and colonize Black people by thinking of themselves as their benefactors and civilizers. Their morality was unjust, and

they neither civilized nor altered the African social structure to fit their European ideals. (Ali, 2017), (40-41).

Marlow gradually learns about the dark and cynical reality of what the Europeans have done to this region throughout the book as he is exposed to the brutal exploitation of individuals and land in the Congo. Kurtz came to understand the actual darkness and brutality of European imperialism as well as the circumstances in the Congo as a result of this exploitation:

- "The horror! The horror!" (122)

- "... the heart of a conquering darkness." (121)

"After all, this was the expression of some sort of belief; it had candor, it had conviction, it had a vibrating note of revolt in its whisper, it had the appalling face of a glimpsed truth ..."
(116)

In an effort to keep the Native Americans from being murdered by the other men on the ship, Marlow scares them away with the ship's horn at the conclusion of the novella. This suggests that he now sees Native Americans as real persons who have a right to life and that Europeans treat them cruelly.

Heart of Darkness exhibits a conflicted sentiment on imperialism. Marlow's complicity in the imperialism agenda and the novella's usage of clichéd exotic depictions of native Africans serve as evidence of this ambivalence. In his article, Andre Nae (2015) states that:

Joseph Conrad's *Heart of Darkness* displays an ambivalent attitude with respect to imperialism. This ambivalence is attested by Marlow's accompliceship to the imperialism project, as well as by the novella's use of stereotypical exotic representations of native Africans. While certainly inconsistent, the novel does nonetheless argue against capitalism and socialism by revealing the dystopian outcome of both versions of imperialism. In both cases, the subaltern African other is doomed to perish either from exploitation in the former case, or genocide, in the latter (52).

In his masterpiece *Heart of Darkness*, Joseph Conrad describes the horror behind Europe's colonization of Africa under the pretext of bringing civilization, while also telling the white man's inner journey and coming to terms with himself in this journey. In this work, what happened in Congo shows the ugly power of Western civilization to exploit for its own benefit. The theme of imperialism and Marlow's effort to find his own self can perhaps help us reflect on today's global power. "*Heart of Darkness*, which follows closely the actual events of Conrad's Congo journey, tells of the narrator's fascination with a mysterious white man, Kurtz, who, by his eloquence and hypnotic personality, dominates the brutal tribesmen around him" (Tikkanen, 2021).

Joseph Conrad's *Heart of Darkness* is a fascinating and incredibly unsettling depiction of how man gives in to his carnal nature when all outward signs of 'civilization' are stripped away. The deplorable methods by which Europeans exploited Africans on a physical, social, economic, and spiritual level are masterfully portrayed in this work. Europeans brutally treated their African counterparts during the nineteenth century. They were robbed of their homes, beaten, and sold into slavery. This also applies to *Heart of Darkness*. Marlow gets disgusted by the state of the Africans at the First Station in the first part of the book. He gets so unwell by his meeting with the chain gang that he has to wait for them to go. He even chooses a different route so he won't run into them

again. Africans were directly enslaved by Europeans until 1807. Following 1807, the majority of European nations, including Britain, outlawed the slave trade. The aboriginal people also inspired great mistrust among the Europeans. Because of the hue of their skin, they were frequently charged with crimes (WriteWork contributors, 2024). Hasan et al. (2020) claim that Heart of Darkness is a book about racism and British domination. The British thought that because black people had no civilization, no education, and no religion, they lived aimlessly (47). "It was paddled by black fellows... 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 along their coast" (Sharmin, 2018: 3).

Marlow's first opinion of the Central Station is captured in this remark in Part 1. For a man who works for the Company, the word 'ivory' has lots of meanings. For them, it symbolizes much more than just an elephant's tusk; it's a method of achieving economic freedom, social advancement, and a ticket out of the workforce. The phrase has been idolized in and of itself and has lost any true significance.

"The word 'ivory' rang in the air, was whispered, was sighed. You would think they were praying to it. A taint of imbecile rapacity blew through it all, like a whiff from some corpse. By Jove! I've never seen anything so unreal in my life. And outside, the silent wilderness surrounding this cleared speck on the earth struck me as something great and invincible, like evil or truth, waiting patiently for the passing away of this fantastic invasion" (36).

Marlow witnesses once-proud and powerful tribesmen who are now estranged from their native environment and everything they know, sickly and feeble, and waiting to perish while sitting motionless in the shade:

Marlow finds in the Congo disorder bordering on lunacy, waste, intrigue, inefficiency, and the cruelest kind of exploitation. The 'pilgrims of progress,' as Marlow calls them, go about their aimless and pointless tasks while the steamboat he is to command sits idle in the river with a hole in her bottom. Mountains are leveled to no purpose, while equipment and supplies rust or rot in the African sun or never reach their destination. As long as the ivory flows from the heart of darkness, however, no one is overly concerned. Marlow is appalled by the hypocrisy of the situation. An entire continent is being ruthlessly ravaged and pillaged in the name of progress, when, in fact, the real motivation is sheer greed. Nor is there the slightest concern for the plight of the natives in the Company's employ. Marlow sees once proud and strong tribesmen, divorced from their natural surroundings and from all that is familiar to them, sickened and weakened, sitting passively in the shade waiting to die (Mambrol, 2019: 1).

Marlow discovers waste, intrigue, inefficiency, and the most brutal kind of exploitation in the Congo, along with disarray verging on insanity. But nobody's too worried as long as the ivory pours from the depths of darkness. Marlow finds the situation's hypocrisy revolting. In the guise of development, an entire continent is being mercilessly destroyed and pillaged, yet the true driver behind this is pure avarice.

While the company ships, traversing the same road up and down the Congo River, carry copper wire and cotton towards the darkness; In return, they deliver valuable ivory towards the mouth of the river. The most successful in this business is undoubtedly Kurtz, the most important

representative of the company and the manager of the internal branch. Kurtz's future is bright and his career is open. After spending some time in a branch, Marlow sets out on foot with a delegation of sixty people to the Central Branch. Along the way, he encounters wild whites who have slaughtered the blacks. He testifies to the fact that savagery is a characteristic of colonial whites, who, unlike blacks, are tasked with so-called 'civilization'.

In *Heart of Darkness*, the Europeans cruelly took advantage of the Congolese natives on a social, cultural, and economic level. Because the Europeans did not view the Native Americans as actual persons, they were socially exploited. As if they had no other use for them, they employed them as workers and then tossed them away when they were too ill to work:

“lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest ” (26).

The way the Native Americans were compensated for their labor was an economic exploitation. The wealth (i.e. gold, silver, and ivory) that the Europeans discovered in the Congo were also plucked. The Native Americans received payment in copper wire, which they were unable to utilize to purchase goods or food. For them, it was ineffective. The Native Americans were tormented, starved to death, and denied medical attention when they were ill or dying. They received criminal treatment:

"I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking" (23).

Europeans have an avaricious attitude toward the land. Europeans have extremely self-centered attitudes and do not regard people or animals beyond their own interests. People are only valued for their labor, just as elephants are simply regarded for their ivory, and land is regarded only for rich metals and jewels:

“To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe”(48).

According to Mambrol (2019), Marlow's description of his observations from the Congo is harsh, withering in its emotional intensity, and represents the most brutal use of dictatorial rule. Thoughts are spoken by Joseph Conrad, yet the voice belongs to Charlie Marlow. “Marlow's summation of what he has seen in the Congo is acerbic, withering in its emotional intensity, but it is also an accurate statement of Conrad's feelings toward this, the cruelest exercise of autocratic power. Marlow says, “It was just robbery with violence, aggravated murder on a great scale . . . and with no more moral purpose at the back of it than there is in burglars breaking into a safe.” The voice is Charlie Marlow's, but the sentiments are Joseph Conrad's” (1).

According to Chinua Achebe, Conrad attempted to present Africa as a terrible environment that is not really humanistic. The first depiction of the Congo and the Thames as two distinct rivers further emphasized the gloominess connected to Africa. He portrayed Thames as contemporary and civilized, and the Congo as devious and dark (Bala, 2019: 872). As Marlow sees it, colonialism's false idea of order contrasts with the disorder of the illegal trade and African civilization in general. Marlow perceives ‘darkness’ in imperialism's activities, while the book continues to maintain the

racial assumption that Europeans' corruption is due to the uncivilized country and people.

According to Smith, (2019) when it comes to racism, *Heart of Darkness's* narrative style works well with its portrayal of it as the realistic arm of imperialism. The novella, according to African author Chinua Achebe, is essentially racist because of the descriptive language used to describe African characters. "The language of description of the people in *Heart of Darkness* is inappropriate," says Achebe. "I realized how terribly wrong it was to portray my people-any people-from that attitude" (Achebe, 2016) (1).

Colonizers simply value the resources on the land, not the land itself. The indigenous peoples are never given a voice by Conrad. Frantz Fanon, whose ground-breaking book *Black Skin White Masks* emphasized the use of language. He states "to speak means to be in a position to ... assume a culture, to support the weight of civilization." The *Heart of Darkness's* narrator only ever uses distorted speech to speak for his 'savage' mentors:

"The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there - there you could look at a thing monstrous and free" (58).

Heart of Darkness's depiction of Africa is controversial since it is criticized for being both daring and racist. Writing against a literary tradition that celebrates England's imperial strength, Conrad challenges the fundamental intellectual basis for empire. A significant flaw in the essay is that, although dispelling imperialism's illusions, it leaves intact the imperial belief that Africa is backward, primitive, or 'savage' (Bahaguna, 2015: 4). *Heart of Darkness* is still a partial indictment of imperialism, as Terry Eagleton's reply demonstrates: "Conrad neither believes in the cultural superiority of the colonist nations nor rejects colonialism outright. The 'message' of *Heart of Darkness* is that Western civilization is at the base as barbarous as African society – a viewpoint which disturbs imperialist assumptions as much as it reinforces them".

Conrad shows how the undeveloped environment to which they were unaccustomed, their deaths from unidentified diseases, and the invasions of hostile tribes from existing cultures hindered the capacity of European armies to completely dominate the area. Conrad gives us consistent depictions of European ideas toward imperialism throughout the narrative, with racism serving as a fundamental component of this worldview. At the start of the narrative, Marlow's character is gazing out over London's Thames River, referring to it as "the biggest, and the greatest, town on earth" (Conrad, 3), (Smith, 2019: 1).

Finally, Conrad explores how civilized man might turn barbaric when thrown back into the wild, portraying racism and imperialism at the same time as well as the general attitude of Europeans toward the recently colonized African continent (Smith, 2019: 2).

3.3. Life of a Slave in *Heart of Darkness*

In this wonderful novel, Conrad tells Marlow's voyage to Congo, the 'heart' of terrible memories that will haunt his health for the rest of his life. The figure of Marlow, which Conrad carries in his different narratives, is one of the examples of the narrator's faltering attitude in the face of reality:

It was paddled by black fellows. You could see from a distance the white of their eyeballs sparkling. They yelled, sang; their bodies gushed with sweat; they had faces like grotesque masks- these chaps; but they had bone, muscle, a wild essentialness, an intense vitality of

development, that was as common and valid as the surf along their coast” (20), Conrad characterizes African men as having "faces like grotesque masks" in this passage. (Bala, 2019: 872)

While Marlow shows the inside of European colonialism in the identity of Kurtz, the dehumanized trade representative, the author takes us to the labyrinths of his soul, to the depths of the unconscious, to the darkness of lies, and crime.

“Going up the river is like travelling back to the earliest beginning of the world” (54). It implies that traveling up the Congo River is like to traveling through time. The white men who are the symbols of civilization mercilessly killed the black men they despised and despised for the sake of gold and ivory. White men in the home of colonialism had violence, passion, lust, and greed inside them. But the black men were dying and this was obvious. They weren't enemies, and they weren't convicts, they weren't anything to do with the world anymore. They were nothing but diseased and hungry shadows. Perhaps it was the white men's wish to dig up the treasures of the world. But their purpose was no different from that of a safecracker. Ultimately, the black men were dying in agony, drowning helplessly into eternity in the darkness of their savagery. White people's demand for ivory is growing by the day, while positions in the wild are steadily shifting.

Heart of Darkness has the total absence of ‘human expression’ on Africans (Achebe, 2016); Achebe goes into great detail on this topic in his critique. According to Achebe (2016), Conrad presents Africa as ‘the other world,’ in opposition to Europe and thus ‘civilization.’ “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, 1902: 9).

As Marlow begins to take the trail to the branch office, he encounters the enslaved people of the colonized lands. These black-skinned people, tied to each other with chains, work as slaves in the construction of the railway on their land, carrying soil with baskets that they keep balanced on the top of their heads. Marlow says his feelings about wilderness in this quotation:

The word 'ivory' rang in the air, was whispered, was sighed. You would think they were praying to it. A taint of imbecile rapacity blew through it all, like a whiff from some corpse. By Jove! I've never seen anything so unreal in my life. And outside, the silent wilderness surrounding this cleared speck on the earth struck me as something great and invincible, like evil or truth, waiting patiently for the passing away of this fantastic invasion (35, 36).

There is a black-skinned cruel man with a gun, alienated from his own people, and when this man sees the white-skinned Marlow, he puts down the gun he aimed at his own people. Although the abyss does not obstruct the road, the sounds of bombs being detonated without purpose are heard, just as the aimless bombardment of the deserted lands of Senegal or the coast of Guinea.

Marlow is given a ‘choice of nightmares’ in *Heart of Darkness* (Conrad, 1902: 103). The business and its racially discriminatory capitalism and Mr. Kurtz's humanistic socialist utopianism represent the two opposing viewpoints. The sequence in which the corporate physician evaluates Marlow before to his departure for Africa demonstrates the racist nature of the company's official policy (Nae, 2015: 48).

I always ask leave, in the interests of science, to measure the crania of those going out there,' he said. 'And when they come back, too?' I asked. 'Oh, I never see them,' he remarked; 'and, moreover, the changes take place inside, you know.' He smiled, as if at some quiet joke. 'So you are going out there. Famous. Interesting, too.' He gave me a searching glance, and made another note. 'Ever any madness in your family?' he asked, in a matter-of-fact tone. I felt very annoyed. 'Is that question in the interests of science, too?' 'It would be,' he said, without taking notice of my irritation, 'interesting for science to watch the mental changes of individuals, on the spot, but . . .' 'Are you an alienist?' I interrupted. 'Every doctor should be-a little,' answered that original, imperturbably. 'I have a little theory which you Messieurs who go out there must help me to prove. This is my share in the advantages my country shall reap from the possession of such a magnificent dependency. The mere wealth I leave to others. Pardon my questions, but you are the first Englishman coming under my observation . . .' I hastened to assure him I was not in the least typical. 'If I were,' said I, 'I wouldn't be talking like this with you.' 'What you say is rather profound, and probably erroneous,' he said, with a laugh. 'Avoid irritation more than exposure to the sun. Adieu. How do you English say, eh? Goodbye. Ah! Good-bye. Adieu. In the tropics one must before everything keep calm.' . . . He lifted a warning forefinger. . . . 'Du calme, du calme. Adieu. (17)

The two conflicting points of view are represented by the firm and its racism-based capitalism and Mr. Kurtz's humanistic socialist utopianism.

According to Chinua Achebe (2016), colonialists had a detrimental impact on Africa. He bemoans the impact of Europeans on non-European nations. They oppose European universality by bringing rational understanding and consciousness to bear. The few female European characters are objectified by Marlow, and as a result, Conrad mostly employs them as symbols rather than as actual persons:

"She seemed uncanny and fateful. Often far away there I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall, one introducing, introducing continuously to the unknown, the other scrutinizing the cheery and foolish faces with unconcerned old eyes" (15).

"You forget, dear Charlie, that the laborer is worthy of his hire,' she said, brightly. It's queer how out of touch with truth women are. They live in a world of their own, and there has never been anything like it, and never can be. It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset. Some confounded fact we men have been living contentedly with ever since the day of creation would start up and knock the whole thing over" (18).

"I laid the ghost of his gifts at last with a lie," he began, suddenly. "Girl! What? Did I mention a girl? Oh, she is out of it—completely. They—the women, I mean—are out of it—should be out of it. We must help them to stay in that beautiful world of their own, lest ours gets worse" (78).

Similarly, the African female single character becomes an object figuratively:

She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul. (100)

At first look, the sentence above appears to be fully positive, using adjectives like 'magnificent' and 'superb,' but it nevertheless objectifies. It's also comparable to the most favorable representation of the masculine African characters, who are shown as a part of a stunning but untamed nature that is in danger of being ruined:

They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks-these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast. They wanted no excuse for being there. They were a great comfort to look at. For a time I would feel I belonged still to a world of straightforward facts; but the feeling would not last long. (20)

Africans are viewed as inferior, hence they require a superior to lead them. Leopold, the Belgian king who proclaimed himself the undisputed lord of the Congo, embodies this notion. (Bouregbi, 2019: 45) As Cannon Schmitt (2012) notes:

In 1885, King Leopold established the Congo Free State and made himself its absolute sovereign. This move granted Belgium a virtual monopoly on the exploitation of the Congo. Rather than cry foul, many other imperialist nations followed suit and established similar charter companies to develop other parts of Africa, granting their countries monopoly rights to the areas. Because Africa was so far away and there had been a general re-emergence of imperialist fervor across Europe, it took a long time before there was any public outcry at the atrocities committed by imperialist agents in Africa in general, and Leopold's agents in the Congo in particular. (32)

In addition to being one of the most widely accepted falsehoods about other people, cannibalism is also one of the most widely used metaphors to describe the interaction between colonialists and colonized subalterns.

The makeshift house where Kurtz lives is surrounded by pointed stakes into which the heads of dead people are stuck. Kurtz is an ivory hunter and a person who would do any evil for this cause including killing if necessary. These stakes with the heads of the 'rebels' killed for this cause are exhibited as a deterrent threat to the surrounding tribes and villages. This work represents a colonial and imperial Western mentality in which settlers leave the luxuries of Europe to walk through the primal forest in order to change the natives' lives. Colonizers exploit, the natives, whom they consider as savages, in addition to erasing African cultural identity and customs.

Conrad's depiction of the African men's 'faces like grotesque masks,' however, throws them in with everything else Marlow finds repulsive and unsightly in the Congo. Further depictions of African males who appear on the surface to be sympathetic also have this thread of inhuman grotesquery:

A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It was the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea. All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages. (Conrad, 1902: 23, 24)

Marlow and Kurtz believed that Africans lived in a gloomy realm. But things don't work that way in reality. The implication at the end of the story is that the white guy is the true possessor of the darkness.

Heart of Darkness addresses racism, imperialism, and colonialism as central concepts. *Heart of Darkness* demonstrates how British imperialism used to legitimize their wrongdoings and atrocities in Africa, where slavery and other forms of maltreatment were frequent byproducts. Although they claimed to be trying to teach and civilize the local Africans, they really engaged in a number of inhumane practices that exploited people and their resources in the name of colonialism. (Hasan et al., 2020: 48). Despite their claims to be attempting to educate and civilize the African locals, they really engaged in a lot of cruel activities that took advantage of individuals.

3.4. Greed of Kurtz

Kurtz is the company's most successful ivory collector; with his cruelty, he oppressed the natives, had the rebels beheaded, and hung around his house, but he also tried to learn the natives' language and culture, making him closer to them than any of the other 'civilized' whites in the neighborhood and unlike them all. Kurtz; with his resolve, power to do whatever he wants, ruthlessness, and partly reverence for his people, he is the 'God' of that region. Kurtz is the culmination of the unscrupulousness and horror of 'civilized' colonialism, which Marlow recognized quite early on. Although he radiates a gloomy atmosphere around him, his heart is closed to us. He is a son of Europe; from an English mother and a French father; his name suggests a German name. What we learn about his life presents us with an ambiguous, frightening picture. Those who think they know him to think he is a talented musician and an impressive speaker; He left the impression of a talented politician, a person who represents the noble spirit, is smart, with a high level of understanding and ideals. "Kurtz is physically quite a weak man, but he maintains enormous sway over the native population through his understanding of their language and his cultural and communication skills. He exploits their appreciation of him as another" (Montalvo, 2007). To the representative of the commercial agency in Congo, he appears as an 'ambassador of compassion, knowledge, and progress'. In today's definition, he is like someone who has literally

adopted Europe's mission to civilize the third world.

Kurtz has highly revealing symptoms: he is very brilliant, so much so that he utilized his mastery of technology to force an Aboriginal tribe into becoming his obedient army; he evokes superficial charm and astonishment in anyone he meets with, including the Russian and Marlow himself. The Russian's description provides further context for understanding Mr. Kurtz's actions:

He declared he would shoot me unless I gave him the ivory and then cleared out of the country, because he could do so, and had a fancy for it, and there was nothing on earth to prevent him killing whom he jolly well pleased. And it was true, too. I gave him the ivory. What did I care! But I didn't clear out. No, no. I couldn't leave him. I had to be careful, of course, till we got friendly again for a time. He had his second illness then. Afterwards I had to keep out of the way; but I didn't mind. He was living for the most part in those villages on the lake. When he came down to the river, sometimes he would take to me, and sometimes it was better for me to be careful. (93)

Bala (2019) states that the goal of the British expedition to Africa was to 'lightening' the otherwise gloomy continent. They think that spreading and upholding superiority is the responsibility of civilized man. Kurtz was assigned to help and civilize the African tribes, but instead, he turned into a criminal who took advantage of their riches:

The British set their feet in Africa with the aim of 'lightening' the Dark Continent, figuratively. They believe it was the duty of the civilized to spread and maintain superiority. They showed their interest in natural resources such as ivory. Kurtz was one such man of enlightenment who was transformed into an inhuman creature by the virtue of greed. He was sent to civilize and help the natives of African continent, but he became a thief who stole their wealth by force. He didn't trade their wealth, rather forced his greed upon the natives. He took wrong use of power and treated people as animals. He set himself up as the God of these native people in lieu of his authority upon the land because of the British colonials. They claimed to be the ones who would pave way for their civilization but it turned out to be the opposite of expected; as he became greedily interested in wealth above people (873).

Instead of exchanging his wealth for indigenous, Kurtz forced his avarice onto them. He mishandled authority and behaved inhumanely against humans.

"Heart of Darkness gave too much importance to the pretexts of civilization which were used to hide the real aims of colonialism when the colonizers suggested that the real goals of colonialism were to help the black Africans who were considered as a backward people" (Sharmin, 2018: 1, 2) Encountering Kurtz's primitive lover in the wild, Marlow leaves the last letters by reaching Kurtz's wording in 'Civilization' at the end of the story. "Full of contempt for the greedy traders who exploit the natives, the narrator cannot deny the power of this figure of evil who calls forth from him something approaching reluctant loyalty" (Tikkanen, 2021).

He had taken a high seat amongst the devils of the land— I mean literally. You can't understand. How could you? ... He won't be forgotten. Whatever he was, he was not common. He had the power to charm or frighten rudimentary souls into an aggravated witch-dance in his honor; he could also fill the small souls of the pilgrims with bitter misgivings: he had one devoted friend at least, and he had conquered one soul in the world that was neither rudimentary nor tainted with self-seeking. No; I can't forget him, though I am not

prepared to affirm the fellow was exactly worth the life we lost in getting to him (Conrad, 1902: 80-83).

We learn that Kurtz, who is chasing ivory with the greed for property and turned into a murderer for this cause, was very poor before he went to Congo and that his rich lover's family did not want Kurtz. For this reason, Kurtz went to Congo, sold his soul to the wild, and tried to preserve the good in him in the naturalness of his primitive lover in the wild.

The lines in which Marlow tells about Kurtz to his friends on the ship *Nellie* before his encounter with Kurtz is an important paragraph because of Kurtz's personality loaded with references to the evils of the human soul. In this context, the main theme of the novel is that for the human soul to be able to know itself and reach the necessary wisdom, it must first come face to face with the evils within itself:

In the story, the manager often talks of having someone hanged so that he will have no competition and be able to advance his career. All that is important to him is the acquisition of money and power. To the Europeans, it is imperative that they attain wealth, power, and prestige. They simply care about what works for them and the betterment of their positions (Mustafa, 2022: 1).

While Marlow represents goodness and wisdom, Kurtz symbolizes evil and filth. However, all the other characters such as power-worshipping pilgrims, unaware of their power and submissive worshipers of the evil god, cannibals, helmsman, fireman, Kurtz's primitive lover, and civilized spokesman, company directors, and representatives, old women who weave human destinies are also metaphorical and have deep meanings. In this sense, the ivory, copper wires, and even the hippopotamus in the story have symbolic importance.

In addition, Kurtz misused his values which became power and he started to treat the natives as animals rather than people. He obliged blacks to work for his benefit; also they were forced to carry heavy baskets under his control. In addition Kurtz established himself as a god for the natives which means that he was just an evil or monster because he took the dark situation of the Congolese in order to establish himself. (Sharmin, 2018: 5)

Likewise, characters such as the captain, lawyer, and accountant in *Nellie* are especially symbolic characters. What is "horror"? The truth is terrifying in all its nakedness. Kurtz is terrified of what he went through and the loss of all his values as he dies. Marlow says:

“I was within a hair’s-breadth of the last opportunity for pronouncement, and I found with humiliation that probably I would have nothing to say. This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it... He had summed up—he had judged. ‘The horror’ He was a remarkable man” (Conrad, 1902: 116).

In his article Mambrol (2019) says that *Heart of Darkness* is full of symbols, many of them well-known. For instance, the way light and dark interact throughout the book conveys the traditional meanings of the two terms. What's more remarkable is Conrad's use of wildly unusual symbols; disparate imagery is shockingly combined in a way that wasn't seen in Conrad's day.

For instance, Kurtz's completely bald head is compared to a ball of ivory. This connection transcends metaphor and enters the symbolic domain, embracing the way that the obsession with and love for ivory have transformed real, living people into lifeless, cold ivory figures. The heads which are hung on Kurtz's hut are Kurtz's 'rebels' and it's interesting to note that all but one of them are looking inward, signifying their obligation to serve their deity even in death: Symbols abound in *Heart of Darkness*, many of them conventional: the interplay of light and darkness throughout the novel, for example, carrying essentially the traditional symbolic meanings of the two terms, or the rusting and decaying equipment Marlow comes across at the Central Station, symbolizing the callous inefficiency of the Company's management. More striking, however, is Conrad's use of thoroughly unconventional symbols; dissimilar images are yoked together in a startling fashion, unique in Conrad's time. Kurtz's totally bald head, for example, is compared to a ball of ivory, and the comparison moves beyond metaphor to the realm of symbol, adumbrating the manner in which the lust for and preoccupation with ivory have turned flesh-and-blood human beings into cold, lifeless ivory figures. There are also the shrunken heads fixed as ornaments on the fence posts surrounding Kurtz's hut. These are Kurtz's 'rebels' and, notably, all but one are facing inward, so that, even in death, they are compelled to worship their god. The one facing outward, however, is irretrievably damned and without hope of salvation. (1)

Symbols abound in *Heart of Darkness*, many of them conventional. The heads which are hung on Kurtz's hut are Kurtz's 'rebels' and it's interesting to note that all but one of them are looking inward, signifying their obligation to serve their deity even in death.

Marlow refers to White people as 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" (68). Kurtz is referred to as the Saint of Saints, and his complex, the Inner Station, is a sacred site for pilgrims. Similar to visitors to temples, Blacks and Whites come and go from these locations. Marlow so makes a type of comparison between the Templars of the Middle Ages and the pilgrims of the Congo. However, the rapacity, brutality, and greed that define the group of individuals searching for ivory call into question and disprove all the fundamental humanistic principles that, in terms of Christianity, form the basis of the pilgrimage. The only religion is money. The pilgrims solely offer prayers to Ivory. The acts of these pilgrims in Africa are comparable to the sacrament ceremony of bread and wine (Bouregbi (2019: 47). Cora Kaplan (1977), the critic, asserts that:

The cannibalism Marlow imputes to the natives may be merely a guilty projection of the rapacity of the white colonizers, who have already devoured the native population in less literal ways. Since the European intruders have invaded territorial boundaries, have violated property rights, and have in fact confiscated the natives' most personal property – their bodies – for their own uses, the Europeans are but one step from literally devouring the inhabitants (30).

Marlow thus draws a parallel between the Congolese pilgrims and the Templars of the Middle Ages. White folks are referred to as pilgrims by Marlow. Known as the Saint of Saints, Kurtz's complex, the Inner Station, is a hallowed location for travelers.

4. COLONIALISM AND SLAVERY IN *A MERCY*

Unlike Morrison's earlier pieces, *A Mercy* (2008) deals with topics related to the seventeenth century. Her other recent works combine slavery with racism but *A Mercy* reflects the situation when slavery is freed of its racial context. The cause of slavery in the past decade of the 17th century was either the color or the colonial society governed by patriarchal and colonial forces. Morrison takes a unique approach to slavery in this story. The novel's slavery is not racial slavery. It represents the condition of being a slave without regard for race. Although it appears at first look to be a narrative that Morrison utilizes in her other novels, with motifs such as slavery, racism, motherhood, oppressed women, and class disparity, careful investigation reveals that this novel differs from her other works in many ways. The novel's story is built on a series of fragmented tales from traditionally marginalized voices such as white lower-class women, a black female slave, white servants, and an abandoned white girl.

To Shirley A. Stave and Justine Tally, in Mayberry's review, (2012: 1), claim that Morrison presents a complex and nuanced picture of the colonies that later evolved into the United States, addressing a wide range of topics including gender, religion, and geography in addition to racial concerns. She achieves this in a way that interacts with several cultural relics and enduring mythologies:

Toni Morrison's comment that she wrote *A Mercy* to explore a time before slavery was identified with race has been reiterated at every conference session that has treated her most recent novel. However, Morrison's portrayal of the colonies that would eventually become the United States is nuanced and intricate, exploring not simply raced issues, but those of gender, religion, geography, among many other, and doing so in ways that engage in an interface with a host of cultural artifacts and foundational myths. Although *A Mercy* is one of Morrison's shortest texts, it is also one of her richest and requires cautious and meticulous excavation to shed light on its complexity (1).

According to Anissa Vardi, in Mayberry's review, (2012: 23), Toni Morrison examines the politics and locations of home in *A Mercy*, focusing on the most basic means by which people physically interact with the nonhuman world:

They would forever fence land, ship whole trees to faraway countries, take any woman for quick pleasure, ruin soil, befoul sacred places and worship a dull, unimaginative god. They let their hogs browse the ocean shore turning it into dunes of sand where nothing green can ever grow again. Cut loose from the earth's soul, they insisted on purchase of its soil, and like all orphans they were insatiable (51).

A Mercy connects the establishment and existence of the nation with the enslavement of Africans, the annihilation of Native American tribes, and the conversion of the land into agricultural land. Since the colonists' building of 'home' depends on the displacement of others, the Diaspora - materially represented by land and water- structures *A Mercy* and is personified in Florens and Sorrow. Sorrow, who had 'never lived on land,' is water if Florens is wild land. However, Lina, the American Indian servant on Jacob Vaark's estate in Virginia, criticizes the Europeans for not living in harmony with the land.

4.1. Toni Morrison's Life, Works and Literary Career

One of the most important writers in American Literature, Toni Morrison was born in 1931, in Ohio. She belonged to a poor family; His father, George Wofford was a welder at Lorain's steelworks, and his mother, Ramah, worked in the toilet of an amusement park. "Toni Morrison was a Nobel Prize- and Pulitzer Prize-winning novelist, editor, and professor. Her novels are known for their epic themes, exquisite language, and richly detailed African American characters who are central to their narratives" (Morrison, 2021). Toni Morrison was the first African American woman who win the Nobel Prize in Literature. Her novels on intimate relationships, particularly between men and women, are her most well-known works. These tales are set in the context of African-American culture. Although her real name is Chloe Anthony Wofford, she does not use that name. Changed her name to Toni for easy pronunciation. The author, who is of African descent, is exposed to all the oppression that African Americans experience during childhood and youth, such as racial discrimination, class differences, and gender. This depressive period she experienced inspired her to create many works later on.

In 1949, she won Howard University, the most prestigious black school in America. She graduated from Cornell University in 1955 with a master's degree. She began to teach at the Texas Southern University; in 1957, she continued this duty at Howard University. Here, she met and married Jamaican architect Harold Morrison in 1959; in their six-year marriage, they had two sons. After her divorce, she took a job as Random House's first black editor. She stays here for almost twenty years while advancing her writing career. Toni Morrison retired in 2006 after 20 years at Princeton University. She died on August 5, 2019, at the age of 88 in New York.

The *Bluest Eye*, Toni Morrison's first novel, was released in 1970. In this work, she deals with the Western-centered understanding of beauty and the self-hatred tendencies of African Americans who think they cannot have this beauty. One of the main characters of the novel, a black girl named Pecola Breedlove, finds herself ugly because of her skin color. Pecola desires to have blue eyes throughout the novel, so she thinks that she will be liked and accepted by everyone in society.

Critics and readers alike took an immediate interest in Morrison's work upon the release of her debut book in 1970, praising both her ear for language and her highly emotive style. For her 1987 book *Beloved*, she was awarded the Pulitzer Prize in 1988. In 1993, she was awarded the Nobel Prize in Literature. (Literary Movements for Students, 2003: 618). Toni Morrison has articulated viewpoints and goals in her books, interviews, and articles that align with the concerns of feminist critics pursuing social justice, postmodernist theorists, and African American critics. Morrison defines herself in interviews as an antipostmodernist writer of black-topic works, created to give her black readers agency. Morrison herself admits and periodically reifies this gap. The eras of the Harlem Renaissance in the 1920s and the age of Reconstruction following the Civil War serve as the backdrops for both her novel *Jazz* and *Beloved*. (Literary Movements for Students, 2003: 635).

Morrison, who received very positive comments from literary critics, wrote her second novel *Sula* in 1973 after this novel. In this novel, she tells about the 40-year friendship of two women named Sula and Nel, alone, who do not belong to anyone, anywhere, including their own families. They hold on to living together and complement each other. She wrote the novels *Song*

of Solomon in 1977 and *Tar Baby* in 1981. In 1988, she won the Pulitzer Prize for her fifth book *Beloved* (1987). *Beloved* is the story of people who could not leave slavery behind, which deals with the black race, motherhood, and male-female relations while reflecting African-American history and culture. Toni Morrison wrote the novel *Jazz* in 1992. In *Jazz*, she goes back to the 1920s and creates an urban atmosphere. It refers to the period of reconstruction of America after the Civil War. She wrote *Paradise* in 1998, *Love* in 2003, and *A Mercy* in 2008. Morrison's works have frequently been assessed in a postmodern setting, while Marxist methods of feminist, class, and gender equality have also been utilized in Morrison's analysis. *Beloved*, on the other hand, has been analyzed using a new historicist perspective. In some of Morrison's novels, there is a return to history. These turns may be seen in both *Beloved* and *A Mercy*. Morrison argues in these novels that history is not what it appears to be, that there are truths that have been forgotten or made forgotten, and that these facts should be revealed.

There has been much debate over how African American writers' works relate to the postmodernist discourse. Since Toni Morrison was chosen as the 1993 literature laureate by the Nobel Prize committee, which disregarded postmodern master Thomas Pynchon, the situation between them has grown even more tense. Morrison declared that winning her medal was very significant for African Americans. Black critics like Barbara Christian are still of the opinion that Morrison's art has to be interpreted as a reflection of African American customs and forms. Any argument that black lives are unrelated to postmodernism fails to acknowledge the nuanced historical connections between black resistance and liberal intellectual discourse. (Literary Movements for Students, 2003: 635)

A Mercy, unlike Morrison's other works, goes back to the seventeenth century. In this novel, Morrison brings a different perspective to slavery. Slavery in the novel is not racial slavery. It describes the state of being a slave without racial discrimination. Although at first glance it seems like a novel that Morrison uses in her other novels, knitted with motifs such as slavery, racism, motherhood, oppressed women, and class difference, it is understood that this novel is different from her other works in many ways as a result of careful examination. In this work, Morrison looked at slavery from the perspective of the twenty-first century and presented different approaches to slavery, especially non-racial. Florens who is the main character falls in love with a free black blacksmith in *A Mercy*. This first innocent affection develops into passion, and passion develops into obsession. Florens has a series of troubles. Florens is unable to be with the blacksmith because of their 'class difference'. According to Morrison, the things that define a human being are the boundaries established by society. All of her characters are molded by society throughout her works. Morrison's statement in an interview for *A Mercy*, "The point I'm attempting to express in *A Mercy* is what the New World was like before America, before the colonies," (Stepto, 1977: 23) can be seen as a defiance of realities. Morrison paints a vivid picture of the seventeenth century by focusing on women, slaves, and homosexuals. Morrison continued in the same interview. "I used a number of characters in *A Mercy*, I created these characters in order to provide information about their life prior to their arrival in the New World." (23). She won the Nobel Prize in literature in 1993, surpassing American writers Thomas Pynchon and Joyce Carol Oates, who were among the nominees like her.

Writer Toni Morrison uses a lot of symbolism, conflict, and significance in her works. Although Morrison covers a wide range of topics in her books, some recur more frequently and are more prominent: themes related to race, gender, appearance, identity struggles, love, lust, and passion. Toni Morrison's exceptional use of language makes her writing style easily recognizable. She blends a variety of genres into her writing, and her works are incredibly simple to read. Among her most frequently employed techniques are the use of clear analogies, noteworthy recorded references, and modified phrase structure.

The distinctive writing style of Toni Morrison gives her books a great deal of depth. Her audience is drawn in and maintains interest by the way she splits her stories and employs biblical allusions and characters. Morrison makes biblical allusions in all three of her books *The Bluest Eye*, *Song of Solomon*, and *Beloved*-which lends her fiction a spiritual undertone. The title of *Song of Solomon* and the names of the characters are references to biblical concepts by Morrison. A biblical text is the source of the song known as *Song of Solomon*. *The Bluest Eye* makes allusions to the Bible through Morrison's writing style. The Bible is also mentioned frequently in *Beloved*. First of all, Morrison makes veiled allusions to the Bible in the novel's themes of sin, forgiveness, and redemption. The novels' biblical allusions offer a fresh viewpoint on the moral dilemmas Morrison raises.

Morrison is well-known for using connections that are unexpected yet effective in order to further illustrate the nuances she discusses. To help readers connect the content with other images and experiences, the author employs comparisons in her writing. By letting her characters express their own voices and thoughts and avoiding the narrator being omnipresent while providing the readers with the information they require, she employs the dialogism strategy. This makes sure we grasp the characters and their activities at our own pace and that we know about them independently. Morrison claims to write an 'authentic' African American history of slavery that attempts to give her characters a stable sense of self, seemingly in opposition to postmodernism and poststructuralism. Nevertheless, Linda Hutcheon notes that Morrison's narrative techniques have some similarities to postmodern fiction. (Literary Movements for Students, 2003: 641)

Morrison's novels rely heavily on language to convey the cultural identities of her characters. She looks at how language can bring people together as well as drive them apart, highlighting the value of maintaining African American vernacular customs and dialects. "There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal" (www.thenation.com, 2013). African American culture is presented in Toni Morrison's books in an authentic and nuanced manner. She emphasizes the value of cultural heritage and traditions while capturing the depth and diversity of African American life. Morrison's characters frequently grapple with issues of identification and self-discovery, which is indicative of the difficulties African Americans confront in a culture that has long excluded and repressed them.

Morrison stresses in his novels the value of maintaining African American history and culture. Morrison's works feature a strong familial element that shapes the cultural identities and experiences of the protagonists. She examines how family ties may give rise to conflict as well as support, highlighting the intricacies of African American family dynamics. Morrison's books emphasize the value of a strong sense of community and solidarity, as well as the difficulties

African American communities have in a culture that has long sought to marginalize them. Morrison often explores the issue of cultural identification in his novels. She investigates African Americans' experiences and their battle to define themselves in the face of a culture that frequently rejects them. Morrison's books also focus a great deal on how racism affects both people and communities.

Morrison examines the ways in which racism has impacted African American communities over time, making it another major issue in her writing. "Racism will disappear when it's no longer profitable, and no longer psychologically useful. And when that happens, it'll be gone. But at the moment, people make a lot of money off of it, pro and con" (Npr.org: 2008). Morrison illuminates the continuous fight for racial equality in the US by exploring the psychological and emotional toll that racism takes on her characters.

Morrison frequently examines the effects of slavery on African American communities in his books. For instance, Sethe, a character in *Beloved*, is plagued by memories of her children's deaths and the anguish of her enslavement. The book also depicts how slavery continues to affect African Americans, including their limited access to economic and educational opportunities. Morrison's research also looks at how discrimination and segregation affect African Americans. Because of her dark coloring, Pecola, a character in *The Bluest Eye*, experiences discrimination and is made to feel less than white people. Morrison's literary works are located in the broader framework of the civil rights movements. For instance, the character Milkman in *Song of Solomon* is motivated to find his own position in the fight for racial equality by the movement's activism. "There is no such thing as race. None. There is just a human race - scientifically, anthropologically. Racism is a construct, a social construct... it has a social function, racism" (Dickerson, 2014).

The characters in Morrison's books frequently experience severe psychological problems as a result of racism and prejudice. For instance, Paul D., a character in *Beloved*, finds it difficult to build close connections and is plagued by flashbacks of his time as a slave. Morrison's writing also examines the manner in which black people and communities might absorb racism. For instance, Pecola in *The Bluest Eye* internalizes the notion that her dark complexion makes her less than perfect and yearns for blue eyes. The use of physical violence against Black people is another way that racism shows up. For instance, the character Guitar in *Song of Solomon* joins a militant organization that plans to exact revenge on White people for the wrongs they have committed in the past and present.

The lives of African American characters and the influence of societal and historical events on personal identity are prominently included in Toni Morrison's novels, which provide a compelling investigation of the topics of cultural identity and racism. Morrison pushes readers to examine the intricacies of identity and to see the ways that racism still influences our culture by exploring these subjects. Morrison's books are set in certain historical periods, yet her issues of racism and cultural identity are still relevant today. Her art brings attention to the continuous fight for social justice and the necessity of addressing the lingering effects of racism in our culture.

"I know the world is bruised and bleeding, and though it is important not to ignore its pain, it is also critical to refuse to succumb to its malevolence. Like failure, chaos contains information that can lead to knowledge - even wisdom. Like art" (www.thenation.com, 2015) Morrison, who writes about a variety of social issues other than African Americans, never fails to address social

dominance in his writings. She opposes the factors that divide people, such as race, class, color, religion, and gender, and focuses on them in her works in an attempt to deliver a single message. When it comes to constraints, she believes that people get divided and lose their identity.

4.2. Life of a Slave in *A Mercy*

Morrison used the slave story in her book *A Mercy* to draw the reader in. By employing this storytelling technique, the reader is able to empathize with the slaves and place himself in their position. Morrison believes that by bringing that subject to light, everyone will be compelled to act in order to save these weak servants. Its clever writing style increases the novel's impact. In 1993, Toni Morrison was awarded the Nobel Prize in Literature. Morrison discussed the duties that responsible writers have to their communities in her first speech following her prize acceptance.

They relate to the current era's spirit. They are a reflection of how people act and behave during this specific time. They depict the overall mood that permeates African-American literature. One overarching thread across all of these is slavery. One of the central topics in Toni Morrison's *A Mercy* is slavery. Characters are shown as slaves for the most part. According to the literature, there were two types of servitude during the African-American era. A form of indentured slavery is the first. A slave in an indentured servitude will labor for a set amount of time. This type of situation arises when the servants wish to obtain a particular favor. Willard and Scully are the indentured laborers working on the Vaark farm. The second type is eternal servitude. The slave will remain a slave till the day of his death. His only option is to continue being a slave. The best illustration of the uncivilized conditions that slaves endured is this kind of servitude. Several characters, including Minha Mãe, Florens, and Sorrow, exhibit this form of servitude. Their only choice is to become slaves.

Morrison considers how women in this era tried their hardest to shield their daughters from the barbaric culture. In this culture, women had no rights at all. They endured mistreatment, sexual assault, and harsh punishment. They were underestimated and degenerated in this unfair society “To be a female in this place is to be an open wound that cannot heal. Even scars form, the festering is ever below” (178). Minha Mãe is Florens' mother. Minha Mãe tries her best to prevent her daughter from wearing shoes “My mother, a Minha mãe, is frowning, is angry at what she says are my prettify ways. Only bad women wear high heels” (4). Her real motivation is to keep Florens hidden from prying eyes. Because of her unpleasant encounter with this culture, Minha Mãe doesn't want her kid to go through the same inhumane ordeal. Florens dislikes to be barefoot “When a child I am never able to abide being barefoot and always beg for shoes, anybody's shoes, even in the hottest days” (4). Whatever the cost, Minha Mãe wants to send her daughter away. She didn't hesitate to act when given the opportunity. When D'Ortegas and Jacob Vaark decide to sell Minha Mãe and her daughter to Jacob Vaark in order to pay off the debt, the boy will not be sold. Minha Mãe asks Vaark to leave her so she may take her daughter and nurse her infant, who still needs her. Her daughter is taken by the landlord upon her request.

A Mercy is a history set during the colonial period in America concerning slavery. It describes the social environment of the new land at the time. Florens' mother's account of her experimentation on the boat as she was carried from Africa to America may be traced back to the commencement of African women's arrival in America. Florens' mother's experimentation is described by Franklin

and Moss (1988), in their book, *From Slavery to Freedom*, that the journey to America “was a veritable nightmare” (36). African women are viewed as second-class humans. Initially, all African slaves are not regarded as human beings. Later in life, society discriminates against black women based on race and gender. “There we see men we believe are ill or dead. We soon learn they are neither. Their skin was confusing” (Morrison, 2009, 164). Florens' mother relates how she and some of her acquaintances are perplexed by the variation in skin hue. Their fate, however, is also decided by the conditions on the farm where they work. Instead of exploiting or abusing their slaves, a slave owner can be nice and only use them on the land. In certain circumstances, slave owners regard their slaves as family.

Each character has a different story in the work, and in each episode, events and their own lives are told through the eyes of these characters. We see that each character has different feelings and thoughts. In addition, religion and race issues are examined in depth. It is said that people cannot live their religion comfortably and are oppressed. The fact that children and women have few rights and that they are seen as objects are among the important issues.

Most of the story takes place in Mr. Jakob Vaark's mansion. Mrs. Rebekka is Mr. Jakob's wife and the two of them are starting a new life in this mansion. Lina, Florens, and Sorrow work as slaves in Mr. Jakob Vaark's mansion. Florens and Sorrow are brought as slaves from Africa and sold to Mr. Jakob for commercial purposes. And Lina is a Native American character working in the mansion. Their master, Jakob dies of smallpox and the women are forced to live on their own.

Scully and Willard, two male farm slaves who assist Florens, comment on how nice the farm master is and how the atmosphere on the farm is like one big family. “Especially the master, who, unlike their more-or-less absent owner, never cursed or threatened them”, “He even gave them gifts of rum during Christmastide and once he and Willard shared a tippie straight from the bottle” (143). Florens believes she is in danger due to the opinions of white people. She understands that she is in danger and displays the letter she is carrying from her Mistress. The contents of the letter will explain who she is. “With the letter, I belong and am lawful. Without it, I am a weak calf abandoned by the herd, a turtle without a shell, a minion with no telltale signs but darkness I am born with, outside, yes, but inside as well and the inside dark is small, feathered, and toothy” (115).

4.3. Women and Children in *A Mercy*

Toni Morrison examines the idea of slavery for everyone fighting for a spot in the new society in her book *A Mercy*. Slave owners, two female slaves, two indentured servants, Sorrow, and an unidentified free African-American blacksmith make up the cast, which gives this story life. Florens's first-person account of the events is combined with the ideas of an unidentified third party to tell the story. Morrison weaves a complex tale via this that depicts the lives of those who arrive in America and are merely trying to find a place to call home.

First of all, Morrison gives this world a varied environment. She examines the reality of slavery and illustrates its shortcomings. This image is vividly created by our meeting with D'Ortega's slaves. There are a lot of unmastered ladies in the book after the tragic death of Jacob. Women have tales to tell about their individual slavery and eventual fusion into one unit. Rebekka, a ‘plump, comely, and capable’ young woman who immigrated to America, ends up becoming a mistress. As she puts it, “She knew her father would have sent her off to anybody who would book

her passage" (86) at the age of sixteen. Her only option is to live in a world where someone else owns her. The family that owns the other women has them as slaves. Despite his strong desire, Florens is dispatched to locate the blacksmith. As directed, she departs, only to discover that she is captivated by the blacksmith and that she is also a slave to love. She says that she 'hungers with her eyes' for him, expressing her intense desire and passion for him. She is in love, and as a result, she will always be a slave. Ultimately, Lina continues to be Florens' loving replacement and a stoic source of order. Being the bossy one, Lina's persona frequently gives the females directions and acts as a strict disciplinarian.

According to Shirley A. Stave, in Mayberry's review, (2012), like young people who have not yet stepped into the Symbolic Order, Rebekka and Jacob believe that they are infinitely resourceful and independent of society and family. After realizing that Jacob is mortal, Rebekka completely gives up on people and turns to a cruel, vengeful God for rescue. However, once Florens can no longer see herself mirrored in her mother's eyes, she loses all sense of who she is (4-5).

Being a black woman is significantly more difficult since, in addition to their skin color, society has established a patriarchal structure that places black women under the authority of men. "To be female in this place is to be an open wound that cannot heal. Even if scars form, the festering is ever below" (163). Florens' mother confesses to being taken and sexually assaulted by several men until she becomes pregnant. Women are unable to vote, express their ideas, or demonstrate their dissatisfaction with treatment. They must be smart to defend themselves. Rebekka is luckier than the other female characters in the story. The fact that these women were given to Vaark by their families may be the only thing they have in common with Florens. Rebekka is the lady of the house, not a slave. Vaark adores her as well. She is also respected by all of the characters. Rebekka, on the other hand, is dissatisfied since she has lost her children. She is in a position that many of the novel's protagonists lust over. She is both a free woman and a member of the upper class. If only Florens had been free, he might have been able to marry the blacksmith he adored. But, if we consider all of these alternatives from a different perspective, Florens might not want to marry the blacksmith if she were free. She is a bystander to human whims. Florens' yearning to be loved stems from the fact that she has never been loved before. At the same time, Florens' pursuit of her hobbies made her melancholy once more. Lina is the novel's only continuous character. She was able to maintain her calmness in all situations and was able to assist others with her expertise and experience. She, like the other characters, is helpless. There is no such thing as free will in life. She was sexually abused by men and lost her family.

Updike (2008) states that after witnessing Lina drown her firstborn, Sorrow conceived. The baby is delivered successfully, and Sorrow, who has been mentally confused for a long time due to her maritime traumas and her delusion of an advising companion named Twin, regains her composure and, to complete this tale of loaded names, changes her name to:

"She had looked into her daughter's eyes; saw in them the gray glisten of a winter sea while a ship sailed by-the-lee. "I am your mother," she said. "My name is Complete" (120).

Florens' obedience is one of his most distinguishing characteristics. She will not show others that she is dangerous if she is obedient. People will think of her as a sweet, trustworthy young lady. This quality will help her when she has to demonstrate her innocence. When a white man arrives at the widow's house with three ladies and a child, for example, they are afraid and look at

her with hatred and strangeness. Florens responds calmly and quietly, having just advised the man to read the letter she is carrying.

Fannon (1952: 178) critiques the challenges of being black. He claims that black people suffer psychologically from colonialism's psychopathological impacts, which compel them to adapt into white society. Florens writes "I am become wilderness but I am also Florens. In full. Unforgiven. Unforgiving. No ruth, love. None. Hear me? Slave. Free. I last" (161). She knows that, despite being a slave, she is free because she refuses to be discouraged by social judgments and prejudice against her race, and she refuses to let all of her troubles into her heart and discourage her. She survives and successfully completes her task. "Morrison challenges and interrogates this White memorial through "fashioning the figure of a writer character, Florens" who establishes with her inscription cultural memory of the African female slaves" (Quan, 2019: 566).

4.4. Florens' Acceptance the Truth

According to James Braxton Peterson, in Mayberry's review, (2012: 10-11) Florens begins the book in the first person, emphasizing the story's revealing quality. The narrator, at least in this iteration of the first-person narrative voice, approaches the brink of 'omniscience' :

"Don't be afraid. My telling can't hurt you in spite of what I have done and I promise to lie quietly in the dark. [...] I explain. You can think what I tell you a confession, if you like, but one full of curiosities familiar only in dreams and during those moments when a dog's profile plays in the stream of a kettle. Or when a corn-husk doll sitting on a shelf is soon splaying in the corner of a room and the wicked of how it got there is plain" (10).

Peterson claims, in Mayberry's review, (2012: 14-15), that Florens is tasked with bringing the Blacksmith a message so he may go back to her owner and give the family some medication to help with their smallpox outbreak:

Mistress makes me memorize the way to get to you. I am to board the Ney brothers' wagon in the morning as it travels north on the post road. After one stop at a tavern, the wagon will arrive at a place she calls Hartkill just after midday where I disembark. I am to walk left, westward on the Abenaki trail which I will know by the sapling bent into the earth with one sprout growing skyward. (39-40)

Peterson expresses, in Mayberry's review, (2012: 15), that "Florens' first-person narrative here begins to develop a panoramic viewpoint of the environment she must navigate in order to fulfill her mission. Once again, Morrison deploys an environmental allusion (here to the Abenaki trail) in order to suggest certain cultural, eco-critical focal points that expand the reader's sense of the characters' situational dilemmas. Interestingly, Florens is directed to memorize her journey-she has to, at least cognitively, own her geography. Moreover, her memory of the Abenaki trail will in ways (to the modern reader) signal the disappearance of (i.e., the absence of memory of) those folk for whom the trail was named. Again, Morrison references a geographic space to suggest certain eco-critical readings of the folk for whom that space is named" (15).

On her way to the blacksmith who will heal Rebekka, Florens discovers how others view and criticize her skin tone. She learns from her mistakes and uses her inner strength to overcome the challenges she faces on her quest. She recognizes the need of being able to notice reality, stay informed, and be ready to confront the system if necessary. Hine and Thompson (1998) say that “survival itself was a form of resistance” (90).

In the story, White colonizer Jacob builds an unnecessary home that serves as a disrespectful building for slavery culture due to the slave trade. To reveal the informality of White cultural memory, Morrison introduces Florens, who records the collective emotional memory of the African female slaves in the mansion. And she deforms the secular statues from within. Lina, a Native American, exchanges White culture by adding Indigenous Indian cultural components and enacting the completely remodeled Indigenous Indian culture, which she then puts into her body. Quan (2019) says that by historicizing the question of cultural memory in *A Mercy*, Morrison encourages the reader to consider what constitutes true American cultural memory. To defend their dignity and secure themselves, black female slaves had to resist alone. They used their skills to fight their superiors. Black female slaves realized they couldn't stop easily and wanted a way out. They became stronger, demonstrating that they could grow and learn, and as a result, they revealed a strong drive to win.

If we consider Florens, the novel's most important character, she is the result of her mother being raped. From the beginning to the finish of the tale, she is sixteen years old. However, she uses flashbacks to explain various times of her life. It occasionally takes her back to her childhood, sending her to the home of Senhor D'Ortega.

The novelist Aimé Césaire (1972) was born in a nation that had been colonized. He berates the brutality, dominance, and colonialism of Western regions by the West. According to him, reasoning in civilization involves juxtaposition. When Europe attempts to exploit Asia, Africa, or any other non-European area, it becomes increasingly primitive. In the 9th chapter of the work, the rejection of Florens by the blacksmith, the man she loves, and her return home are told. Here, the blacksmith refuses Florens' love and says that she will always stay an African slave. “Because you are a slave” (124). And Florens asks why he behaves badly and refuses her. And blacksmith says to Florens that “your head is empty and your body is wild” (p.125). Although Florens loves blacksmith, this rejection by blacksmith affects her very much. The 11th chapter of the work ends with these sentences, “see? You are correct. A minha mãe too. I am become wilderness but I am also Florens. In full. Unforgiven. Unforgiving. No ruth, my love. None. Hear me? Slave. Free. I last” (139). In these sentences, we see that Florens meditates on herself on her way back. And finally, she realizes her inner enlightenment by accepting her physical characteristics and being a slave. The bitter imprints that the past has left on Florens are responsible for her persistent memory of things and her return to these memories. In her opinion, the past was very different.

Because a person cannot achieve her own requirements, she requires the assistance of others. In this work, Morrison attempted to emphasize another point by demonstrating humanity's weakness. A human is powerless in the face of society. In order to live, it must be a part of society.

5. CONCLUSION

When the slave trade began to flourish, the rulers supplemented their income by purchasing commodities from Europeans in exchange for slaves, but because these goods were always associated with consumption, they were unable to change the manufacturing style. The slave trade dealt a devastating blow to Africa, depriving it of manpower, with the fittest people being chosen as slaves, as well as the tragedy of millions of people being wrenched from their families and homelands. Despite the fact that slavery is prohibited everywhere, 'modern slavery' in its various forms remains one of humanity's most crucial issues. Modern slavery affects 5 out of every 1000 persons in the world. Modern slavery is classified into numerous categories, such as 'forced labor' and 'forced marriage'. In North and South America, there are an estimated 2 million modern slaves. The United Nations (UN) enacted a bill on December 2, 1949, aimed at ending new forms of slavery like child labor, and forced marriage. As a result, the 2nd of December is celebrated around the world as 'International Day for the Abolition of Slavery.'

The realization of such a large number of slave trades caused Africa to lose its healthy population. While colonialism and slavery increased the population in countries in Europe and Asia, they caused the population of Africa to remain stable and the local language, culture, and religion to be destroyed. It also led to the enrichment of America and Europe. With the conquest of the vast lands of the Americas by the European invaders, the need for labor to cultivate these fertile lands arose. It didn't take long for the solution to be found: slavery.

By the mid-eighteenth century, almost half of the population consisted of slaves leaving all conceivable stages of moral decay backward; Kurtz descends to the barbaric stage of primitive cultures. Exploitation, an absolutist, uncompromising understanding of hegemony, sacrificing people, and deification are the familiar elements of this primitive life.

Conrad employs Marlow to present a conflicting image of imperialism: the ludicrous reality that divides the officially promoted vision of Africa's civilizing mission from the exploitation of the locals as forced laborers who deplete the continent's natural resources under the guise of providing for the Africans. The failure of the notion to limit exploitation is another illustration of Kurtz's shift in behavior. Having come to Africa as a representative of civilization, he abandoned his morality in favor of employing the indigenous tribes to pillage the land after he had depleted its natural resources. When a mission becomes a means of making money, he disapproved of the idea of civilizing it.

In the end, Conrad wanted people to believe that Marlow was a trustworthy storyteller. Instead of relaying Marlow's narrative directly by using him as a first-person protagonist, Conrad chose to frame the novel through the anonymous narrator, which seems to indicate that Conrad was uncomfortable with the subject matter. However, Conrad never made use of his unidentified narrator or any other character to lessen the racism of his protagonist. No one in the book contests or doubts Marlow's core beliefs. Despite Marlow's negative perception of Africans, there are no examples of educated, civilized Africans. Without any indication that readers should take into account alternative perspectives on Africa and its people, Marlow presents his prejudiced worldview. Furthermore, Achebe's charge is supported by the novel's dearth of counterarguments and mitigation. It would be a disservice to this or any other classic literature to gloss over its more unpleasant parts.

In *A Mercy*, even if history repeats itself, the use of the weaker by the power remains constant. Slaves' hard labor, while they are alive, is reflected in Florens' judgment on her mother's death as a rest or salvation rather than extinction. History changes depending on who wrote it and what their point of view was. Europeans are highly criticized in *A Mercy*. However, a European historian who wrote about these periods might not have told the events in this way. There is religious intolerance at *A Mercy*. Just as social rules are effective in the society in which they live, religious values are also valued in the society in which they are believed. There is no universal religion, just as there is no universal history, no universal man. Florens' confession describes the situation of a woman without a family. For whatever reason, a woman without a family is oppressed by society, which brings the concept of 'woman' in slavery to the fore. The book emphasizes the limitedness of the society of women. *A Mercy* focuses not only on women but also on other minority groups, but these groups have been dealt with in social relations. In *A Mercy*, where those who are not given the right to speak are made to speak, the historical situation of a society in which the social, political, and economic reasons are effective in the secondary positioning of these characters is told.

The weak must act in the interests of the strong in order for the strong to become stronger. Because of this, imperialist powers justified all forms of oppression and injustice in the territories they controlled in order to grow stronger. Throughout history, great nations have concealed their grasp of colonialism in order to perpetuate it. This is supported by the current state of the planet. Certainly, the regimes that are at the forefront of the global agenda when it comes to human rights and democracy may easily find an excuse for the crimes towards humanity they commit. It is imperative that we declare that no state or society has the authority to curtail or eliminate an individual's inalienable fundamental rights and liberties. This is why the world needs to stop these pointless wars right away and establish a new, powerful structure to oppose the colonial powers whose names we keep coming up in our work and who, in spite of everything, are still in charge of oppression today. We believe that the best way to accomplish this is through finding solutions to national, international, and regional issues, working closely with innovative approaches, and fostering long-term peace.

In our two works in this study, we tried to examine the events that took place in Africa during the colonial period of England and the years of colonialism during the colonial period in America. While Joseph Conrad's work *Heart of Darkness* tells the stories of colonialism of Western civilizations in Africa, Toni Morrison's *A Mercy* examines the lives of slaves brought to America from Africa. Our two works differ temporally, but they are similar in subject matter. In both of our works, the negative effects of colonialism and the difficulties experienced by slaves are mentioned. In these two works, which differ geographically and temporally, we see what happens when weak people are exploited and their lives are managed by others, and while one side lives a luxurious life, the other side lives in hunger and misery. Conrad's *Heart of Darkness* depicts Westerners settling in Africa and employing and exploiting the local people there for their own purposes, while Toni Morrison's *A Mercy* depicts the ownership of slaves brought from Africa to America and their employment as servants.

In both of these works, slaves have many disadvantages regarding human rights. While in Conrad's work *Heart of Darkness*, Africans are trained only to obtain precious metals, in Toni

Morrison's *A Mercy*, it is seen that slaves brought from Africa work in many different jobs and as servants to continue their lives in America. In the works, it is very difficult for slaves to vote, question, oppose, and own an object. They are used like objects, sold, or sometimes killed.

Finally, in the stories in these two works, it is obvious that the rights to life of enslaved people are exploited and ignored by others. It is becoming clear day by day how bad slavery is and how its effects still continue in certain parts of the world.



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