

Research Article

Identity Dilemma and Post-Colonialism in Conrad's Heart of Darkness

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Article Info	Abstract
Article History	This study aims to examine Conrad's novella "Heart of Darkness" in terms of two diverse themes; identity dilemma and post-colonialism. This narrative follows the protagonist Marlow as he travels to the Congo River and discovers the harsh realities of colonization and its effects on the native people. However, apart from postcolonialism, this study also aims to shed light on how the novella represents the complicated and sometimes contradictory nature of identity via an investigation of the experiences and actions of the characters. At the same time, it is possible to realize that the novella includes a theme of identity dilemma, which can be examined in terms of the Hegelian master-slave dialectic. It represents the nature of oppression, subjugation, and resistance at some point.
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1. Introduction

This paper aims to comprehensively re-evaluate Joseph Conrad's novella "Heart of Darkness" through the lenses of postcolonialism and identity dilemma. The analysis explores the historical and social context in which the book was written, shedding light on the intricate interplay of ethnic relations, power dynamics, and imperialistic themes depicted by Conrad. By examining the novella's portrayal of Africa and its indigenous people, this research delves into how Conrad reflects and challenges colonial conceptions, thereby exposing the complexities of the colonial enterprise. Additionally, the study examines the significant role played by the identity dilemma within the narrative. It explores how this existential struggle intertwines with profound questions concerning the nature of humanity and the power dynamics between oppressors and the oppressed. The significance of this study lies in its contribution to our understanding of the intricate

connections between literature, historical events, and culture, thereby enriching our knowledge in these domains.

2. Materials and Methods

This study analyses the novella "Heart of Darkness" by Joseph Conrad from two perspectives, post-colonialism and identity dilemma. Firstly, post-colonial literary theory is one of the main focuses of this study. The impact of colonialism upon cultures and communities is the subject of an interdisciplinary research field known as postcolonial theory. This theory may be used to examine how Joseph Conrad's "Heart of Darkness" portrays the interaction between European colonial forces and the native African populations. In a more detailed sense, postcolonial theory is utilized in literary studies to explore the worldwide effects of European imperialism (Said, 1977). The fundamental work of Edward Said, which is known as "Orientalism" is one of the earliest works that served as the basis for post-colonialism; "Orientalism", in general, has been read as an academic field that investigates how colonizers or Western nations depict the nations of the Middle East, their cultures, and society. Additionally, it is a strategy used by the West to rule, reform, and dominate the Orient. Said's idea on how colonial power led to attempts to understand and manage colonial subjects leading to the othering of one another, has been adopted by many of the greatest pieces in this field of study. Issues like slavery, oppression, violence, murder, migration, objection, exploitation of the environment and nature, racism, and so on may be seen in postcolonial literature. A postcolonial theorist highlights these as a tool to examine the effects of colonialism.

The theoretical framework of this study will be based on postcolonial theories and aspects such as oppression, racism, and the term "Orientalism", which describes how the West has created a perception of the Orient as a region of foreignness, mystery, exoticism, and danger. The representation of Africa and its inhabitants in "Heart of Darkness" as barbaric, primitive, and uncivilized might be considered an illustration of Orientalist rhetoric. The research can provide light on how the book reflects and upholds colonialist attitudes and ideologies by using these ideas to analyze "Heart of Darkness". It can also provide insight into how postcolonial theory might be applied to criticize and oppose these viewpoints and advance a more fair and all-inclusive understanding of the interaction between Western and African or non-Western cultures.

However, it might be challenging to understand Conrad's personal thoughts about imperialism and racial issues. To better comprehend the historical setting of Heart of Darkness and how Conrad's personal

experiences influenced his critique of colonialism, I will not be focusing on Conrad's life particularly. In a more detailed sense, in his 1967 essay "The Death of the Author" Ronald Barthes argued against the approach taken by traditional literary criticism, which relies on an author's goals and biography to formally define the "ultimate meaning" of a book. On the contrary, the essay emphasizes that each reader's perception of the work precedes any "definitive" interpretation or meaning the author may have had in mind. Through this process, subtle or undetected qualities may be revealed for fresh understanding. From a broader perspective, it is impossible for a reader to certainly know the author's concrete intention and thoughts. However, through a detailed semiotic analysis of the author's work, the reader seems to clearly understand the work and its possible implications. Thus, this study will analyze his literary work in detail instead of focusing on Conrad's life.

Secondly, it is important to note that the identity dilemma theory, on the other hand, is a specific theory within identity studies. It focuses on understanding the psychological conflicts and challenges individuals face when navigating complex identities, such as cultural, ethnic, or national identities. Rather than having a single creator or originator, the hypothesis is based on various studies and scholarly works, including the works of Charles Cooley, James Marcia, and Erik Erikson.

Generally, in order to illustrate the advantages, disadvantages, and trade-offs associated with a group developing an intense sense of collective identity, the identity dilemma offers eight different studies of social movements. According to the dilemma of identity concept, people struggle to create and sustain a sense of self and identity, which might result in confusion and conflict. According to the notion, people frequently battle to identify who they really are and where they belong, which is a struggle that can result in anxiety, tension, and difficulties in making decisions. The identity dilemma hypothesis contends that developing a sense of self poses several difficulties for people. The need to adjust to shifting conditions and experiences in life is one of these difficulties; people might face pressure from societal norms and expectations and conflicts between various aspects of a person's identity, such as cultural, religious, or gender.

Accordingly, individuals must go through a process of exploring and also reflecting on themselves to overcome the identity challenge. Examining one's views, values, and objectives is a part of this process, which also includes attempting to combine these many aspects of oneself into a meaningful identity. By doing this, people may establish a solid sense of who they are, which can improve their self-worth, self-

assurance, and general well-being. In a more precise way, the "Identity Dilemma" hypothesis by Charles Cooley is a sociological idea that clarifies how people form a sense of self and identity via interactions with other people in society. According to Cooley (1902), people construct their sense of who they are by viewing how others perceive them as a reflection of who they are, which is described by a term he named "looking-glass-self". As described by Cooley, the identity crisis develops when people are unsure of how others see them, leading to anxiety and a possible crisis in their own sense of self. While there are no defined social standards or expectations, and people must rely on input from others to decide their status in society, this dilemma is inevitable and relevant. According to Cooley, the identity question must be resolved for successful social interaction and individual well-being. Those who make it through this process get a strong sense of who they are and are better equipped to build relationships with others. Nonetheless, those with a hard time with this process could go through an identity crisis, social exclusion, and psychological discomfort.

Similarly, according to George Herbert Mead's "The Social Self" (1913) hypothesis, people acquire a sense of who they are via social contact and adopting other people's viewpoints. Mead emphasized, like Cooley, the value of outside input in forming a person's sense of identity. Also, Erving Goffman's "Presentation of Self" hypothesis emphasizes the significance of social norms, expectations, and conventions in influencing how people display themselves to others. It focuses on how people "perform" their identities in social contexts. Erik Erikson's dilemma of identity theory (1902-1994), often referred to as a theory of psychosocial development, is a phase-based framework that explains how people form their sense of identity and self throughout their life. According to Erikson, every stage of life has its own set of difficulties or "crises," and how overcoming those crises creates a person's sense of identity. James Marcia further developed this theory by Erik Erikson. In a more detailed sense, the identity dilemma theory, developed by James Marcia, expands on Erik Erikson's psychosocial phases to provide a framework for comprehending the identity development process. Marcia asserted that developing one's identity is a dynamic process that entails investigating and committing to various facets of that identity, including norms, values, beliefs, and social roles and expectations.

Marcia (1964) claims that the identity dilemma develops throughout adolescence when people have to resolve the conflict between exploration and commitment. He recognized four identification statuses that

people might hold throughout this process. The first is Identity Diffusion which refers to the stage in which people have not yet chosen an identity or actively investigated other identities. Then there is Identity Foreclosure which occurs when people commit to a certain identity without considering others. Following that, there is the Identity Moratorium which refers to the stage where people actively investigate many identities but have not yet made a definitive decision. Finally, there is identity achievement which is the status that people have looked into their possibilities and are firmly committed to certain identity. Briefly, the dilemma of identity theory is about how an individual experiences difficulty in finding their true self and identity.

Moreover, it is possible to analyze Conrad's work in terms of Hegel's Master-Slave Dialectic. Briefly, the Master-Slave Dialectic, which is a passage from Hegel's "Phenomenology of Spirit" (1807), is a notion from Hegelian philosophy that depicts the contest for recognition between two people or groups, in which one tries to impose control over the other and the other is compelled to submit. In the end, this fight results in mutual acceptance when both parties see the other as self-aware creatures and feel liberated. According to Hegel (1807), the battle between the master and the slave results from people's need for approval and recognition from others and is an essential component of human existence. The slave is compelled to submit and fulfil the master's wants as the master tries to establish power over them. The master experiences self-worth and affirmation due to this process, while the slave is objectified and dehumanized.

Hegel (1807) contends that this dynamic or situation cannot last eternally and that, ultimately, the oppressed slave would rebel against their captivity and stand up for their own value. The master acknowledges the slave as a self-conscious being once the slave experiences self-consciousness and freedom due to this revolt. The master and slave reconcile due to this mutual realization, and their relationship changes to respect and equality. Hegel's Master-Slave Dialectic, which examines the dynamics of authority, power, dominance, and recognition in interpersonal relationships, is an intricate and deep idea. Although it has received a lot of criticism and discussion throughout the years, it is still a significant and influential concept in the development of philosophy.

3. Results and Discussions

Due to how it portrays colonialism, racism, and imperialism, the novella "Heart of Darkness" has undergone extensive postcolonial analysis. The novella's depiction of the interaction between white European imperialist colonizers and African natives is among its most important themes. The book can be

viewed as both a critique of European colonialism and an investigation into the ethical and psychological effects of imperialist rule and colonization from a postcolonial standpoint. However, the novella can also be analyzed through the identity dilemma and Hegelian master-slave dialectic. In this research, I will explore the postcolonial motifs that take place throughout the novella. Still, at the same time, I will attempt to examine the motifs of identity dilemmas or crises in terms of the Hegelian Master-Slave dialectic. This idea holds that the master-slave relationship, whereby an individual or group declares dominance over another, is fundamental to human society. While the slave's identity is determined through their subordination to the master, the master draws their identity through their ability to rule and dominate the slave. To explore both aspects, it is essential to dive into some quotations and the major characters, such as Marlow and Kurtz.

3.1 Postcolonialism

The novella "Heart of Darkness" by Joseph Conrad, published in 1899, explores various colonization-related topics. This book primarily relies on Conrad's experiences in the Congo River, where he witnessed first-hand how Europeans took advantage of the indigenous peoples and their lands and exploited them for profit.

First and foremost, the title "Heart of Darkness" seems significant. However, at first glance, it might appear to refer to the continent of Africa—which had not yet been thoroughly explored—and also its indigenous people who relatively have a darker skin tone. Yet, when carefully analyzed, it is feasible to see that it may also stand for the evil and darker side of colonialism. "darkness" is typically connected to negative ideas like evil, death, and the unknown. It may therefore represent Europeans' dark and evil nature and the catastrophic effects of their colonial rule. Additionally, it conveys that while these qualities are wicked, many people are unaware of them. In this case, the author attempts to alter this issue by bringing up several topics throughout the book, illuminating the hidden and unknown evils of colonialism and imperialist rule. The novella "Heart of Darkness" is about the story of Marlow, an ivory transporter, and his journey through the Congo River. The voyage begins with his attempts to find a European man named Kurtz, who oppresses the native population by employing forces. While the journey continues, Marlow is shocked to learn what is happening and how the Europeans are actually treating the native people. This

book highlights many different topics, some of which are racism, exploitation, slavery, and also racial stereotypes.

Edward Said's idea of Orientalism may also be seen in the text since the colonizers are shown as considering themselves to be superior compared to the locals and are so-called to assist them in becoming civilized. In simple terms, the indigenous people are considered "other" and considered less than a human. While "us" is used to refer to the colonizers, "them" is used to refer to the colonized. As a result, the two nations are genuinely divided, and the idea of the alienation of the other exists throughout the novella. This is also evident at the beginning of the narrative when Marlow declares, "I had got a heavenly mission to civilize you" (p. 11), demonstrating how Europeans view themselves as superior, sophisticated, and civilized while viewing indigenous people as ignorant and primitive. This sentence also demonstrates Marlow's blindness to and difficulty in understanding the true nature of colonialism and imperialism. However, as time goes on and he investigates the issue, he becomes more aware and realizes how evil colonialism and imperialism are. This is the novella's goal; Conrad attempts to raise consciousness and demonstrate how colonialism keeps people from recognizing the truth. Marlow thus serves as a representative of all the readers of this book.

In addition, Marlow notes that the natives: "were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now— nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom" (p. 31). By claiming that they don't resemble anything from the earth, he is, in a sense, labelling them as "other" and portraying them as lesser than a human. But by using the word "now," he may be emphasizing the notion that these once-earthly beings have been destroyed as a result of colonialism and are no longer such. This could indicate that they are exhausted on a psychological and physical level. These lines also show how colonialism has affected Aboriginal people. In a way, they are sick, starving, and worn out laying on the ground, suggesting that the colonizers are mistreating and enslaving them. He describes them as being "lost in uncongenial surroundings, fed on unfamiliar food" (p.31) and eating "hippo-meat which went rotten"(p.70), which depicts them as being undeveloped and primitive. This is another facet of colonialism in which they attempt to enforce their own culture upon the locals while criticizing their culture.

Additionally, exploiting nature is another aspect of colonialism that is most obvious and apparent. The colonizers entered this pristine and untouched area and constructed stations, residences, and other structures using steamboats that contaminated the air and waterways. The characters, particularly Kurtz, regarded nature as something to take advantage of and abuse for financial gain. Another example of the exploitation of nature is the ivory trade. Animals were slain, and Africa was exploited for financial gain. They attempted to conceal the fact by saying that they were assisting in the development of the locals. Conrad criticizes the effects of colonialism through his work and tries to shed light on them. Marlow gathers first-hand proof of the brutal realities of colonialism, such as the shackling and enslavement of the colonized populace and how they were exploited and forced to labour in appalling circumstances. The company appears to be a steamroller thundering through the jungle, destroying everyone and everything in its route while claiming to be civilizing the locals. Yet, the main goal is only to make a profit. Marlow, for instance, comes across "a white man in an unbuttoned uniform, camping on the path with an armed escort" (p.38) on his journey. The white man claims to be working towards enhancing the development and growth of this community. Marlow asserts that, at first, he could not understand what growth and development entail. Then, in an ironic statement, he claims that he realizes and understands what it means after seeing "the body of a middle-aged negro, with a bullet-hole in the forehead"(p.38). In a sense, he begins to recognize that these locals are being killed and enslaved under the guise of progress and development, and their unspoiled nature and resources are being used for profit.

In conjunction, although Marlow struggles to exactly identify and characterize the natives, he succeeds in describing how the colonizers subjugate them. He also knows that Europeans routinely harm their environment to boost their earnings. Marlow is aware that Europeans annihilate local people and damage their ecosystem. Also, in response to his observations, he conveys his ideas by saying, "I've seen the devil of violence, and the devil of greed, and the devil of hot desire; but by all the stars! These strong, lusty, red-eyed devils swayed and drove men—men, I tell you. But as I stood on this hillside, I foresaw that in the blinding sunshine of that land, I would become acquainted with a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly. How insidious he could be, too, I was only to find out several months later. A thousand miles farther" (p. 30). It is obvious that the Europeans are the villains in this situation. Conrad stresses how "strong" and "powerful" they are as well as how they resort to "violence" to gratify their "hot

desire." Additionally, these sentences show how "lusty" and "pitiless" the colonizers are. Furthermore, the word "devil" frequently appears to highlight how brutal imperialism and colonialism were on the native people of Africa. In a more detailed sense, he draws attention to the colonizers' violent treatment of the indigenous people due to their greed. They dominated Africa, intending to take advantage of the people and make a profit.

Additionally, as time passes, Marlow witnesses the cruelty towards the indigenous and gets acquainted with them. He genuinely starts to develop a sense of bond and empathy towards them. For example, Marlow travels with the helmsman the entire time. They met aboard a ship in which the helmsman was in charge of navigating. Although he first calls him a "fool" and criticizes him, he truly expresses sadness when the helmsman passes away; "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. I missed my late helmsman awfully— I missed him even while his body was still lying in the pilot house" (p. 104). This clearly reveals Marlow's connection with the indigenous people and conveys that he cherishes and regards them differently than other Westerners. Furthermore, he dies when they attempt to reach Kurtz. He says he is unsure whether the helmsman's death was worthwhile.

To put it another way, he conveys that it was not worth the loss just to reach Kurtz. In a way, as Kurtz is a representation of colonialism and as Marlow states that he was not worth it, this can also be connected to the idea that colonialism and the desire for more power and profit are not more worthy of the lives of the aboriginal people. Nevertheless, since he used to refer to him as a "fool," it is obvious that despite his sympathy and affinity towards the locals, he is still somewhat bound by the notions thrust upon him as a member of the European culture.

Moreover, violence and savagery are crucial elements of colonialism for Europeans, and the novella frequently explores this issue. For instance, Marlow sees that a local man thought to have started a fire has been brutally beaten. Marlow narrates this event; "a nigger was being beaten nearby. They said he had caused the fire in some way; be that as it may, he was screeching most horribly" (p. 45). Despite the lack of any evidence or proof, they blamed and attacked him without bothering to inquire who set the fire. In this instance, Conrad used this as an example of how Europeans treat the indigenous peoples to criticize their behaviour. At the same time, while beating him up, the Europeans say, "transgression— punishment—

bang! Pitiless, pitiless. That's the only way. This will prevent all conflagrations for the future" (p. 50). These words perfectly capture their savagery, and this episode simply serves as one example of how Europeans have mercilessly oppressed Africans. They think the only way to stop such "conflagrations" is to use force, beat the colonial people, and punish them harshly. In a sense, they are acting in a way that suggests the opposite of what they are saying—that Europeans are civilized and the indigenous are barbarians—which is evident throughout most of the text. Conrad's use of an Englishman to depict their savagery also highlights how sophisticated the novella is.

Moreover, in certain parts, it is possible to notice that the indigenous people are constantly referred to by using degrading and racist terms rather than by their names. They are frequently referred to as "black shapes" and "black shadows" to further dehumanize them. Conrad's primary goal in writing this book is to show his readers the lack of concern the colonizers ought to have for the native population. Furthermore, the Europeans frequently identify the natives as "cannibals". Yet, Marlow has never witnessed any acts of cannibalism in the Congo. The widespread belief that cannibalism exists even though it has never really happened illustrates Europeans' prejudice and bias toward Aboriginal people. One of the best examples of deconstruction is how the Europeans used this concept to assert their superiority and civilization over the native people. Nevertheless, Marlow differs from the other colonizers in that he empathizes with the natives and criticizes the situation while pitying them natives, particularly after seeing the horrific events first-hand. Conrad, therefore, criticizes European countries for their harsh and ruthless treatment of the colonial nations via the lens of this book and the character Marlow.

"Heart of Darkness" also demonstrates colonialism's cruel and brutal sides by characterizing Kurtz, the leader of Inner Station. Ironically, Kurtz possesses numerous qualities, including artistic and musical abilities, while being ruthless. This irony represents the contrast between the outward appearance and the inner nature of Europeans. In other words, artistic and musical skills typically reflect intelligence, kindness, sensitivity, and emotionality, yet Europeans like Kurtz lack these qualities. They lack empathy and are violent, irresponsible, greedy, and selfish. In some ways, this depicts the Europeans as murderous tyrants who enslave the indigenous people and murder them if they defy or disobey them in any way. However, unlike the other colonizers, Marlow detests the horrific treatment that the Europeans inflict on the indigenous people and respects them as people. Kurtz's cruel treatment of the people horrifies him to the core.

At the same time, Kurtz claims that alongside exploiting the natives, he also has to educate the community, saying that "Each station should be like a beacon on the road towards better things, a centre for trade of course, but also for humanizing, improving, instructing" (p. 65). However, he brutally tortures them rather than educating them. To increase his income, Kurtz imposes imperialism on native people, but his violence and greed lead to his demise. In a nutshell, "Heart of Darkness" by Joseph Conrad is meant to depict reality. He depicts the features of colonialism and compares them to burglary and slaughter. He so condemns the immorality of colonial dominance and exploitation. The fact that "Heart of Darkness" challenges readers to explore colonialism's realities critically and properly sets it apart from other Victorian novels. The agony and suffering caused by the European conquest of Africa are made clear by the post-colonial analysis of this book. In this light, it is possible to notice that Conrad is attempting to shed light on the unknown aspects of colonization and imperialism. Instead of being a racist and promoting colonization, he was thriving to portray the cruelty and harshness of colonial rule.

3.2 Identity Dilemma

Identity has been an important subject in literature, social theory, and philosophy. It explores the intricate interaction between social factors and individuality. The Hegelian Master-Slave dialectic provides a stimulating framework for examining the dynamics and nature of identity among power structures. This dialectic implies that identity and individuality are not just internal constructs but are also deeply entwined with social structures and other exterior interactions. It is possible to analyze Joseph Conrad's "Heart of Darkness" via the frameworks of the dilemma of identity and the Hegelian master-slave dialectic. By looking at the book from different angles, we may understand identity's social, moral, and psychological facets.

Conrad's novella comprehensively examines the identity crises that its characters experience within the context of the Hegelian master-slave dialectic. The story takes us on a voyage into the darkest and deepest parts of human nature, where people face existential challenges and the intricacies of their identities. Perhaps the title "Heart of Darkness" depicts this idea of the darkest and deepest parts of human nature regarding identity dilemmas and existential crises. The obstacles that power systems and societal expectations present to the characters in the book result in internal conflicts and fights for self-definition. Conrad challenges the readers to reflect on the nature of identity and how external factors shape it through vivid

and realistic characterizations and thought-provoking encounters. Additionally, the text exposes Hegel's theory's constraints and potential evolutions. The narrative emphasizes how identity is neither static nor fixed but can be questioned and transformed by personal decisions and deeds. The protagonist and the other characters embark on deep journeys of self-discovery and self-reflection, challenging preconceived concepts of power and dominance. Conrad investigates the concept that people have agency in establishing their identities via these shifts, transcending the roles of master and slave and building their own route to selfhood.

In many instances, it is possible to see the theme of identity dilemma and the master-slave dialectic. For example, Marlow says, "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" (p.10). This quotation serves as a criticism of colonialism and emphasizes the identity dilemma under the framework of power structures and imperialism. It explains power dynamics, dominance, and identity formation within the Hegelian master-slave paradigm. The saying challenges the idea of the superiority of a particular group over another based on physical traits like skin and nose shape, calling attention to the idea of an identity crisis. It calls into question the arbitrary character of such symbols and how they legitimize the enslavement and conquering of others. The phrase encourages contemplation on the manufactured nature of identity and the ethical implications of imposing it on others by admitting the difficulties and contradictions of using physical characteristics as a basis or justification for superiority. This quotation illustrates the power relationships involved in conquering the earth and humanity within the framework of the Hegelian master-slave dialectic. The connection between the conquerors or the masters and the conquered, in other words, the slaves, is shown as a form of domination when one group possesses control, power, and identity above another. The conquerors force their own ideals and institutions upon the conquered, frequently motivated by a sense of supremacy and dominance based on physical characteristics, maintaining a hierarchical relationship. Through this quotation, Marlow opposes the master-slave paradigm and raises moral concerns about the conquering of the world and the implications of such dominance. He implies that the relationship between master and slave is a controversial and ethically dubious condition rather than an ideal and harmonious one. When more deeply investigated, the conquerors in this instance

realize that their deeds were neither admirable nor justifiable. The masters are compelled to face the ethical consequences caused by their conquest since these calls into question their own self-worth and identity.

Moreover, it is possible to notice the theme of identity dilemma through the psychology of Kurtz. While Kurtz was giving his last breaths, Marlow describes him by saying, "It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, ruthless power, craven terror--of intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge?" (p.145). This quote describes the character of Kurtz, who represents the ultimate embodiment of the Hegelian master. This quotation explores the Hegelian Master-Slave theory and the issue of identity problem by focusing on the psychological as well as the existential experiences of Kurtz. It provides insights into the intricate relationships between power, identity, and the significant role that self-awareness plays. The also quotation depicts a wide range of feelings and encounters that add to Kurtz's identity crisis. It draws attention to his contrasting qualities: dark pride, merciless power, craven horror, and profound sorrow and despair. These contrasting feelings point to a struggle inside Kurtz's identity as he struggles with the effects of his actions while being divided between many facets of who he is. The quotation challenges the readers to consider how identities are created, their inherent complexity, and the competing factors that influence a person's sense of self.

This quotation sheds light on the character Kurtz's transformational process within the context of the Hegelian master-slave dialectic. The phrase "supreme moment of complete knowledge" alludes to a crucial period in which Kurtz faces his identity and reaches deep self-realization. The essence of power, the effects of following one's ambitions and desires, and the giving up of control are all issues brought up by this epiphanic experience. The reference to a "veil" being "rent" further suggests that the identity of Kurtz has been hidden or veiled since it suggests a disclosure or the exposing of truth. This revealing may be seen as a shattering of the facade or appearance, revealing all the facets of his identity, including the strength and pride he formerly displayed and the sorrow and horror that now stalk him. It suggests that he had a profound self-awareness moment and reconsidered his acts and how they affected his sense of self.

Also, the quote, "the mind of man is capable of anything—because everything is in it, all the past, as well as all the future." (p. 73), can be analyzed in terms of identity as well. The quotation emphasizes the concept of identity crisis by highlighting the mind's infinite potential. It implies that the mind can have

various ideas, deeds, and experiences rather than being restricted to a particular identity or planned path. This idea raises concerns about people's ethical and psychological struggles as they try to make sense of the seemingly limitless possibilities inside their brains. As people struggle with the options and decisions that define their sense of self, it reflects the underlying tensions and conflicts inside human identity. The quotation also emphasizes that each person is responsible for creating their own identity. With its enormous store of options and experiences, the mind enables people to create their own sense of self via decisions and behaviours. It implies that identity includes self-creation as an active process and it is not an attribute entirely influenced by outside forces. The remark also refers to how interconnected the past and future are in the psyche. This connection suggests that a person's identity is impacted by previous experiences and expectations for the future rather than purely based on the present. It implies that a person's sense of who they are is moulded by their memories, ambitions, and awareness of the effects of their choices and actions.

Additionally, the words "It was the stillness of an implacable force brooding over an inscrutable intention" (p. 68) emphasize the fuzziness and uneasiness that can mark an identity crisis. The topics of identity problems may be analyzed regarding this quote's sense of tension and dread. The quotation alludes to a tension between what seems calm and peaceful on the surface and what is really an unrelenting power. This contrast suggests a contradiction in the essence of life and raises an inquiry into what identity really is. It makes the reader think about the subtleties and hidden facets of peoples' identities that might not align with their appearance and surface characteristics. The quotation casts doubt on the idea that peacefulness and stillness are signs of an identity that is harmonious or stable and implies that there may be an underlying tension or conflict inside oneself.

One of the most important quotes is when Marlow says, "I had rather laze about and think of all the fine things that can be done. I am not too fond of work--no man does--but I like what is in the work, the chance to find yourself. Your own reality--for yourself, not for others--what no other man can ever know" (p. 57). This quote touches on the idea of the Hegelian master and slave dialectic. As a white man, Marlow here appears to represent a master. In simple terms, the master is the one who thinks and commands the slave to perform work. Hegel states that a lord or master is a "consciousness existing for itself mediated with itself with through another consciousness" which is the consciousness of the slave. The Lord knows who he or she is by the existence and the activity of the slave. Also, the master puts himself into the world

of things through desire, and the slave is the one who accomplishes these desires for the master. In other words, the master does not do much, but they make the slaves do all the work. They are the slaves who do the ideas, people and all the work involved. The Lord can have the desires for the world of things met by the slave engaging in labour. Then the master takes the dependent aspects, enjoys them, and consumes them, whereas the slave takes the independent aspects, which are the parts that require work, and subordinates themselves.

4. Conclusions

This research attempted to examine the identity dilemma and the harsh impacts of colonialism in Joseph Conrad's novella "Heart of Darkness". The representation of the consequences of colonialism is examined from a postcolonial standpoint. The portrayal of identity crises has been analyzed in terms of the Hegelian master-slave dialectic, the dilemma of identity theory, and also Scott's "Domination and the Art of Resistance." The research mainly focused on two characters which are Marlow and Kurtz, as well as some crucial events that took place throughout the novella.

In conclusion, the examination of Conrad's novella "Heart of Darkness" through the perspectives of identity crises and postcolonialism demonstrates the complex interplay between the effects of colonization and the struggle of seeking to explore one's true identity. The analysis made by the postcolonial approach emphasizes how colonization has far-reaching impacts, including cultural loss, environmental damage, and the exploitation of indigenous peoples. The narrative graphically depicts the colonizers' cruel pursuit of wealth and power while disguising their deeds as efforts to further civilize the natives. The cruel exploitation and dehumanization of the locals, who are viewed as the "other," highlights the tyrannical essence of colonialism. At the same time, the Hegelian master-slave dialectic evaluation of the novella by conducting the dilemma of identity perspective or theory reveals the intricate power dynamics at work. Kurtz, who personifies the master, epitomizes the desire for power and admiration. He displays how masters use slaves to achieve personal recognition and dominance by manipulating and exploiting the environment and the indigenous.

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