

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

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ABSTRACT

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

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