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Hamma Lakhdar University of El-Oued
Faculty of Arts and Languages
Department of Arts and English Language

Perception of Imperialism in Joseph Conrad's *Heart of Darkness* and Rudyard Kipling's *Kim*: A Comparative Stylistic Study

Dissertation Submitted in Partial Fulfillment of the Requirements for Master's Degree in Literature and Civilization

Submitted by:

Goui Feirouz

Teksebti Lazhar

Supervised by:

Dr. MEGA Afaf

Board of Examiners:

Dr. DJERIBIAI Adel	**President**	University of El-Oued
Dr. MEGA Afaf	**Supervisor**	University of El-Oued
Dr. KADDOURI Souad	**Examiner**	University of El-Oued

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Dedication

I dedicate this work to the memory of my father, whose eagerness for my success has inspired me every day, as well as my grandmother who taught me my first words. To my beloved mother, whose patience and boundless passion have been my guiding light. To my little angel Nadjet, for her companionship throughout the accomplishment of this work, as well as Abdelouahab, Boukhari and Ritadj. To my sister Sihem and my brothers Ahmed and Walid, for their unwavering support, and to all my friends, colleagues and classmates for their help and encouragement. Thank you all!

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Abstract

This research, titled “Perception of Imperialism in Joseph Conrad’s Heart of Darkness and Rudyard Kipling’s Kim: A Comparative Stylistic Study” investigates the imperialistic perceptions conveyed by Joseph Conrad and Rudyard Kipling through their respective works. The research addresses critical questions regarding the imperialistic views presented in Conrad’s *Heart of Darkness* (1899) and Kipling’s *Kim* (1901), focusing on the stylistic devices employed by each author to express his perspective on imperialism. Using qualitative and stylistic analysis approaches, the study analyses the aspects of both narratives. The findings reveal that both authors advocate what is called ‘civilizing mission’ for the non-Europeans, though they portray imperialism through distinct lenses, reflecting their divergence in perceptions shaped by their unique experiences in various territories. Ultimately, this research highlights the contrasting perspectives on imperialism; Conrad shows the darkness of imperialism in Heart of Darkness, while Kipling offers a more sympathetic portrayal of it in his novel Kim.

Key words: civilizing mission, comparative stylistic analysis, imperialism

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General Introduction

Background of the study

Imperialism, a phenomenon that was widespread in the 19th and early 20th centuries, reshaped the geopolitical landscape, influenced cultural identities, and left enduring marks on societies worldwide. It refers to the military, economic, political and cultural dominance of stronger states over weaker ones.

The emergence of imperialism coincided with significant changes in Europe, including the Industrial Revolution. Motivated by economic interests, geopolitical ambitions, ideological justifications and the so-called 'Civilising Mission', European powers like Britain, France, Germany, Belgium, and others established colonial empires in Africa, Asia, and the Pacific, reinforcing notions of European superiority over indigenous people regarded as 'barbarians' or 'savages'.

The expansion of European empires provoked resistance and rebellion among colonised people striving to claim their independence and resist foreign domination. The struggle against imperialism became a defining feature of the age, inspiring movements for national liberation and self-rule.

The exploration of imperialism through literature offered keen insights into the interplay between political dominance and artistic expression.

From the heart of colonial experiences to the edges of resistance, literary works have functioned as both witnesses and interpreters of the imperialistic spirits, often portraying European colonialism as a moral duty, a civilizing mission or a humanitarian disaster.

In many literary works, imperialism is explored, critiqued, and sometimes even celebrated by prominent writers across different periods, offering diverse perspectives from imperialist supporters to anti-imperialist defenders.

The most influential ones who have written about imperialism include D.H. Lawrence. Through his novels like *The White Peacock* (1911), *The Lost Girl* (1920) and *The Plumed Serpent* (1926), Lawrence explores the complexities of colonial domination, portraying power struggles, cultural clashes, and psychological impact.

Joyce Cary's famous novel *Mister Johnson* (1939) reveals how the Africans have always been the subject of colonialism and considered as servants to the British masters. Cary's novels explore the conflict between European and African cultures resulting from the exploitation of British Imperialism.

E.M. Forster's novel *A Passage to India* (1924) raises important questions about the brutal nature of imperialism, while also revealing the challenges of understanding and appreciating different cultures. By providing a detailed depiction of British rule in India, Forster offers an insightful analysis of the complex political and social issues inherent in imperialism.

George Orwell has a complex and diverse perspective on imperialism that was significantly influenced by his firsthand experience in the British Empire, particularly in Burma. Through his literature, including *Shooting an Elephant* (1950), *Animal Farm* (1945) and *Burmese Days* (1937), Orwell expressed his critical attitude toward imperialism, highlighting its exploitative and discriminatory nature.

Chinua Achebe's literary works confront imperialism's impact on African cultures. His novel *Things Fall Apart* (1958) portrays the clash between traditional values and colonial forces, revealing the disastrous consequences of imperialism on indigenous communities.

An exploration of discourse concerning imperialism would be incomplete without acknowledging the pivotal presence of two eminent figures who are the subject of our study: Joseph Conrad and Rudyard Kipling and their notable works *Heart of Darkness* (1899) and *Kim* (1901) respectively.

Conrad's *Heart of Darkness* (1899) delved into the horrors of European colonialism in Africa, exploring themes of exploitation, racism, and the darkness deep-rooted in human nature. Through the journey of Charles Marlow up the Congo River, Conrad confronted readers with the moral and psychological consequences of imperialism, challenging prevailing notions of superiority and civilization.

However, Rudyard Kipling's *Kim* (1901) explores themes of identity, loyalty, and cultural exchange against the backdrop of British imperialism through the adventures of an orphaned boy named Kimball O'Hara who becomes involved in espionage. Kipling's portrayal of colonial India reflects both the allure and the challenges of life under British rule.

Statement of the problem

The late 19th century and early 20th century witnessed aggressive imperialistic expansions that changed the Western society as well as its colonies and gave rise to imperialist literature. The authors of the age responded to imperialism by upholding, resenting it or by combination of these. Understanding those attitudes towards imperialism became a challenging issue for readers using traditional approaches, as many writers often avoided writing explicitly to hide their real tendencies. Being a critic or an advocate for imperialism, those writers, notably Joseph Conrad and Rudyard Kipling, preferred to explore such themes indirectly using various stylistic devices.

Aim of the study

This research aims to investigate how Conrad and Kipling employ stylistic elements such as language, diction, syntax and symbolism to depict imperialism and its effects on both colonisers and the colonised.

Significance of the study

The comparative stylistic study between *Heart of Darkness* (1899) and *Kim* (1901) not only offers insights into the literary representation of imperialism, but also reflects the complexities

and contradictions of imperialist systems that enhance our understanding of literature of the colonial era.

Research questions

The study aims to answer the following questions:

1- What are Joseph Conrad and Rudyard Kipling's imperialistic perceptions conveyed in their respective novels *Heart of Darkness* and *Kim*?
2- How are these perceptions conveyed?
3- Do both writers exhibit divergence or convergence in their imperialistic writings?

Methodology

In conducting research, a qualitative descriptive approach is relevant for uncovering Joseph Conrad's and Rudyard Kipling's perspectives on imperialism as a social phenomenon in the Eastern Hemisphere through their respective works *Heart of Darkness* (1899) and *Kim* (1901). Textual evidence for this research is gathered through close reading of both novels and is interpreted by identifying sentences or phrases that address the theme of imperialism, which are then used to depict the authors' intentions regarding imperialism.

Additionally, a comparative stylistic analysis of the perception of imperialism in Joseph Conrad's *Heart of Darkness* (1899) and Rudyard Kipling's *Kim* (1901) using the stylistic approach, involves a careful examination of linguistic and stylistic devices to explain their portrayals of Imperialism. This method explores elements such as diction, imagery, symbolism and figurative language to uncover the underlying themes and ideologies related to imperialism. By comparing the stylistic choices of Conrad and Kipling, this approach aims to reveal how their distinct writing styles contribute to shaping the reader's understanding of imperialism in colonial Africa and India.

Literature review

The exploration of imperialism in literature has been a subject of different studies throughout time; and since the works of Joseph Conrad and Rudyard Kipling revolve around the theme of imperialism, they have been also the focus of attention by many researchers.

In *The Mythology of Imperialism: Rudyard Kipling, Joseph Conrad, E.M. Forster, D.H. Lawrence, and Joyce Cary* (1971), Jonah Raskin portrays each writer within the context of imperialism and literature. He criticizes Joseph Conrad and Rudyard Kipling, as well as the other writers in the book, as supporters of the project of Imperialism.

Through his book, Jonah Raskin discusses the intrinsic connection between the realm of books and ideas making it impossible to isolate literature from the latter. In addition, he suggests the writer to be not only an explorer of the world but rather a political and cultural revolutionary.

In *Kipling and Conrad: The Colonial Fiction* (1981), John A. McClure notes the contrasting styles of the two writers: Kipling exhibits assertive confidence, while Conrad adopts a more tentative and inquisitive approach. McClure suggests that Kipling's narrative voice and attitude, while assertive, may limit his ability to engage in the exploratory process that Conrad views as essential for artistic enlightenment. Both Kipling and Conrad encountered challenges when narrating stories, yet both authors skillfully transformed these obstacles into artistic attempts. McClure also calls for a further study of the relationship between form and content, between ideas and the methods and context of their expression.

In his book *Culture and Imperialism* (1993), Edward Said argues that Conrad used irony and ambiguity in his writings as *Heart of Darkness* (1899) and *Lord Jim* (1900) that reflect a critical consciousness of the devastating effects of colonialism on both colonisers and colonised peoples.

In contrast, according to Edward Said, Kipling's work reflects a more unambiguous endorsement of British colonialism. Kipling's writings, including poems like *The White Man's*

Burden (1899) and stories set in India as *Kim* (1901), often celebrate the virtues of empire and promote colonialist attitudes. Through his analysis, Edward Said investigates how literature portrays the cultural and ideological aspects of imperialism.

Keith Carabine's book *Lives of Victorian Literary Figures, Part VII* (2009) focuses on three influential novelists: Joseph Conrad, Henry Rider Haggard and Rudyard Kipling. It provides insights into the cultural context of the late Victorian era by exploring their lives and works. The book offers critical appraisals of the works of these novelists by their contemporaries, shedding light on their impact on Victorian literature and society.

Structure of the study

The study is structured through two main axes, a theoretical chapter and a practical one.

The first chapter is titled "Imperialism in the Eastern Hemisphere and in English Literature". It is divided into two principle parts; the first one is about the background of Imperialism, the Belgian Empire in Africa and the British one in Asia, besides, the exploration of the legacy of imperialism among the indigenous peoples. The second one is the portrayal of imperialism in colonial, colonist and postcolonial literature, providing a historical background along with the most influential authors and their works.

The second chapter is titled "Imperialism in *Heart of Darkness* and *Kim*- A Comparative Stylistic Analysis". It is the practical part. It explores Conrad's *Heart of Darkness* (1899) and Kipling's *Kim* (1901) by examining the authors' biography, historical context, plot, setting, characters, narrative point of view, and main themes, and it studies both novels using the stylistic approach to highlight how both writers convey their perceptions of imperialism and to compare them.

CHAPTER ONE

Imperialism in the Eastern Hemisphere and in English Literature

Chapter One: Imperialism in the Eastern Hemisphere and in English Literature

Introduction

Introduction

Throughout history, powerful nations have sought to control and dominate foreign lands driven by the desire for wealth, power, and territorial expansion. This ongoing conflict, known as imperialism, has evolved over time, encompassing various dimensions of power dynamics and influence and continues to influence the geopolitics of the modern world. During the late 19th and early 20th centuries, the realities of imperial expansion were the main concern of English literature. In this chapter, we'll define the concept of imperialism and explore its origins besides the motives behind imperial domination. Then, we will go through the history of both the Belgian and British Empires in Congo and India respectively, mentioning their legacies on their indigenous peoples. Besides, the portrayal of imperialism in English Literature.

1. Historical Roots of Imperialism

1.1. Definition of Imperialism

Imperialism refers to the word empire which itself comes from the Latin imperare 'to command'. An imperium was the territory where an imperator (general) could and did command (Parsons, 2010). Imperialism is defined by Merriam-Webster Dictionary as "the policy, practice, or advocacy of extending power and dominion of a nation, especially by direct territorial acquisition or by gaining indirect control over the political or economic life of other areas" (imperialism, 2024).

According to R. Young (2001), imperialism involves forms of subjugation of one people by another. Whereas E. Said (1994) states that "imperialism means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory".

Another definition was given by Hobson (1902) in his book *Imperialism:A Study,* as he had argued that the novelty of recent imperialism regarded as a policy consists chiefly in its adoption by several nations.

Furthermore, the concept of imperialism evolved alongside capitalist expansion, as argued by Lenin (1999) in his work *Imperialism, the Highest Stage of Capitalism*. He states that

imperialism was a natural outgrowth of capitalist economies seeking new markets, resources, and investment opportunities.

Thus, based on the earlier explanations, it is concluded that imperialism can be defined as : a country's expansion over another by acquiring territory, exerting political supremacy, dominating economically, and spreading cultural impact.

1.2. Early Historical Origins and the Rise of Imperial Powers

Though the emergence of the concept of imperialism was only in the second half of the 19th century, the earliest instances of imperialism can be found in the Assyrian and Babylonian empires of the third millennium BC. Ancient civilizations such as the Romans, Persians, Greeks and Egyptians, driven by the ambition for dominance, wealth and resources, sought to expand their territories and form a civil society, by attacking neighbouring people (Gudova, 2018).

The Age of Exploration in the 15th and 16th centuries, also referred to as 'The Age of Old Imperialism' when it extends to the 18th century, witnessed the rise of imperial ambitions among European and Asian powers. Nations like Portugal, Spain, England, Holland, France and Turkey embarked on maritime expeditions to discover new trade routes, establish colonies, and exploit the resources of newly encountered lands. This era marked the transition from regional empires to global imperial ventures, as those powers competed for dominance and claimed overseas possessions in the Americas, Asia, Africa, the South Pacific and Australia. It was during this period that some of imperialism's worst human atrocities took place (Longley, 2022).

Based on their belief in the conservative economic theory of 'Glory, God, and Gold' (16th century) trade-motivated imperialists of this period saw colonialism as purely a source of wealth and a vehicle for religious missionary efforts (Longley, 2022).

The modern era of imperialism emerged in the 19th century, driven by industrialisation, nationalism and technological advancements. The 'New Imperialism' began with the 'scramble for Africa', which led to competition among European nations over territories. This competition included new entries from Belgium, Italy, Germany, Japan and the United States driven by their

need to deal with the over-production and under-consumption economic consequences of the Industrial Revolution, these nations pursued an aggressive plan of empire-building (Brantlinger, 2018).

While generally profitable, imperialism, combined with nationalism, began to have negative consequences for European empires, their colonies and the world. The tremendous human and economic costs of World War II greatly weakened the old empire-building nations, effectively ending the age of classic, trade-driven imperialism. Throughout the ensuing delicate peace and Cold War, decolonisation proliferated (Longley, 2022).

The concept and origins of imperialism thus reflect a historical trajectory from ancient territorial ambitions to the era of European colonialism and the subsequent spread of imperialist ideologies and practices worldwide.

1.3. Motives behind Imperialism

The causes and reasons for imperialism are difficult to unpack when the diverse groups of people who benefit from empire-building will often have a variety of motivations and may actively attempt to hide their intentions behind rhetoric or ideology.

1.3.1. Economic Motives

According to Hobson (1902), early imperialism had two main motives, the lust of ‘treasure’ and the slave trade. Driven by the acquisition of raw materials, colonisers saw newly discovered lands as a source of valuable resources such as gold and silver, diamonds, rubies, pearls and other jewels, as well as precious metals, spices and agricultural products like tobacco, sugar and cotton.

From the 15th to the 19th century, European industrialised nations sought for cheap labour, trade roads to exchange their goods and global markets to sell surplus products unavailable domestically (Moon, 1926). The rise of industrial capitalism, and a desire for economic dominance, drove businessmen and bankers to invest in foreign ventures for higher profits, despite risks (What is Imperialism?, 2024).

These developments reshaped global economies and laid the foundation for the modern era of imperialism driven by economic interests and ambitions.

1.3.2. Political and Military Motives

Since ancient times, rulers have been deciding to conquer new territories. So was the case for many early military ventures. Naval power was an early military factor in international relations. For Mann (1998), establishing ports and military bases enhances a country's global power projection capabilities.

Before the late 19th century, conquest was the most direct and effective way to increase a nation's production of wealth. However, new imperialism focused on expanding influence over local governments using colonies for military bases (Holbrook, 2024).

Imperialism was also influenced by nationalism, a sense of prestige and pride in one's country and its accomplishments by winning colonies. This created a sense of competition among rival powers for protecting newly acquired territories, safeguarding trade routes, maintaining national security against attack from rivals or even obtaining more colonies.

1.3.3. Religious Motives

The religious motives behind imperialism were rooted in a belief in European Christian superiority. Roman Catholic clergy had already been converting people in European colonies for hundreds of years (Kordas et al., 2022).

As a pretext for converting European values and moral beliefs, missionaries accompanied European explorers and settlers to the new lands, often using force and coercion to impose Christianity on the native populations. In his book *The Wretched of the Earth* (1963), Fanon views the 'church' as an indirect method of domination not as a mission to civilise indigenous people.

1.3.4. Ideological and Cultural Motives

The European belief in racial and cultural superiority dates back to early colonisations. The explorer Henry Stanley (1890) claims that it was their duty to ‘civilise’ and bring their culture to the ‘inferior’ or ‘primitive’ indigenous people. Jules Ferry (1884), stresses that such domination was not only the duty of ‘superior’ peoples but also their right.

Driven by the idea that only the strongest empires will survive, besides the idea of ‘The White Man's Burden’ under Social Darwinism caused European powers to believe their imperialist exploitation was justified. According to social Darwinism, some groups of people become more powerful because they are naturally superior. In this racist view, those of European ancestry could impose their will on others because they were innately ‘better’ and their societies were more advanced (Pieterse, 1989).

1.3.5. Exploratory Motives

The Age of Exploration was initially driven by curiosity and the desire for knowledge and finding new trade routes, especially to America and Asia. Christopher Columbus may be the most famous example of a European explorer. He eagerly described how the new lands were suitable for cultivation, pastorage and building, encouraging their exploration (Arteno, 2023).

Commonly, medical research went hand in hand with scientific exploration. According to the British explorer David Livingstone (1857), those who had visited Africa found it full of exotic plants and animals they had never seen before, many of which served medicinal or scientific purposes. An ideology of medical improvement for the benefit of mankind can be seen as a strong motive for imperialism.

2. Belgian Empire in Africa

2.1. Pre-colonial Congo

For centuries, pre-colonial African kingdoms flourished, rose and fell through time, along with global trade patterns and local warfare. The most powerful and largest of them was the Kingdom of Kongo, which was founded in the 14th century and was located in the South of The

Congo River and covered parts of what are now Angola, the Democratic Republic of Congo and the Republic of Congo (African kingdoms and empires, 2024). Other notable empires included the Luba Empire; the Lunda Kingdom of Mwata; the Kuba Empire of the Shonga people and the Lunda Kingdom of Nwata Kazembe (Africa: Belgian Colonies, 2024).

The relationship between Europe and Africa dates back to the first contact of European traders of gold, salt and other goods with Africans dwelling in the coastal areas. By the 1480s, the Portuguese established a relationship with the king of Kongo and settled along the west coast of Africa trading guns and cloth in exchange for enslaved prisoners of war. However, it was not long before the Portuguese called for new allies' help which coincided with civil wars within the kingdoms and resulted in the downfall of the Kongo Empire in the 1600s (Africa: Belgian Colonies, 2024).

This was the situation until King Leopold II of Belgium made the Congo his possession, and it became the only colony owned and run by a single individual.

2.2. Congo Free State (Under King Leopold II) 1885-1908

The second wave of colonial expansion began during the 19th century centring around Africa. The Congo Basin and Central Africa were the main areas of contention between Belgium, France and Portugal. So, the Berlin Conference (1884-185) was held to put an end to the European competition for territory in Africa. In what is called the Scramble for Africa, these powers occupied almost all of Africa by creating arbitrary borders and boundaries and recognised King Leopold II of Belgium as sovereign of the Congo Basin area known as the Congo Free State (Stanard, 2013).

By the early 1890s, the Congo Free State became notorious for its cruel treatment of the Congolese. Nzongola-Ntalaja, in his book *The Congo from Leopold to Kabila* (2002) offered examples of brutal practices, which included forced labour to harvest rubber, palm oil, and ivory. Punishment methods, including beatings and lashings, the amputation of the hands of Congolese men, women, and even children if their harvest-gathering rubber quotas were not met. Moreover,

the Congolese were not only subjected to a merciless work regime, but also to acts of violence aimed at breaking any vague ideas of resistance (Vanthemsche , 2012).

Because of its inherent abuses and economic limitations, the system began to break down by 1906 (Oliver & Sanderson, 1985). In 1908, the Belgian Government took control of the Congo Free State from Leopold and renamed it the Belgian Congo (Momodu, 2023).

2.3. Congo as a Belgian Colony 1908-1960

After the Belgian Government assumed direct control, there were slight improvements in the treatment of the Congolese people and their social and economic lives as well as medical and educational sectors (Vanthemsche , 2012).

Though, the Belgians created two separate societies in the Congo: the whites and the natives. It was an apartheid type of social and political system (Africa: Belgian Colonies, 2024). This led to several rebellions and resistance movements during the 1930s and 40s.The Congolese used civil disobedience and strikes against the Belgian colonial rule. In his book *Africa Must Unite* (1963), Kwame Nkrumah, the former president of Ghana, called for unification and revolution against imperialists.

In the second half of the 1950s, Belgian authorities were caught practically unprepared by the sudden wave of black political activism, under the Congolese leader Patrice Lumumba led the creation of the Democratic Republic of Congo in 1960 (Africa: Belgian Colonies, 2024).

2.4. Post-Independence Turmoil (1960-1965)

Despite their independence from Belgium, there was still political unrest in Congo. This was known as the Congo Crisis which lasted for five years between 1960-1965 and due to a mutiny that broke out in the army which was led by white military leaders. Like a domino effect, the violence then reached black and white civilians (Lebesse, 2023).

This new independent state was quite unprepared to handle the infinite problems, and it prolonged into a period of chaos and internal turmoil: mutinies, secessions and rebellions. This was the situation in the Democratic Republic of Congo which continues to suffer the pains of

colonial domination and the interference of Belgium in the political and economic system despite achieving political freedom (Osagie Ojo, 2024).

In *King Leopold's Ghost* (1998), Adam Hochschild traces how Congo experienced the most difficult escape from the colonial powers "on the whole continent, perhaps no nation has had a harder time than the Congo in emerging from the shadow of its past" (Hochschild, 1998, p. 301).

The Congolese have faced a painful and violent past that resulted in psychosocial damage. In his book *How Europe Underdeveloped Africa* (2018), Walter Rodney mentioned the Congolese's traumatic experiences " So many Congolese were killed and maimed by Leopold's officials and police" (Rodney, 2018, p. 167).

Yet, the Congolese people continued to fight to free themselves from foreign exploitation and to establish democratic institutions. Since 1956, the people of the Congo have waged a major struggle for freedom, development and other democratic rights, with the hope of improving their lot and ensuring a better future for their children (Nzongola-Ntalaja, 2002).

3. British Empire in Asia

3.1. Pre-colonial India

European exploration of Asia started in ancient Roman times along the Silk Road. Western European rulers determined to find new trade routes of their own. From the Renaissance onward, Western consciousness had been shaped by diverse and rapidly changing images of Asia and its people (Lach, 1991).

India has traditionally played a central role in the successful functioning of the network of Asian trade. But perhaps even more important was the subcontinent's capacity to market a wide range of tradable goods at highly competitive prices (Prakasch, 1998).

Under Akbar, the greatest Mughal emperor, India's economy became strong and stable reaching its peak in the 1700s. Less than twenty years later, the empire began to break up, and the Mughals lost lots of land in India.

The fall of the Mughal Empire and the subsequent division of India enabled many Europeans like the Dutch, French and British to fill the void and succeeded in gaining land in India. Supported by the British East India Company, besides the rivalries and conflicts among Indian states, India fell under the domination of Britain for about two hundred years.

3.2. The British East India Company(1757-1858)

Chartered by Queen Elizabeth I in 1600, the British East India Company, the most powerful private company in the world at its time, was established, and became later the ruler of large vastly Indian territories for a hundred years, changing India and the Indians' social, economic and political life forever. This was described by the Indian parliamentarian Shashi Tharoor, in his recent book *Inglorious Empire: What the British Did to India* (2018).

The British East India Company was heavily involved in what became known as the 'triangular trade', which involved exchanging precious metals for products made in India and then selling these in the East Indies in exchange for spices (Cartwright, 2022).

The victory of the British East India Company over the Nawab of Bengal and his French allies paved the way for being the leading power in India (Battle of Plassey, 2024). It was not for a long time that there was an uprising of nationalism against British rule, beginning with the war of Sikhs of Punjab in 1845, followed by the Indian Rebellion or Sepoy Mutiny of 1857 which resulted in the full possession of British East India Company territories in India by the British Crown and the beginning of the British Raj (rule) (Indian Rebellion of 1857, 2024).

3.3. India under the British Raj (1858-1947)

Although Britain had lost a huge part of its North American territories, it claimed new lands in the late 18th and early 19th centuries. The British Raj extended over almost all of present-day India, Pakistan, and Bangladesh, except for small holdings by other European nations (British Empire Facts!, 2024).

Queen Victoria promised that the British government would work to 'better' its Indian subjects, but the fact they were heavily exploited. Known as the 'Jewel in the Crown' of the

British Empire, India was over the years a source of wealth for Britain. The Industrial Revolution had turned Britain into the world's workshop, and India was a major supplier of raw materials, most of which were agricultural products. Indians had to work hard in firms and factories for long hours under very bad situations such as the lack of health and safety, with very low wages in return (Longley, 2022).

'Divide and rule' is another British imperialistic strategy which partly referred to how much territory was acquired, by pitting Hindu and Muslim Indians against one another or Indian rulers against each other (Morrock, 1973).

A period of technological growth and socio-religious reform followed, but so did racist policies, economic exploitation, and suppression of native Indian people's rights. In the 1800s, there was an increase in British worries about Russia's southward expansion led to the competition (secret war) with Russia called The Great Game for control over Central Asia, primarily in Afghanistan, Persia, and Tibet. In *The Great Game: On Secret Service in High Asia* (1990), Peter Hopkrik mentions that the Great Game was just a game in which the young officers risked their lives.

In the second half of the 19th century, The Indian National Congress was founded dedicated to the struggle against British rule. The nationalists were further inflamed in 1905 by the partition of Bengal. Civil disobedience, riots, demonstrations, and widespread disorder continued to develop between the British and the Indians who called for the immediate withdrawal of Britain from India.The independence of India was at last achieved in 1947, after generations of resistance and advocacy by Indians (India Timeline 4: Independence of India & Pakistan, 2024).

3.4. Post-colonial India

The British Raj in India, spanning nearly two centuries, left a profound and complicated impact on the subcontinent that is still being studied and debated today. Poverty, starvation, sickness, cultural instability, religious violence, economic exploitation and political marginalisation through which the British adopted more racially motivated attitudes, regarding

Indians as incapable of self-government and their culture as inferior. This angered the independence leaders, including Gandhi, who described in his book *Hind Swaraj* (1939) the image of Indians in the eyes of the colonial authority being impoverished by their Government.

In addition, British colonialism created the caste system in which the Indian society was divided into rigid categories based on their understanding of the country's social hierarchy, besides the political split of the country into several different regions, each with its language, culture, and history. This disunity reached its nadir during the Partition period when millions lost their lives through violence and internal conflicts (The Legacy of Colonialism, 2024).

Moreover, the Empire was a field for British investment, a source of grain, cotton, tea, and textiles. As a result, mechanisation in which machines were used instead of labour in textile making led to the ruralisation of India. Most handicraftsmen artisans had given up their occupations because of low wages and started moving to villages for agriculture (Vijayakumar, 2016).

There are, of course, reasons to condemn Britain's colonisation of India. But there is no doubt that the British had some positive impacts on Indian society through the European Reformation movement, in which some bad social practices were prohibited as the sati, child marriage and the cruel custom of offering little children as a sacrifice to please God (Butt, 2023).

Considering the British presence by historians whether horrifically violent or benevolently productive, the repetition of binaries of 'good' and 'bad' referring to its legacies, is two sides of the same coin since the legacy is mostly one of still-enduring pain.

4. Imperialism in English literature

It was an essential form of expression in the colonial era. As settlers faced the challenges of adapting to a new land and tensions between the colonists and the native people, literature provided an avenue for exploring the human experience in territories (Colonial Era, 2024).

Imperialism, where a strong nation seeks to dominate other countries, prevailed in the world in the late 19th century along with the rise of nationalism and industrial revolution.

At the height of imperial powers, the relationship between literature and Empire seemed self-evident, the expansion of European powers caused an explosion of imperial and colonial literature using English language (Armitage, 1998).

4.1. Colonial Literature

Colonial literature is most easily defined as literature written during a time of colonisation, usually from the point of view of colonisers (Keenan, 2018) , or generally, any narrative put forth by and upheld by colonisers, especially pertaining to marginalized and colonised people (Johnson, 2024).

Colonial literature is writing concerned with colonial perceptions and experience, written mainly by metropolitans during colonial times. Texts described as colonial are taken to be those which exhibit a tinge of local colonial colour, or feature colonial motifs as the quest beyond the frontiers of civilization. (Boehmer, 2005)

4.2. Colonist Literature

When we speak of the writing of empire it is this literature that must be distinguished from colonial literature. Colonialist literature is specifically concerned with colonial expansion. It is literature written by and for colonising Europeans about non-European lands dominated by them. It embodies the imperialists' point of view. It is informed by theories concerning the superiority of European culture and the rightness of empire. Its distinctive stereotyped language was dared to mediate the white man's relationship with colonised peoples (Boehmer, 2005).

According to Said, imperialist writings establish the following three positions of superiority: the authority of the European observer, cultural discourse of relegating and confining the non-European to a secondary racial, cultural, anthological status and spatial prioritization of the metropolitan over the colonised peripheries (Lee, 2022).

4.3. Postcolonial Literature

Postcolonial literature is writing that sets out in one way or another to resist colonialist perspectives. It is deeply marked by experiences of cultural exclusion and division under empire.

It is a nationalist writing , a condition in which colonised peoples seek to take their place as historical agents in an increasingly globalized world (Boehmer, 2005).

Postcolonialism often involves the discussion of experiences such as slavery, migration, suppression and resistance, difference, race, gender and place as well as responses to the discourses of imperial Europe such as history, philosophy, anthropology and linguistics. The term is as much about conditions under imperialism and colonialism proper, as about conditions coming after the historical end of colonialism (Quayson, 2020).

5. Historical Background of Colonial and Colonist Literature

The rise of colonial and colonist literature dates back to the expansion of European empires such as the British, the French, the Spanish and the Portuguese. As these nations established colonies all over the world, there was a need for writing down the colonial experiences and achievements. Early examples include travel narratives and adventure stories in distant territories (Alfareh, 2022).

The late 19th and early 20th century witnessed the height of imperial literature, coincided with the rise of Social Darwinism, the idea that is reflected in imperial texts (Bajaber, 2015).

Postcolonial Literature, on the other hand, emerged as a response to the imperial experience. Its roots can be traced to the earliest interactions between colonisers and indigenous peoples, but flourished in the 20th century as the latter began to assert their identities and call for their independence. Early forms of postcolonial literature appeared as oral traditions, folktales, and songs that depicted indigenous cultures and resisted colonial narratives (Alfareh, 2022).

6. Influential Authors and Major Works

There are many outstanding figures and works that represent different types of imperial literature, for example, works that represent colonial literature: Aphra Behn's *Oroonoko* (1688), which depicts the brutality of slavery and the noble savage concept; James Fenimore Cooper's *The Last of the Mohicans* (1826), shows the conflict between native American and European cultures during colonial America; and Charles Brockden Brown's *Edgar Huntly* (1799) about

Edgar's psychological collapse in the Pennsylvania wilderness. Those of colonist literature notably like: *Heart of Darkness* (1899) by Joseph Conrad which reveals the corruption and darkness exposed by imperialism, *Kim* (1901) by Rudyard Kipling that explores the identity issue and loyalty in colonial India, *Robinson Crusoe* (1719) by Daniel Defoe, a novel about Crusoe's survival and dominion over nature on a remote island; and *A Passage to India* (1924) by E.M. Forster, which reveals the difficulty of making friendship between coloniser and colonised due to cultural and racial barriers.

Other examples of postcolonial literature including Chinua Achebe's *Things Fall Apart* (1958), in which he depicts the harmful impact of European colonialism on traditional African culture; Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967) about the impact of colonialism on Latin American society, Salman Rushdie's *Midnight's Children* (1981) that illustrates the relationship between personal and national identity in post-colonial India; and Ngugi wa Thiongo's *A Grain of Wheat* (1967) about the legacy of Kenya's struggle for independence and its impact on individuals.

The complex issues of imperialism a very much still a part of our world and our lives, and literature allows us to access these issues in a deeply personal and meaningful way (Resolve to Read: Colonial or Postcolonial Literature, 2018), reflecting the complicated relationships between colonising powers and colonised peoples.

Conclusion

At the end of this chapter, and by reviewing the history of Belgian and British Imperialism in The Congo and India respectively within their continents, starting with the definition of imperialism and ending with its legacies on indigenous peoples, as well as the representation of imperialism in English literature through different outstanding figures and works. We conclude that there is no permanent colonialism, so the dawn of freedom is inevitable, even if it lasts for a long time, and that literature plays a crucial role in depicting imperialism and its indelible impact on the colonised peoples that they strive to eliminate through generations,

CHAPTER TWO

Imperialism in Joseph Conrad's *Heart of Darkness* and Rudyard Kipling's *Kim* – A Comparative Stylistic Analysis –

Chapter Two: Imperialism in Joseph Conrad's *Heart of Darkness* and Rudyard Kipling's *Kim* – A Comparative Stylistic Analysis–

Introduction

Introduction

In this chapter, we'll examine the issue of imperialism through the two significant novels: Joseph Conrad's *Heart of Darkness* (1899) and Rudyard Kipling's *Kim* (1901).These works offer two different portrayals of imperialism and its influence in literature at that time. Also, we will provide answers to the questions of the study by analyzing the use of different stylistic devices in Joseph Conrad's *Heart of Darkness* (1899) and Rudyard Kipling's *Kim* (1901) to convey their perceptions of imperialism, and reveal how stylistic features of both of the authors are significant or distinctive in conveying subject matters.

1. Style and Stylistics

Stylistic Analysis is practiced to interpret the meaning conveyed through use of linguistic components in literary works. In this respect, *Heart of Darkness* (1899) and *Kim* (1901), enriched with linguistic and literary expressions, require a deeper look to be explored. Similarly, a comparative stylistic analysis will highlight the potential similarities and differences between the two writers.

1.1. Style

Style is defined by Lucas (1955) as "the effective use of language, especially in prose, whether to make statements or to rouse emotions" (Lucas, 1955, p. 16). Crystal and Davy (2013) consider 'style' as "a choice of language practices, the incidental linguistics idiosyncrasies that describe an individual's uniqueness" It is typically those elements in a person's expressions that are especially bizarre or unique (Crystal & Davy, Investigating English Style, 2013) . According to Leech and Short (1981), the word style has a definite meaning; it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. (Leech & Short, 1981).

1.2. Stylistics

Stylistics is a branch of applied linguistics concerned with the study of style in texts especially in literary works. According to Leech and Short (1981), Stylistics is defined as the

study of style through the language use. They remark that stylistic analysis is an attempt to find the artistic principles underlying a writer's choice of language (Sharhan & Muhammed, 2022).

Crystal (2008) defines stylistics as "a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language" (Crystal, 2008, p. 460)

Stylistics is a modern approach that deals with issues beyond language boundaries, so stylistic analysis plays a key role in understanding and interpreting literature while uncovering the hidden aspects of a literary text.

2. Exploring Joseph Conrad's *Heart of Darkness*

It has been argued that literature reflects society and the time in which it was written, and that any literary work is based on the writer's background, body of knowledge or influences (Alfareh, 2022)

2.1. The Author's Biography

Joseph Conrad (originally Józef Teodor Konrad Nałęcz Korzeniowski), the Polish novelist and short-story writer was born in 1857 in Berdychiv, a part of Poland long annexed by Russia. In 1862 his parents were exiled to Russia for their underground political activities, and both died while Conrad was a child (Conrad, Heart of Darkness, 2018).

In 1869, the twelve years old boy was raised by his uncle Thaddeus Bobrowski. He was educated in Krakow then in Geneva. Aged 16, he left Poland for Marseille to escape from the Russian Empire as far as he could. After voyages to the Caribbean, he joined the British merchant service in 1878, sailing first in British coastal waters and then to the Far East and Australia. Soon coming to regard Britain as his new home, he became a British subject. Then, in 1886 he passed his third mate's exam and earned a Master's certificate in the British Merchant Service. He also became a British Citizen in 1887 (Rahmaniyah, 2020). Conrad started learning English, Latin, Greek as his next language after Polish and French in his twenties.

In 1889, he began to write his first novel, Almayer's Folly, in English, followed by the period between 1897 and 1911, an arduously intense creative period that included *The Nigger of the 'Narcissus'* (1897), *Heart of Darkness* (1899), *Lord Jim* (1900), *Typhoon* (1903), *Nostromo* (1904), *The Secret Agent* (1907) and *Under Western Eyes* (1911) (Conrad, Heart of Darkness, 2018).

In addition, he fulfilled his childhood dream of travelling to the Congo in 1890 when he took the command of a steamship in the Belgian Congo. This voyage had the greatest impact on Conrad's life and art since he put all what he saw and experienced in his Masterpiece *Heart of Darkness* (1899) which by its unique use of language and style became one of the greatest works of English modern literature (Ben Djeroua & Bezout , 2020).

In 1894, he retired from the sea and soon married Jessie George, with whom he had two sons. After a brief service on several other ships, Conrad's sea career ended and from that point on he pursued his literary ambitions till his death in August 1924 (Šmejkal, 2009).

2.2. Historical and Cultural Context

Conrad's early life greatly influenced his writing. The fact that Conrad grew up within a cosmopolitan literary and linguistic atmosphere as his father was a translator of English and French texts by Shakespeare and Victor Hugo encouraged him to become 'a great reader'. He had helped his father with his work and, and the absence of companionships and usual activities had encouraged him to feed his imagination on avid reading and reverie.

But, Conrad was fascinated by the sea and tales of exploration, such as those in Hugo's *Toilers of the Sea*, as well as the works of James Fenimore Cooper and Captain Marryat. Besides, there were books of travel, which, though not connected with the sea, stimulated a general wanderlust in him; among them was Livingstone's travels of exploration on the African Continent. As a child he had read about African explorers and from their stories constructed a romantic world of exploration (Raskin, 1967).

He sailed to various parts of the world, including Asia, the Americas, and Africa, gaining firsthand experience of the maritime world and encounters with different cultures that played a significant role in shaping his literary works. His novels and novellas often revolve around the themes of exploration, adventure, and the human condition in the face of adversity (Nandihally, 2023). Nevertheless, what he was most obsessed with was Africa. In his book *A Personal Record*, Conrad recounted that he was determined to go to Africa when he grew up pointing at the places on the map of the continent (Conrad, A Personal Record, 1912, p. 33). Traveling to Africa in 1890, he ventured up the Congo River with the Belgian colonial service. These journeys formed a highly privileged background to be used later on in his notable literary works. (Ghibeche, 2022).

Conrad grew up in a region of Poland that was under Russian occupation, which exposed him to the harsh realities of imperial rule that made him skeptical of political activism. (Nandihally, 2023). According to Hochschild (2012), although Conrad never shows nor uses the word political struggle, Conrad was facing political struggle inside Conrad's soul. Conrad's ability to see the toll of conquest that is shown in the *Heart of Darkness* occurs because of his past life (Conrad et al., Heart of darkness, 2012). However, at the same time, Conrad was a loyal man to his adoptive country, Britain, which was the most extraordinary colonial power at that time (Rahmaniyah, 2020).

Due to the widespread of 'Social Darwinism' in the 19th century, which ranked Europeans as the most evolved and Africans as the least compelled with the theory of civilizing mission, which held that the European powers were bringing light into the so-called 'dark' corners of the globe (Bornedal, 2021). In his lecture *An Image of Africa* (2016), Achebe mentioned that Conrad was not to be blamed for living at a time when the reputation of the black man was at a particularly low level (Achebe, 2016).

After brooding about his Congo experience for eight years, Conrad transformed it into *Heart of Darkness*, probably the most widely reprinted short novel in English (Hochschild, 1998).

2.3. Plot and Summary

Heart of Darkness, novella by Joseph Conrad that was originally published as a three-part series in 1899 in Blackwood's Edinburgh Magazine and then in Conrad's *Youth: and Two Other Stories* (1902) (Wasney, 2024). It was based on a true story of the Belgian control over the Congo and on the author's personal adventures and experiences in his voyage up to the Congo River in 1890 as a steamship captain for a Belgian trading company (Ben Djeroua & Bezout , 2020).

The story opens with five close friends at dusk on the deck of a cruising yawl, the Nellie, moored in the Thames estuary. One of them, Charlie Marlow who describes his fascination with maps and exploration since childhood, which leads him to pursue a job with a Belgian company engaged in ivory trading in Africa. He is hired to pilot a steamboat up the Congo River to retrieve ivory from the remote interior (Jason, 2020), and to recover the agent, Kurtz of the Inner Station who is rumored to be ill; and his methods to recover ivory have begun to worry the company as unsound (Bornedal, 2021).

Upon arriving in Africa, he visits the various trading posts and their leaders; he is forced to witness the brutal exploitation and dehumanization inflicted by European colonisers on the African people (Heart of Darkness, 2024). The native inhabitants of the region are forced into the Company's service, and that they suffer a lot from overwork and bad behavior of the company's agents.

Along the way, Marlow's crew faces numerous obstacles, including the steamboat that needs to be repaired, treacherous river conditions, foggy woods, and attacks by hostile natives.As Marlow travels deeper into the jungle, he becomes increasingly fascinated by the figure of Kurtz, an ivory trader. Kurtz's reputation looms large, and Marlow is determined to uncover the truth about him (Jason, 2020).

Shortly after Marlow and his companions reach Kurtz's Inner Station, Marlow is struck by the atmosphere of decay and madness that surrounds it. Kurtz –the man who is known by all for both

being the manager of the top-earning post and for his controversial business practices – is physically and psychologically ill (Heart of Darkness, 2024). Kurtz has established himself as a god with the natives and has gone on brutal raids to nearby territory in search of ivory.

Marlow is both horrified and fascinated by Kurtz, who embodies the potential for evil that exists in all humans. Kurtz's health deteriorates rapidly, and Marlow convinces him to go along with them. As the steamer turns back the way it came, Marlow's crew survived an attempted shooting by the group of indigenous people previously under Kurtz's sway includes a queen-figure girl used to be Kurtz's mistress (Wasney, 2024).

On the journey back up the river, Marlow was given a packet of private documents and a photograph by Kurtz which reveals the terrifying glimpse of human evil he witnessed before he died uttering his famous last words, "The horror! The horror!".

Returning to Europe, Marlow is haunted by his experiences in the Congo. He visits Kurtz's fiancée telling her that Kurtz's last words were her name and not the horrors he experienced in the Congo, realizing the darkness within himself and humanity as a whole (Jason, 2020).

Heart of Darkness ends with the narrator observing the river under a dark sky, while reflecting on how the journey has led to 'the heart of an immense darkness'.

2.4. Setting and Characters

The actions of the novella are situated around 1890. This is a period of history where colonialism and imperialism is at its highest, and where Africa is partitioned between the European countries (Bornedal, 2021).

While the novella starts and ends on a boat, Nellie on the River Thames in London where Marlow tells his story to the crew, his story-within-a-story begins and ends in the 'sepulchral city' in Belgium, but the main setting was the Congo Free State along the Congo River where key locations in Africa include various Company stations representing imperial exploitation as the Outer Station, the Central Station and the Inner Station where Marlow meets Kurtz. By

including European locations in the text, Conrad draws a definite link between colonial ambitions and their creation, a true heart of darkness (De Gree, 2023).

In Joseph Conrad's *Heart of Darkness*, Characters serve as the driving force in the story through the interaction with their environment, playing a crucial role in illustrating the novella's themes.

The protagonist, Marlow, serves as both the main narrator and the central character. He is a steamboat captain who journeys into the Congo Free State, driven by his curiosity and the desire to explore different lands (eNotes Editorial, 2024). Marlow is critical of the cruel practices of imperialism going on around him "They were nothing earthly now, – nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom" (Conrad, Heart of Darkness, 1902, p. 25). During his trip, he sees the darkness that exists within everyone and how that darkness can overwhelm some people (L, 2024) "I've seen the devil of violence, and the devil of greed, and the devil of hot desire" (Conrad, Heart of Darkness, 1902, p. 24).

Kurtz, a central figure in Marlow's journey. He is in charge of the most productive ivory station in the Congo and a very skilled speaker and writer. Kurtz becomes the focus of Marlow's journey into Africa (Heart of Darkness Study Guide, 2024). He is considered as a symbol of the destructive power of colonialism. Coming to civilize the jungle, Kurtz becomes a megalomaniac, appointing himself a god to the natives, but the jungle ended up revealing the darkness within him (L, 2024). Kurtz's degradation status results from his prolonged isolation in the African jungle, where unchecked power and greed for ivory reflects the corruption of the colonial system "The wilderness... it had taken him, loved him, embraced him, got into his veins, consumed his flesh" (Conrad, 1902, p. 79). His final status is that of a man consumed by the moral darkness of colonial exploitation in Africa, uttering his famous last words "The horror! The horror!".

The second story narrator is an unnamed passenger on the Thames ship, where he listens to Marlow's tale. This group includes the Director of Companies, the ship's captain, a Lawyer, and an Accountant. Together, they are united by 'strong bond of the sea'.

The Manager, leader of the Company's Central Station, is a hard, greedy and selfish man. Yet he masks this crudeness behind a civilized demeanor "But even at these times the rest of his person seemed to disclaim the intention. Otherwise there was only an indefinable, faint expression of his lips" (Conrad, Heart of Darkness, 1902, p. 33). Though he is jealous of Kurtz, he follows in his footsteps to force the indigenous to help him extract ivory, keeps them chained up, fails to feed them, and works them to exhaustion and death. (Heart of Darkness Study Guide, 2024).

The Brickmaker, though his title suggests, he spends most of his day lazing around, "The business intrusted to this fellow was the making of bricks… but there wasn't a fragment of a brick anywhere in the station… It seems he could not make bricks without something" (Conrad, Heart of Darkness, 1902, p. 37). He is the so-called first agent, who is the Manager's pet and spy. The Russian greatly admires Kurtz and is his devoted disciple(L, 2024).

The Natives are a collective presence throughout the story. They are never described as individuals (Heart of Darkness Study Guide, 2024), for example he refers to them by their skin colour or their appearance as in "who have a different complexion or slightly flatter noses than ourselves" (Conrad, Heart of Darkness, 1902, p. 8) and in "A lot of people, mostly black and naked, moved about like ants" (Conrad, Heart of Darkness, 1902, p. 22); or as primitive "The prehistoric man was cursing us, praying to us, welcoming us" (Conrad, Heart of Darkness, 1902, pp. 57-58). Those include the cannibals (Marlow's crew), Kurtz's mistress and followers. In addition, there are other characters, though being secondary, they play important roles in driving the story, those including the Company Accountant, Marlow's Aunt, Kurtz's Intended, the Helmsman, Pilgrims, the Manager's Uncle, the Doctor and the Company. These characters collectively enrich Conrad's exploration of imperialism, morality, and human nature.

2.5. Narrative Point of View

Heart of Darkness is framed as a story within a story. It has two narrators, of whom Marlow turns out to be the main narrator. The novel is written with a complex narrative technique,

Marlow's point of view is framed by that of an unnamed narrator who provides a first-person description of Marlow telling his story.(Joseph Conrad Writing Styles in Heart of Darkness, 2006), "I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips" (Conrad, Heart of Darkness, 1902, p. 43).

The second narrator is also a member of the boat that is described at the beginning of the novella. Consequently, the narration swings back and forth between Marlow and the unnamed narrator (Alfareh, 2022); " It had become so pitch dark that we listeners could hardly see one another. For a long time already he, sitting apart, had been no more to us than a voice" (Conrad, Heart of Darkness, 1902, p. 43). The frame narrator interrupts the story at several points, usually at moments when Marlow falls silent "He paused 'Mind', he began again" (Conrad, Heart of Darkness, 1902, pp. 7–8). Another point of view also reflects a third perspective, which is of Conrad, who narrates the entire tale directly to the reader.

But, through his reference to Marlow as "But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside which point of view is to be trusted" (Conrad, Heart of Darkness, 1902, p. 6), Conrad opens up a variety of interpretations, calling into question the reliability of Marlow's memory, which narrative provides an accurate portrayal of what happened: the unnamed narrator, Marlow, or Conrad himself? (eNotes Editorial, 2024).

2.6. Main Themes

Heart of Darkness explores several major themes, including imperialism, greed, hypocrisy, uncertainty, racism, isolation, sanity, loneliness, morality …etc. The title, 'Heart of Darkness', suggests a journey into the depths of human depravity and moral ambiguity. The novella explores the darkness within each individual, the darkness of the jungle, and the colonial project. (Jason, 2020)

Marlow sees ‘darkness’ in the practices of imperialism. The Europeans claim civilized superiority, but their actions reveal only a chaotic desire for wealth through any means necessary. (Heart of Darkness Themes, 2024). The greedy Manager, Brickmaker, and Kurtz are all described as hollow inside, as if their greed had emptied their moral character to make space for material possessions. (The Heart of Darkness, 2024)

Through the character of Kurtz and his descent into madness, *Heart of Darkness* explores the idea that civilization itself is often a thin veneer, masking the savage instincts that lie beneath. Also, the novella explores the existential loneliness that can accompany a confrontation with the darkest aspects of human nature. (Jason, 2020). Yet the whole point of what Kurtz and Marlow talk about is in fact imperial mastery, white European over black Africans, and their ivory, civilization over the primitive Dark Continent (Mandibaye, 2022).

Heart of Darkness deserves to be read for its images of Africa, its moral condemnation of a colonialism, which was, in Conrad’s own words, “the vilest scramble for loot that ever disfigured the history of human conscience and geographical exploration”(Raskin, 1967, p. 131).

3. Exploring Rudyard Kipling’s *Kim*

The new historicist assumes that there is always an interaction between a text and history and that in the interpretation of a literary text, author’s life is important to define the relationship between the text and the author’s biography (Zengin, 2007).

3.1. The Author’s Biography

Joseph Rudyard Kipling, the English poet, short-story writer, and novelist, was born on December 30, 1865 in Bombay (now turned into Mumbai), to Alice McDonald and John Lockwood Kipling (Khan, 2014). Joseph, the Christian name given to him after his grandfather, was never used. His father was a professor of archaeological sculpture, but later appointed curator of the Government Museum in Lahore. (A.Madgulkar, 1994).

At the age of six, Kipling, along with his sister, Trix, was sent to England for studies where they stayed at a foster home, run by Mrs. Holloway. These were hard years for Kipling. Mrs.

Holloway was a brutal woman, beat and bullied the youngster, who struggled to fit in at school. Two years later, due to a nervous breakdown, he returned to India and was placed in the United Services College in Devon where he discovered his talent for writing, eventually becoming editor of the school newspaper, wherefrom he got a secondary education. Later, he was a reporter for the Lahore Civil and Military Gazette and the Allahabad Pioneer (1882-87) (Khan, The Great Game in Kipling's Works, 2014).

He travelled all over India, writing about the country and the Anglo-Indian society. In 1889, Kipling left India but the seven years' stay gave him tremendous experience (A.Madgulkar, 1994). In 1891, he planned a round-the-world voyage, but travelled only to South Africa, Australia, New Zealand, America and India, which he would never visit again. In 1892, Kipling married Caroline Balestier, and settled with her in Vermont until 1899, when Kipling, alone, returned to England.(Cody, 2012), and continued writing despite the painful loss that befell him including the death of his daughter and his son later on. In December 1907, Kipling was awarded the Nobel Prize for Literature by which he became the first Englishman and the youngest recipient of the prize (A.Madgulkar, 1994).

Rudyard Kipling was famous for an array of works of fiction include *The Jungle Book* (1894), *Kim* (1901), many short stories, including *Just So Stories* (1902), *The Man Who Would Be King* (1888), and nonfiction as *Amongthe Railway Folk* (1899), *Letters of Travel* (1892-1913) and *Letters of Marque* (1891). His poems include *Mandalay* (1890), *Gunga Din* (1890), *The Gods of the Copybook Headings* (1919), *The White Man's Burden* (1899), and *If—* (1910).

Rudyard Kipling died in January 1936, after a half century of active writing, but not before completing his autobiography, *Something of Myself* (1937) which was published posthumously the following year (Gopen, 2000). His works are still appreciated from many different and sometimes quite opposing angles, making him a significant name in English literature.

3.2. Historical and Cultural Context

Rudyard Kipling is best known for his poems and stories set in India during the period of British imperial rule. His adoration for India of his childhood is remarkably visible and felt on every page he wrote about it. His intimacy with Indian servants and their stories made him familiar with the vernacular. His talent for observation, curiosity and social environment enabled him to vividly describe the food, landscapes and people. These experiences profoundly influenced his writing and shaped his development as a writer (A.Madgulkar, 1994).

Being a child of an Anglo-Indian family, Rudyard Kipling was influenced by his mother, a notable writer and poet of the Victorian era, and his father, an artist and scholar who later became the curator of the Lahore Museum—a detail mentioned in the first chapter of *Kim* (1901). This environment likely nurtured Kipling's passion for the arts, particularly literature (Subedi, 2007).

In comparison to his carefree childhood years in India, the stay in England became a lifelong trauma for the young Kipling because of the harsh treatment. This experience left him with deep psychological scars and a sense of betrayal (Cody, 2012). However, he found temporary relief in the books he came into contact with. He particularly adored the work of Daniel Defoe, Ralph Waldo Emerson and Wilkie Collins.

Kipling was a product of the British Raj (hindi term refers to the British rule in colonial India). His experiences with the diverse cultures and colonial dynamics of his early years provided him with a unique perspective on British imperialism. This imperial tendency is plainly demonstrated in his long narrative *Kim* (1901) which is one of the best prose works that justifies the awful deeds of British Empire (Mezaal, 2017). Kipling admired the work of the British and saw especially the progress that these people brought to colonies (Šumberová, 2006).

Kipling began to write *Kim* (1901) during a very painful period in his life. In 1898, his uncle died, and his sister lost her mind. A year later, on a voyage to the USA, his daughter died of pneumonia. All these were emotional blows to Kipling, and yet, he found consolidation in

writing (Sorkhabi, 2007). However, after the death of his son, combined with failing health, his output decreased dramatically (Green, 2021).

Over half century of his life, Kipling often presents a romanticized vision of India, focusing on the adventures and experiences of his characters (Gautam, 2022), as he did in *Kim* (1901), the story of a boy who enjoys great freedom during his childhood, reflecting Kipling's own desires and dreams.

3.3. Plot and Summary

Kim (1901) was originally released in serialized form in the monthly *McClure's Magazine* in the USA from 1900 to 1901 before being published as a book by Macmillan in London (Sorkhabi, 2007). It offers a wide-ranging view of the cultural and religious diversity of British India in the late 19th century, as perceived through the experience of an Indian Irish orphan named Kimball O'Hara, who embarks on a thrilling journey of self-discovery and espionage (Kim, 2024).

The novel opens with a scene in which Kim is depicted sitting atop Zam Zamah, an ancient cannon displayed outside the Lahore Museum 'Wonder House', surrounded by his peers from various religious groups (Khan, 2014). Kimball O'Hara, known simply as Kim, is a thirteen years old orphaned son of an Irish army officer and a nursemaid living in British India in the late 19th century. He was brought up by a local woman who runs an opium den, and among the cultural milieu of Lahore which enables him to become well-acquainted with street life and to speak Urdu fluently as natives (Samsa, 2023). His character is marked by cleverness, wonder, and a zeal for the diversity of life's experiences. He is known far and wide as 'Little Friend of All the World'.

Kim encounters a Buddhist lama from Tibet named Teshoo, who is searching for the River of the Arrow, one of the Four Holy Sites of Buddhism, seeking liberation from the 'Wheel of Things' and merging his soul with the 'Great Soul'. Kim volunteers to be the lama's chela and to

accompany him south on his mission while furthering his own quest for a 'Red Bull on a Green Field' – his father's old regimental badge (On the trail of Kipling's Kim, 2024).

Kim and the lama begin their journey together, with the cunning street-wise Kim taking on the role of the lama's protector and guide. As they continue their quests along the Grand Trunk Road, the complexities of the Great Game unfold by the introduction of various secret agents, each bearing a number nickname, involved in a British Secret Service plan to counter a Russian-inspired conspiracy. These include Colonel Creighton, Lurgan Sahib, Hurree Chunder Babu, and Mahbub Ali. The latter uses Kim as a messenger to carry a vague letter to the British commander in Umballa, about the situation in one of the northern Punjabi provinces. Kim finds himself pulled into an espionage intrigue (Khan, 2014).

Kim is about to be sent to a military orphanage after discovering his true identity through papers bound in an amulet around his neck, but saved by the lama's decision to pay for the best education available to a Sahib's son in India. They send Kim to St. Xavier's, a boarding school in Lucknow, where he studies for several years. Kim receives a strict British education in term-time – while perfecting skills of another sort during his holidays (Team, 2024).

During the journey from Lahore to Umballa and later on, to the Himalaya, Kim remained under cover as a disciple of the Tibetan Lama. Actively supported by both Mehbub Ali and Hurree Babu, this boy of seventeen succeeds in snatching important intelligence documents from two spies, one Russian and the other French. The lama has finally discovered his River and is prepared to indicate it to Kim to bring him insight. The two bathe in the River of the Arrow, having finally achieved their goals together (Samsa, 2023). The journey takes about four years, taking Kim from the age of thirteen to about seventeen and ends, with no indication of which course of action Kim might choose.

The work gives a realistic picture of Indian life under British rule like descriptions of people's belief in the supernatural (A.Madgulkar, 1994). *Kim* has been called an epic, which describes India's culture in an imperialistic tone.

3.4. Setting and Characters

As we have mentioned earlier that the story is set in British India during the late 19th century and around the time between the 2nd and 3rd Afghan Wars between (1839–42) and between (1878–80) respectively, when Russia and Great Britain conflicted their presence and control in Central Asia (Fewston, 2013).

The story opens in the Punjab and then takes place along The Grand Trunk Road, which is described as "a river of life as nowhere else exists in the world" (Kipling, 1901, p. 71). It serves as a powerful tool for unifying the communities it runs through, despite their cultural and economic differences, and reflecting India's magnificent diversity. Several important settings are placed along the Road including: Delhi, Simla, Lahore, Umballa, Benares and Lucknow in the South and Himalayas in the North to Bengal in the East (Kim Setting, 2008).

Kipling's skillful characterization brings to life a diverse cast of characters, from the street urchins of Lahore to the British officers of the Indian Civil Service (Kim by Rudyard Kipling, 2024). Therefore, he uses characters to communicate different messages and to reflect on imperial issues.

As the eponymous hero of the novel, Kim is born into a life of adventure. Though a white man by birth, he has grown up as an orphan on the streets of Lahore. Kim is a complex and multifaceted character, embodying both the innocence of youth and the cunning of a seasoned spy (Kim by Rudyard Kipling, 2024). Kipling gives a full description of Kim at the beginning of the novel:

> Though he was burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the bazar; Kim was white a poor white of the very poorest" (Kipling, 1901, p. 3)

Being the novel's main character, he is at the centre of most of its scenes. He switches between different roles: being a disciple to a Tibetan lama, a spy agent in the Great Game (the

19th century geopolitical rivalry between the British and Russian Empires for control in Central Asia), and finally a seeker for his own identity. Kipling summarises these roles in the novel in "I was made wise by thee, Holy One,' said Kim, forgetting the little play just ended; forgetting St. Xavier's; forgetting his white blood; forgetting even the Great Game" (Kipling, Kim, 1901, p. 234). In the end he can find comfort and companionship both in his environment and within himself .

Teshoo Lama, the second important character of the novel, is Kim's master, guardian, father figure, and companion throughout most of the novel. A Buddhist abbot from Tibet, he has come to India in search of the Holy River that sprang from the arrow of the Lord Buddha (Themes Kim, 2024). He depicts him as "the tall, silent lama, chuckled in his deep chest" (Kipling, 1901, p. 26). The lama is much more naïve, though, he embodies all those excellent qualities that make the truly lovable man—reverence, gentleness, pity, and resignation (Hopkins , Rudyard Kipling, a Character Study, 1921, p. 132).

Mahbub Ali, known throughout India as the most famous horse trader, is a devout Muslim from Afghanistan and a close friend to Kim. He's living in Lahore and working as a secret agent for the British Indian government, known for C.25 for short. Through Mahbub Ali, Kim is introduced to the Great Game (Themes Kim, 2024).

Colonel Creighton, the British officer in Umballa, is the chief intelligence officer for the raj. He runs a string of agents under his 'cover' work for the Survey of India, which is tasked to produce maps of British India and the surrounding territories.

Lurgan Sahib, a dealer in precious stones and oriental antiques and Creighton's right-hand man, who trains Kim in the arts of disguise and impersonation, and who drills him in techniques of observation and recall. He was described by Mahbub Ali as "All Simla knows it . . . he is a Sahib to be obeyed to the last wink of his eye-lashes. Men say he does magic, but that should not touch thee" (Kipling, 1901, p. 181).

Hurree Chunder Mookerjee, also known as the Babu, a fat, talkative Hindu intellectual from Bengal, who is one of the ten best players in the Great Game registered as R.17 (Garrity, 2013).

In addition, there are secondary characters who contribute significantly to the progression of the story, including the two Catholic chaplains Father Victor and Reverend Arthur Bennett besides, the Curator of the Lahore Museum, the Old Man who fought in the Great Mutiny of 1857, the agent E.23 and the European agents. Without marginalizing the female characters who play a prominent role in assisting Kim on his journey as the Opium Den Keeper, the Old Woman of Kulu, the Woman of Shamlegh and Huneefa.

3.5. Narrative Point of View

The novel is written from the perspective of a third-person omniscient with the ability to move from one character to another, and even to describe their inner states. However, while Kim can understand the outside world and people's reactions with confidence and ease, he cannot understand his own identity and the role that he plays in the world (Team, 2024).

Kipling employs a richly descriptive narrative style, vividly evoking the sights, sounds, and smells of colonial India. Whenever Kim stops to watch the crowds on the train or encounters the different cities of India or the landscapes of the Himalayas for the first time; the narrator will give us these spectacular snapshots of the range of people or the beauty of the landscape, drawing attention to the size and diversity in front of Kim and the fact that everything about India is huge (Analysis of Rudyard Kipling's Novel Kim: Plot and Themes, 2022). An example from the novel "This is a good land- -the land of the South!' said he. 'The air is good; the water is good" (Kipling, 1901, p. 78).

3.6. Main Themes

In Kipling's *Kim* (1901), the central themes revolve around the impact of British imperialism on Indian society. Kipling's narratives often reflect imperialist ideologies, portraying British rule as a civilizing mission (Gautam, 2022).

Kim (1901) touches on the theme of espionage and the geopolitical power struggle between the British Empire and Russia, known as the Great Game, highlighting the political intrigue and intelligence that occurred during this period (Anwar & Khan, 2016). In “Why the dooce do you not issue demi-offeecial orders to some brave man to poison them, for an example?” (Kipling, 1901, p. 274), Kipling suggests a method to put an end to the Russian threat by poisoning those agents.

Kipling also uses the theme of unity to portray an ideal India that is not divided by imperialism but rather is unified under it. This is especially evident in the relationships between the characters who participate in the Great Game. In “When everyone is dead the Great Game is finished?” (Kipling, 1901, p. 272), Kipling depicted the involvement of the Indians and British agents in that game and the risk of being dead. It is the cost of imperial ambitions.

By emphasizing close personal ties between characters of all races in the setting of British India, Kipling portrays the colonial relationship between India and the British Empire as a mutually positive and helpful one. (Kim Themes , 2008). In “spoke to the Bengali first and to the people of a near-by village after. The Sahibs will be given food as they need it nor will the people ask money” (Kipling, 1901, p. 322), is a portrayal of the collaboration between the natives and the agents providing food without payment.

The novel also delves into the theme of cultural conflict and coexistence, showcasing the tensions and interactions between British colonial rule and the diverse cultures and religions of India. Despite their disparate backgrounds, all the characters are united in a tight brotherhood to protect the interests of the British Empire in India. This serves to promote an idealized, unrealistic portrayal of a specifically united, inclusive British India. In this way, Kipling constructs an India in which the native population supports the British Empire and thus presents Britain’s imperialist presence as a positive good (Themes Kim, 2024). In “The Great Game that never ceases day and night, throughout India” (Kipling, 1901, p. 216), it was a sign for that war concerns all India, not only British rule.

4. Stylistic Analysis of Imperialism in *Heart of Darkness* (1899)

Joseph Conrad's *Heart of Darkness* (1899) is widely regarded as a powerful critique of imperialism. So, to reveal Conrad's perception of imperialism, a detailed stylistic analysis is needed. This stylistic analysis can be broken down into several linguistic features, including phonological, graphological, lexical, syntactic, and figurative language. A detailed exploration of each element will be provided with examples from the novella.

4.1. Phonological Features

Phonology refers to the sound patterns in a text, including the use of alliteration, assonance, consonance, and rhythm.

4.1.1. Alliteration

The use of alliteration adds musical sense and draws the readers' attention to specific statements in the novel. Examples of alliteration can be found in "Men w**h**o come out **h**ere should **h**ave no entrails" (Conrad, Heart of Darkness, 1902, p. 34) the repetition of the sound 'h' implies the condition of being inhuman to survive and withstand the horrors that will be faced in such places (Africa). Also, repeating the sound 's' in "The **s**ilent wilderness **s**urrounding this cleared **s**peck on the earth **s**truck me as **s**omething great and invincible" (p. 36) creates a hissing, ominous tone, reflecting the menacing presence of the wilderness.

In addition, the repetition of the sound 'h' in "It echoed loudly within **h**im because **h**e was **h**ollow at the core" (p. 97) forms a strong image of emptiness and resonance effectively conveying a sense of the person's lack of inner essence (Kurtz's soul). Further, repeating the sound 's' in "The brown current ran **s**wiftly out of the heart of darkness, bearing us down towards the **s**ea with twice the **s**peed of our upward progress" (p. 113) provides a sense of rapid movement as the Congo River takes them away from the African jungle.

4.1.2. Assonance

Assonance, the repetition of vowel sounds within words, is used for creating specific atmospheres within the novella. Examples of assonance including "They wandered here and

there with their absurd long staves in their hands, like a lot of faithless pilgrims bewitched inside a rotten fence" (Conrad, Heart of Darkness, 1902, p. 35); in which the repetition of short /ə/ sound found in 'wandered', 'here', 'there', 'their', 'absurd', 'hands', 'faithless', 'rotten', 'fence' emphasizes Marlow's fellow men futility of their pursuits within the corrupt colonial system. Also, in "as the philanthropic pretense of the whole concern, as their talk, as their government, as their show of work" (p. 38), the repetition of the sound /əʊ/ in 'whole', 'show' and 'work' exposes a critique of the colonial enterprise as dishonest. In "Perhaps you will think it passing strange this regret for a savage who was no more account than a grain of sand in a black Sahara" (p. 83), repeating the short /i/ sound in 'will', 'think', 'it', 'passing', 'this' and 'in', highlights the unusual notion of feeling regret for the death of a native who is considered as insignificant.

4.1.3. Onomatopoeia

In his novella *Heart of Darkness* (1899), Conrad uses onomatopoeia to help readers imagine the atmosphere he experienced. In "A slight **clinking** behind me made me turn my head" (Conrad, Heart of Darkness, 1902, p. 22), and in "balancing small baskets full of earth on their heads, and the **clink** kept time with their footsteps" (p. 23) . The sound 'clink' is made by shackles in the black workers's feet that cause slow paces besides the baskets full of sand on their heads and the iron collar on their necks.

4.2. Graphological Features

Graphology refers to the visual aspects of the text, including punctuation, capitalization, and layout.

4.2.1. Punctuation

Punctuation in *Heart of Darkness* (1899) is used to create rhythm, convey the different states of characters, and emphasize the tension and complexity of imperialism.

Use an em dash to draw attention to a specific word or phrase, adding emphasis to it within a sentence. For example in "It was as unreal as everything else—as the philanthropic pretence of

the whole concern, as their talk, as their government, as their show of work" (Conrad, Heart of Darkness, 1902, p. 24) which highlights the hypocrisy of the colonial system.

Most ellipses are used in the text for unfinished thoughts, as in "I couldn't have felt more of lonely desolation somehow, had I been robbed of a belief or had missed my destiny in life..." (p. 78) that reflects the uncertainty and disillusionment of colonial officers.

The use of exclamation marks adds intensity to statements, conveying strong emotions or reactions as in "Exterminate all the brutes!" (p. 83), which reflects the brutality of European imperialism in Africa, viewing non-European peoples as less than human.

Quotation marks are used for direct speech, whereas parenthesis for additional information. Besides the use of other punctuation marks, as the full stop, comma, colon, semicolon and apostrophe which are exigent for the construction of the text and the interaction of characters

4.2.2. The use of capitalization

The use of capitalisation in the novella is limited to specific purposes. It is used to refer to characters' jobs, such as 'the Director' or 'the Lawyer', and to emphasize repeated words, as in "Sick! Sick" (Conrad, Heart of Darkness, 1902, p. 103). Additionally, uppercase letters appear in a book title, phrases in Latin or French as "BON VOYAGE" (p. 14), and references to Kurtz in "and so HE" (p. 39) and "Save ME!" (p. 103); or to Africa in "HERE" (p. 52); or to an idea in "You can see how THAT worked" (p. 67).

4.2.3. The use of Italics

The only use of italics in Conrad's *Heart of Darkness* (1899) is in the dying words of Mr Kurtz *"The Horror! The Horror!*" which is the final judgment on his own life, his evil actions, and his realization about the true nature of imperialism, making it a focal point in the text that resonates with the reader.

4.2.4. Paragraphing

The structure of paragraphs in *Heart of Darkness* (1899) often mirrors the narrative flow and the psychological depth of the characters. Longer paragraphs can convey the complexity and

confusion of thoughts, while shorter paragraphs or breaks can create tension and highlight key moments.

4.3. Lexical Features

Conrad's style in *Heart of Darkness* (1899) is marked by the choice and use of words and phrases in a text, which have cumulative effects that mirror the oppressive nature of imperialism.

4.3.1. Repetition

Repetition refers to the recurrence of specific words in the novella. Unsurprisingly, the most frequently repeated words are the components of the title, 'heart' and 'darkness', which symbolizes the unknown, the uncivilized, and the moral corruption associated with imperialism, as in "to the profound darkness of its heart" (Conrad, Heart of Darkness, 1902, p. 53), in "They had no heart to grin, or even to revile me" (p. 70) and in "how many powers of darkness claimed him for their own" (p. 80). Moreover, the ever-present 'River' as the central setting which leads deeper into the heart of the continent as in "What greatness had not floated on the ebb of that river into the mystery of an unknown earth!" (p. 5) ; and 'Ivory' which represents both the wealth extracted from Africa and the corrupting influence of greed, as in "No one, as far as I know, unless a species of wandering trader— a pestilential fellow, snapping ivory from the natives" (p. 52).

Being the main atmosphere of the novella, darkness is conveyed through repeated words like 'gloom' "I made out, deep in the tangled gloom, naked breasts, arms, legs, glaring eyes" (p. 73), 'night' "the darkness of an impenetrable night" (p. 104) , 'shadow' "I was anxious to deal with this shadow by myself alone" (p. 108) and 'mystery' "I saw the inconceivable mystery of a soul that knew no restraint" (p. 111) as well as through the use of negative words such as 'no' 'never', 'not', 'nothing', 'nowhere' and 'nobody' as in "a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself" (pp. 111–112).

4.3.2. Oxymoron

In *Heart of Darkness* (1899), various examples are used to reveal deeper truths by contrasting ideas. In "The fascination of the abomination" (Conrad, Heart of Darkness, 1902, p. 7), the oxymoron captures the contradictory feelings of attraction and repulsion that Marlow experiences in relation to imperialism. Also, in "merry dance of death" (p. 20) contrasting ideas of liveliness with darkness and sorrow are combined for effect.

In "The earth seemed unearthly" (p. 58) Conrad creates a paradox that effectively conveys the narrator's sense of confusion and alienation to the African landscape. Further examples, in "I saw on that ivory face the expression of sombre pride" (p. 116) , the combination of 'sombre' and 'pride' highlights the conflicting emotions being described on Kurtz's face; and in "He cried in a whisper at some image" (p. 116) it conveys a sense of his profound fear and horror that even his cries are muted and faint.

4.3.3. Anaphora

The repetition of a word or phrase at the beginning of successive phrases in the novella creates emphasis and rhythm. In "I've seen the devil of violence, and the devil of greed, and the devil of hot desire" (Conrad, Heart of Darkness, 1902, p. 24), the repetition of 'the devil' as a representation of different forms of moral corruption 'violence', 'greed' and 'desire', reflects the depth of darkness Marlow experiences.

In "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. 25), 'they were' is repeated to illustrate how colonial exploitation reduces the indigenous people to mere 'shadows' suffering in a dark and oppressive environment. Also, in "You should have heard him say, 'My ivory.' Oh, yes, I heard him. 'My Intended, my ivory, my station, my river, my—' everything belonged to him" (p. 80), the repetition of 'my' emphasizes Kurtz's extent possessiveness of what he mentions and the repetition of the word 'ivory' reflects its importance

among all the things Kurtz considers to be his belongings as well as his fear of losing these possessions.

4.3.4. Juxtaposition

Repeated lexical contrasts in *Heart of Darkness* (1899) enrich the text by duality in themes. In "since your strength is just an accident arising from the weakness of others" (Conrad, Heart of Darkness, 1902, p. 8), the juxtaposition underscores the idea that strength may not be as noble as it seems if it arises from the exploitation of others. Another example, in "The prehistoric man was cursing us, praying to us, welcoming us—who could tell?" (pp. 57-58), the different contrasting actions are placed next to each other to show the ambiguity of the locals' (refer to as prehistoric man) behaviours.

In "There had been enemies, criminals, workers—and these were rebels. Those rebellious heads looked very subdued to me on their sticks" (p. 98), the author contrasts the idea of 'rebellious' with 'subdued' to highlight how those who resist colonial power have been forcibly silenced through brutal treatment. Alson, in "But both the diabolic love and the unearthy hate of the mysteries" (p. 114), Kurtz is torn between two conflicting forces 'diabolic love' and 'unearthly hate', indicating a complex relationship between his own desires and the darkness he has encountered in Africa; and in "a shadow insatiable of splendid appearances, of frightful realities" (p. 123) Conrad emphasizes the deep contradictions within the colonial enterprise, revealing the darker implications of imperial expansion.

4.3.5. Antithesis

Antithesis is used in the novella to expose the moral ambiguities of imperialism. "It had ceased to be a blank space of delightful mystery—a white patch for a boy to dream gloriously over. It had become a place of darkness" (Conrad, Heart of Darkness, 1902, p. 10), the passage contrasts the idea of a mysterious 'blank space' with a 'place of darkness' highlighting the shift from a sense of wonder to a sense of horror.

In “Perhaps you will think it passing strange this regret for a savage who was no more account than a grain of sand in a black Sahara” (p. 83), the idea of feeling regret for the natives and simultaneously describing them as insignificant creates a powerful antithesis.

4.3.6. Compound Words

In his novella *Heart of Darkness* (1899), Conrad uses compound words effectively to convey complex ideas concisely. Examples including words describing land, such as ‘mud-flat’ and ‘ivory-country’; or compound adjectives to characterize people like ‘ivory-faced ‘or their social situation like ‘half-caste’ or psychological state like ‘heart-broken’; besides some nautical terms like ‘steamboat’, ‘river-bank’, ‘mizzen-mast’ and ‘light-house’ are used to make meaning clearer.

4.3.7. Prefixes and Suffixes

Due to the pessimistic themes of the novella, *Heart of Darkness* (1899) is characterized by the extensive use of affixes to form negative versions of words; whether by adding prefixes like (uncivilized, impossibility, unearthly, dishonour, unknown, irresistible, uncontrolled, dehumanized), or adding suffixes like (colourless, heartless, endless, hopeless, motionless). The use of the negative affixes helps to convey complex meanings about human nature and imperialism by highlighting moral contradictions and the negative consequences of imperial powers.

4.3.8. The use of adjectives

In *Heart of Darkness* (1899), Conrad extensively uses negative adjectives to convey the oppressive atmosphere, support its theme of imperialism and create a sense of unease and fear throughout the novella. Examples of negative adjectives include ‘dark’, ‘cruel’, ‘absurd’, ‘heavy’, ‘savage’ and ‘gloomy’ as in “I had blundered into a place of cruel and absurd mysteries not fit for a human being to behold” (Conrad, Heart of Darkness, 1902, p. 125). Besides, the use of the -est suffix to form superlatives creates a sense of extremity such as ‘deepest’, ‘hardest’, or ‘earliest’, as in “Going up that river was like traveling back to the earliest beginnings of the

world" (p. 54), as well as 'more' and 'over' for intensification and some adjectives that are superlative in meaning, such as 'supreme', 'ultimate', or 'utter' as in "in some inland post feel the savagery, the utter savagery, had closed round him" (p. 7) .

4.3.9. Diction

In *Heart of Darkness*, Conrad emphasizes theme of imperialism through the use of dark diction and patterns of words related to obscurity such as 'gloom', 'shadow', 'fog', 'dim' and 'murky', which together create a tone of uncertainty and moral complexity as in "a shadow insatiable of splendid appearances, of frightful realities" (Conrad, Heart of Darkness, 1902, p. 123). Besides, the use of French, reflecting Conrad's own linguistic proficiency, such as 'du calme', 'Adieu' and 'messieurs' as in "How do you English say, eh? Good-bye. Ah! Good-bye. Adieu" (p. 17).

4.3.10. Synonymy

Some examples of the use of synonymy in the novella include "There is a taint of death, a flavor of mortality in lies" (Conrad, Heart of Darkness, 1902, p. 42) in which it reflects the hypocrisy of the brickmaker as well as the others who work for the company; in "I assure you that never, never before, did this land…, appear to me so hopeless and so dark" (p. 92) the use of closely related terms like 'hopeless' and 'dark' strengthens the mood of despair and reinforces the bleak atmosphere.

4.4. Syntactic Features

The syntactic complexity of Conrad's style reinforces his themes through the word order and sentence structure, length, and complexity.

4.4.1. Complex Sentence Structures

Complex sentences are used to create a sense of complication in *Heart of Darkness* (1899), reflecting the ambiguity and confusion of colonial motives, as in "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, Heart

of Darkness, 1902, p. 8) , which reveals the hypocrisy of colonialism under the guise of civilization as well as the moral darkness of imperialism.

4.4.2. Fragmented Sentences

In *Heart of Darkness* (1899), Conrad employs fragmented sentences to mimic the chaotic atmosphere and stream of consciousness of the characters, inviting the reader to experience the same state of terror and panic. Examples in the text including "cold, fog, tempests, disease, exile, and death—death skulking in the air, in the water, in the bush" (Conrad, Heart of Darkness, 1902, p. 7), in which missing the main verb emphasizes the omnipresence of death, and reflects the fragmented nature of imperialism.

4.4.3. Inversion

In *Heart of Darkness* (1899), Conrad tends to use inversion when he wants to turn the readers' attention towards a certain idea. In "Well, I had a small lot of ivory the chief of that village near my house gave me" (Conrad, Heart of Darkness, 1902, p. 94), the inversion in the sentence structure – normally 'the chief of that village near my house gave me a small lot of ivory' – places emphasis on 'Ivory', underscoring its central importance in the imperial enterprise so that Kurtz who was ready to kill his companion for it. Also, in "Droll thing life is" (p. 117), by inverting 'droll' and 'life', Marlow realizes his struggle was for nothing meaningful, which reflects the absurdity of life.

4.4.4. Parallelism

Using the same pattern of words in parallel structure shows that two or more ideas are equally significant. There are many examples within the novella including: in "The prehistoric man was cursing us, praying to us, welcoming us—who could tell?" (Conrad, Heart of Darkness, 1902, pp. 57-58), the structure of this sentence uses parallelism to contrast the locals' behaviour (prehistoric man) towards the white men in different situations. Further, in "The wilderness... it had taken him, loved him, embraced him, got into his veins, consumed his flesh" (p. 79), parallel structure to illustrate how imperialism affects Kurtz.

4.4.5. Rhetorical Question

Rhetorical questions are present in the novella for different purposes. For example, to emphasize a point as in “The prehistoric man …who could tell?” (Conrad, Heart of Darkness, 1902, pp. 57-58), which asserts the mystery surrounding the prehistoric man’s intentions; or to provoke thoughts as in “Don’t you know the devilry of lingering starvation, its exasperating torment, its black thoughts, its sombre and brooding ferocity?” (p. 68), which reflects the intense psychological and physical suffering caused by prolonged starvation; or to engage the reader as in “how shall I define it?—the moral shock I received” (p. 107), Marlow describes the moments of intense fear and shock and his struggles to comprehend what he has seen.

4.4.6. Asyndeton

Asyndeton is the omission of conjunctions such as ‘and’, ‘but’ and ‘or’ between words or parts of a sentence. There are different examples of asyndeton in the novella, such as in “Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food” (Conrad, Heart of Darkness, 1902, p. 25) , the omission of conjunction shows the power of slavery in African Congo; in “An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish” (p. 54), a description of the unspoiled African landscape.

Also, in “and there it was, black, dried, sunken, with closed eyelids” (p. 96), Marlow describes the frightening scene that was more than the brutality he saw at the previous station; and in “I saw him open his mouth wide … as though he had wanted to swallow all the air, all the earth, all the men before him” (p. 100), is a mirror of the Kurtz’s insatiable greed.

4.4.7. Parenthesis

Parenthesis is used throughout the novella to provide explanations and additional information using commas or brackets as in “he repeatedly entreated me to take good care of ‘my pamphlet’ (he called it)” (Conrad, Heart of Darkness, 1902, p. 83); or dashes as in “The retreat, I maintained – and I was right - was caused by the screeching of the steam – whistle” (p. 85).

4.5. Figurative Language

Figurative language refers to the use of words, phrases, and sentences to convey a message that implies something without directly stating it, to create imagery and enhance the readers' understanding.

4.5.1. Simile

Heart of Darkness (1899) is rich with similes. As a stylistic device, simile is comparing aspects using 'as' or 'like' that is effective to reveal the aspects of imperialism. Example of simile can be found in "A lot of people, mostly black and naked, moved about like ants" (Conrad, Heart of Darkness, 1902, p. 22), in which the representation of natives to ants refers to their black complexions and their insignificance in the eyes of Europeans; and in "A taint of imbecile rapacity blew through it all, like a whiff from some corpse" (p. 35), 'some corpse' refers to those of the dead Africans as well as elephants who perished due to the colonisers' quest for ivory.

In addition, in "Eldorado Expedition went into the patient wilderness, that closed upon it as the sea closes over a diver" (p. 54), a comparison of the Eldorado Expedition's journey into the wilderness to a diver being enveloped by the sea to depict the potential dangers the caravan faces in the unknown. In "Going up that river was like traveling back to the earliest beginnings of the world" (p. 54) , the simile compares the journey to African jungles to a prehistoric time, emphasizing how primitive the environment seems.

4.5.2. Metaphor

Due to the gloomy themes of the novella as well as its sophisticated language, there is an intensified use of metaphor. The first example of metaphor can be easily seen in the novella's title 'Heart of Darkness', which refers to the African setting and the dark powers of imperialism.

Other example in "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" (Conrad, Heart of Darkness, 1902, p. 25) metaphorically reduces them to mere shadows of suffering, emphasizing their loss of humanity and vitality.

Moreover, in "We were wanderers on a prehistoric earth… taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil" (p. 57), the metaphor compares the journey up the Congo River to traveling back in time to a prehistoric era or exploring an alien planet, highlighting the colonisers' mission to 'civilize' the land and its inhabitants, regardless of the cost. In "It is strange how I accepted this unforeseen partnership, this choice of nightmares forced upon me in the tenebrous land invaded by these mean and greedy phantoms" (p. 114) describes the grim and terrifying situations Marlow faces, comparing them to a nightmare besides his criticism to the invaders as mean and greedy.

4.5.3. Allusion

In *Heart of Darkness* (1899), Conrad refers to cultural, historical and literary contexts to critique the brutality brought by imperialism. For instance, using words as 'the sepulchral city' in "putting leading questions as to my acquaintances in the sepulchral city" (Conrad, Heart of Darkness, 1902, p. 38) which alludes to the idea of a city associated with tombs or the dead, or 'Erebus' which is a personification of darkness in Greek mythology.

Also using the famous Latin phrase 'Morituri te salutant' alludes to the Roman gladiators' salute (Those who are about to die salute you) giving a sense of fatalism to the scene. Other examples as: alludes to 'Sleeping Beauty' for describing Kurtz's unreachable residence in "he had been an enchanted princess sleeping in a fabulous castle" (p. 70); to the 'El Dorado' as an irony for the bandit's greediness in "This devoted band called itself the Eldorado Exploring Expedition" (p. 48); to 'The papier-mâché Mephistopheles' as description of brick-maker hypocrisy in "I let him run on, this papier-mache Mephistopheles, and it seemed to me that if I tried I could poke my forefinger through him" (p. 41).

4.5.4. Personification

The use of personification in *Heart of Darkness* (1899) helps to bring themes of darkness and corruption to life. For example, in "The word 'ivory' rang in the air, was whispered, was sighed" (Conrad, Heart of Darkness, 1902, p. 35), the sentence attributes human qualities to the word 'ivory'. The way the word is described suggests that it embodies more than just an object; it carries the weight of the imperialist enterprise and its consequences representing the greed and exploitation of colonialism.

In "But the wilderness had found him out early, and had taken on him a terrible vengeance for the fantastic invasion" (pp. 96-97), the wilderness treats Kurtz with merciless. It overwhelms him with its isolation and savagery, leading him to madness and ultimately claiming his life.

In "The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress" (p. 113), reflects the continuation of the journey back to home without glancing back. The river and African jungles refer to the darkness or evil from which Marlow escapes with Kurtz whose life is gradually fading away.

4.5.5. Synecdoche

Synecdoche refers to a literary device in which a part of something is substituted for the whole or a whole represents a part. There are many examples of synecdoche within the novella include "There had been enemies, criminals, workers—and these were rebels. Those rebellious heads looked very subdued to me on their sticks" (Conrad, Heart of Darkness, 1902, p. 98), 'Heads' is used to represent entire people as if they are subjugated when they are put to death; also in "and with much heat argued that the Company had the right to every bit of information about its territories" (p. 120), the Company is a synecdoche for the larger colonial power, being described as having 'rights' to information, not for humanity reasons but for pure pragmatic ones to secure the ivory areas.

4.5.6. Litotes

In *Heart of Darkness* (1899), the use of litotes by negating the opposite of what is meant to draw the readers' attention to the importance of some aspects as the feeling of Marlow towards the African natives in "They were not enemies" (Conrad, Heart of Darkness, 1902, p. 25) and in "and the men were—No, they were not inhuman" (p. 58); or towards his fellow men as in "I had a white companion, too, not a bad chap" (p. 30).

4.5.7. Idiom

The use of idioms in *Heart of Darkness* (1899) adds cultural flavour and depth among the readers who are familiar with such expressions. Examples of idioms: "like a needle in a bundle of hay" refers to the difficulty of finding military camps in that chaotic atmosphere; and in "dying like flies here" which means warriors were dying quickly in large numbers. Both examples refer to the fierce wars on the Thames during the Roman Empire.

4.5.8. Hyperbole

In *Heart of Darkness* (1899), Conrad uses hyperbole to show the significance of some aspects or emotions, such as "The word 'ivory' rang in the air, was whispered was sighed. You would think they were praying to it" (Conrad, Heart of Darkness, 1902, p. 35). Ivory is the most critical element of colonialism in Congo. It is seen as white, shiny yet deathly matter. Having hypnotic quality, it becomes an object of worship. In "Going up that river was like traveling back to the earliest beginnings of the world" (p. 54) it is an exaggeration that emphasizes how ancient the environment appears.

In addition, in "The wilderness... it had taken him, loved him, embraced him, got into his veins, consumed his flesh" (p. 79), the wilderness is personified as a seductive and destructive force, symbolizing the consuming power of imperialism. In "The fact is I was completely unnerved by a sheer blank fright, pure abstract terror" (p. 107) The exaggeration of the fear emphasizes its intensity, reflecting Marlow's emotional state as he confronts the brutal acts towards the locals.

4.5.9. Euphemism

Euphemism is the use of a mild or indirect word substituted for one considered too harsh. For instance, in "After all, I also was a part of the great cause of these high and just proceedings" (Conrad, Heart of Darkness, 1902, p. 23), the word 'proceedings' softens the acts of repression and brutality that are being applied to the locals; and in "lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest" (p. 25), 'Allowed to crawl away and rest' is a softer way of describing Africans' death or severe illness. Also, in "smiling continuously at some endless and jocose dream of that eternal slumber" (p. 96), it is a euphemism for death, using 'slumber' to soften the harsh reality of death by likening it to sleep.

4.5.10. Epizeuxis

In the novella *Heart of Darkness* (1899), there are many examples of epizeuxis which is repeating the same word or phrases in immediate succession for emphasis, such as "He was shamefully abandoned. A man like this, with such ideas. Shamefully! Shamefully" (Conrad, Heart of Darkness, 1902, p. 98), shows Kurtz's admirer feeling sorry about him; and in "Sick! Sick! Not so sick" (p. 103), reflects Kurtz's struggle to confront his physical and moral decay as he refuses to accept his condition fully.

Another example, "Kurtz's life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time" (pp. 113-114) in which Kurtz's life is gradually fading away; without forgetting the famous "The horror! The horror!" (p. 116) which serves as a powerful proclamation by Kurtz who has finally recognized the horror of his own actions. Depths of the evil Kurtz has encountered are the consequences of unchecked power and ambition. The repetition of the word intensifies the emotional impact.

4.5.11. Irony

Irony is another key element of figurative language in *Heart of Darkness* (1899), often used to critique the pretensions of imperialism as in "And this also,' said Marlow suddenly, 'has been

one of the dark places of the earth" (Conrad, Heart of Darkness, 1902, p. 5), it shows the irony that just like the Congo is dark, London was once dark itself when it was conquered by the Romans. Marlow is trying to justify the imperialism that occurred in the Congo when he was there but the brutality that took place there cannot be justified. Also, in "This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it" (p. 118), the irony is that Marlow in the beginning did not admire Kurtz, but towards the end he feels bad for him and respects him even though he knows what Kurtz has done.

4.5.12. Symbolism

The use of symbolism in *Heart of Darkness* (1899) is expected due to the novel's complex themes. Below, there are some symbols related to imperialism: 'Heart of darkness' which symbolizes Africa as an inner unknown territory as well as the human heart, where the deepest darkness lies; 'The Congo River' which is a metaphor for the journey into the unknown reflects the uncontrollable forces of imperialism and the descent into moral darkness.

Also, 'The Thames River' refers to how Europeans see imperialism, as a great mission being described as a great river where the journey of enlightenment started from. 'Jungle' represents the unknown, the wilderness, the savagery, and the primitive landscape. 'Fog' symbolizes confusion making the vision difficult and sometimes impossible. 'Light and Darkness' in which light symbolizes civilization and all that is good whereas Darkness refers to mystery, death and evil. 'Ivory' symbolizes the greed of imperialism for the wealth extracted from Africa. 'Kurtz' symbolizes the white man's love for power and the decaying western civilization. 'Marlow' refers to as a kind of supreme wisdom and a metaphor for the author's way of telling stories. 'Harlequin' refers to a young Russian man Marlow compares him to a harlequin, something that does not fit in the African jungle. May be a satire for Russian imperialism. The 'brick-maker' acts as a 'papier-mâché Mephistopheles' and symbolizes cunning and trickery. 'The knitting women' symbolize the fates of those who are going to face death.

4.5.13. Imagery

Imagery is a key stylistic device in *Heart of Darkness* (1899), as Conrad masterfully engages the readers' senses, allowing them to feel, see, think, hear, and move with the text. Examples of visual imagery can be found in "and all about others were scattered in every pose of contorted collapse, as in some picture of a massacre of a pestilence" (Conrad, Heart of Darkness, 1902, p. 26), of bodies twisted and fallen in various positions, suggesting extreme suffering before death.

In addition, in "A taint of imbecile rapacity blew through it all, like a whiff from some corpse" (p. 35), is an example of olfactory imagery. It refers to the disgusting scenes of the dead that Marlow encounters in his journey between stations. Moreover, auditory imagery in "A complaining clamour, modulated in savage discords, filled our ears" (p. 64), Marlow is describing the loud, deafening screams of the locals coming from the bush before attacking them.

4.6. Cohesion and Coherence

In Joseph Conrad's novella *Heart of Darkness* (1899), cohesion is achieved through lexical repetition as the word 'darkness', and the persistent exploration of themes like imperialism. Whereas coherence is maintained by the use of frame narrative that tied the narrator's present and past, the chronological progress of the events, the characters development and the thematic unity as the exploration of imperialism and its effects on both the Europeans and the Africans.

5. Stylistic Analysis of Rudyard Kipling's *Kim* (1901)

Though Rudyard Kipling's *Kim* (1901) is a richly stylistic novel that employs various devices to create a detailed depiction of colonial India, the stylistic analysis of the novel will be restricted to reveal aspects of imperialism embedded within the use of these techniques as seen through the development of themes and characters.

5.1. Phonological Features

5.1.1. Alliteration

The use of alliteration adds rhythm to the language and draws reader's attention to different issues. For example in "**b**urned **b**lack as any native" (Kipling, Kim, 1901, p. 3) the 'b' sound reflects the colonial attitude describing the natives as black ones; and in "the **g**reat **g**reen-bronze piece" (p. 3) and "by the **g**reat **g**reen cannon" (p. 42). In "under Zam-Zammeh, the **g**reat **g**un" (p. 112) the repeated initial consonant 'g' highlights the size and importance of the cannon as a symbol of military power.

Also, repeating initial consonant sounds in "five **c**onfederated **k**ings" (p. 28) conveys the context of being allied against the British colonisation; and in "the **b**uckling of **b**elts, and **b**eating of **b**ullocks" (p. 90) the repetition of 'b' contributes to the vital image of India that Kim prefers. In "**F**ather Victor **f**umbled with the note" (p. 131), the repetition of the sound 'f' reflects the situation in which Father Victor is confused how a street-begger (Lama) could afford to educate white man (Kim).

Other examples as in "Hast thou a **ch**arm to **ch**ange my **sh**ape?" (p. 248)**,** the 'ch' sound is repeated, contributing to the magical theme of the conversation. Here Mahratta is speaking to Kim in a moment of vulnerability asking for the supernatural help to escape the suffering and death resulted from being involved in the Great Game. In "**F**ull-**f**leshed" and "**h**eavy-**h**aunched" (p. 278) the repetition of 'f' and 'h' respectively is used to magnify the appearance of Hurree Babu (secret agent), though he is not a fearful one.

Further, in "**c**ramping desperate toes into inadequate **c**rannies" (p. 286), the repetition of the 'c' emphasizes the struggle of Kim to fit various cultural and social spaces; and in "**b**anging his **b**reathless foe's head against a **b**oulder" (p. 298). The repeated 'b' sound emphasizes the intensity of scene in which Kim and his friends confront the French and Russian agents; and in "**H**oof and **h**orn and **h**ide", the repetition of the sound 'h' creates a sense of rhythm to reflect women's attempts to disturb Kim in his mission as agent for the British Intelligence. Without

forgetting the sound ‘g’ in “Great Game”, by its repetition the writer draws readers’ attention to the significance of the term that can stick in their minds.

5.1.2. Assonance

In contrast to alliteration, assonance is used sparingly. In “most broad and open road” (Kipling, Kim, 1901, p. 13) and in “We know He drew the bow! We know the arrow fell! We know the stream gushed! Where then is the river?” (p. 14), the repetition of the sound /əʊ/ in (know, bow, arrow), the sound /i:/ in (we, he, the) and /e/ in (fell, where, then, river) reflects the Lama's eagerness to continue his way which illustrates the persistence of spiritual traditions in the face of imperial dominance.

Also, in “P**i**ty **i**t **i**s that th**e**se and such as th**e**se could not b**e** fr**ee**d from the Wh**ee**l of Th**i**ngs,' said the lama” (p. 51), the repetition of the short /i/ sound in (pity, it, is, be, Things) and long /i:/ sound in words like (these, freed, Wheel) reflects the sorrowful tone of the Lama’s lamentation about inability to escape from the life cycle.

5.1.3. Onomatopoeia

By the use of the sound-imitative words, the writer brings life to setting. In “When the man passed he picked it up, dropped a rupee, Kim could hear the **clink**” (Kipling, Kim, 1901, p. 45), it is the sound of the silver money as a reward for delivering Mahbub Ali’s message to the Englishman. Another example, the contrast between the two sounds in “Except for the **click** of the rosary and a faint **clop-clop** of Mahbub’s retreating feet” (p. 353) symbolizes the tension between local traditions and colonial interests.

5.2. Graphological Features

5.2.1. Punctuation

For most of the novel is based on dialogues between characters, there is need for the use of different punctuations to illustrate the interactions between them as well as revealing their emotions. The most frequently used punctuation is the single apostrophe to enclose dialogues following traditional British style. As well as the use of the exclamation marks for excitement,

surprise or anger as in “Folly! Remember how few and bad were the wells in the pest” (Kipling, Kim, 1901, p. 210), here Mahbub Ali is correcting Kim while he is writing a report.

The novel is characterized by the over-use of em dashes that are used for interruptions or pauses as in “among the folk of Hind, always remembering thou art — ' he paused, with a puzzled smile” (p. 176), in which Mahbub Ali is reminding Kim to be aware of his identity among the Indians. In addition, it is used for the change of thoughts as in “and asking questions about the works of God —such as plants and stones and the customs of people” (p. 143), in which Kim tries to mislead the letter-writer and hide Colonel Creighton real identity. Moreover, for a character being astonished or afraid as the old man excited for the news brought by Kim “So— so —so. But what does he when he is about to give an order?” (p. 59). Ellipses are used also to create a sense of mystery and the unknown as in “The snows will slide upon us as we go home ... on top of all other oppression too!” (p. 299).

5.2.2. The use of capitalization

Capitalization is used for names of characters as (Kimball O'Hara, Mahbub Ali, Tesho), places as (Punjab, Lahore, London), institutions as (the British Government, St. Xavier’s), titles as (Lama, Colonel, E.23) or for important concepts as (Great Game, Sahib). Also, it refers to different nationalities (British, Indian, Afghan, French, Russian), languages (English, Urdu) and religions or religious sects (Mussulman, Hindu, Sikh, Masonic). Besides, the capitalization of some words to emphasize its significance as ‘Holy One’ by which Kim addresses the Lama, or ‘Those Above’ refers to the British officers.

5.2.3. The use of Italics

Italics is used in the novel to highlight different foreign words, especially those of India as (*madrissah, chela, pukka, faquir*), or for emphasis as “But,' said Kim, 'I am *not* a Sahib” (Kipling, Kim, 1901, p. 166) and “I *said* it was the pony breaking out to play polo” (p. 162). Italics are also used to indicate the body of letters, invocations or written communication within the story.

5.2.4. Paragraphing

In *Kim* (1901), the switch between long paragraphs which are most used for detailed description and short ones carries the reader from one event to another and contributes to the richness of different themes as well as the development of the characters.

5.3. Lexical Features

5.3.1. Repetition

The most notable aspect in the novel is the frequent repetition of character names or their referents, especially the protagonist Kim as well as the repetition of the term ‘Great Game’. Also, ‘A Red Bull on a green field’ is repeated several times throughout the story reflecting Kim’s eagerness to know his identity.

Other repetitions within the novel including ‘It is an order’ reflecting the submission to the orders as well as the loyalty to the British Indian government as in “Is he afraid? Do not be afraid… when I was afraid of the te-rain. Enter! This thing is the work of the Government” (Kipling, Kim, 1901, p. 34). Besides, ‘long ago’ is repeated whenever there is a return to past events.

5.3.2. Oxymoron

One example of oxymoron in the novel is “laughed bitterly” (Kipling, 1901, p. 324) when the woman of Shamlegh remembered how she was deceived by a Sahib. “With a laugh above his tears” (p. 335), refers to Kim when the Lama accepted his service after previously neglecting him due to his involvement in the Great Game.

5.3.3. Juxtaposition

In the novel, juxtaposition is used sometimes for describing the Grand Trunk Road (a path in Kim and Lama’s journey) “ all the world going and coming” (Kipling, 1901, p. 71). Also, in “But it is not to be thought that this running back and forth of thine is in any way good” (p. 162) and in “But I if I lived '— 'As thou wouldst surely die” (p. 163) . Further, in “the new code, not

the old—mine and Wharton's" (p. 47) is a preparation for putting down the states' rebellion which clearly justifies violence against colonies.

5.3.4. Compound Words

The novel contains many compound words that are associated with connotations such as imperialism and colonialism. These words include (fire-breathing, gang-foreman, low-caste, letter-writer, native-born, thrice-cursed, tiger-hearted, blood-brothers) which the writer uses to avoid long sentences.

5.3.5. Prefixes and Suffixes

The use of affixes in the novel serve to form adjectives by adding suffix 'ish' as in 'childish', 'brownish' and 'greenish'; or nouns by adding the suffix 'ness' as in 'darkness', 'kindness' and 'madness', or to create the negative form of the word by the use the prefix 'un' as in 'unknown' and 'unfamiliar'; or the suffix 'less' as in 'shameless' and 'faithless'. Through the use of affixes, Kipling explores the diverse actions and interactions of characters which reveal the complexity of colonial India.

5.3.6. The use of adjectives

The novel is rich in simple and compound adjectives describing whether positively or negatively various elements such as people, places, and objects, as well as their status, using both present and past tense. These adjectives as (a very foolish Sahib, foolish natives, faithless Afghans, trusted agent of the State, some good strong brave men, little Kim, delighted and astonished Kim, crowded Simla Mall, a hidden game) and compound ones as (dusty-haired Saddhu, bald-headed gentlemen, half-smoked hookahs, damn-tigh places, nickel-plated revolver, sad-coloured robe) are used to depict the richness and detail of characters, showing how they appear or seem.

5.3.7. The use of epigraph

In *Kim* (1901), epigraphs are used to open each chapter, with excerpts of verses, many of which are quotes from Kipling's other works, such as:

“Here come I to my own again –

Fed, forgiven, and known again –

Claimed by bone of my bone again,

And sib to flesh of my flesh!” (Kipling, 1901, p. 96)

It is an excerpt from Kipling's poem, *The Prodigal Son*.

5.3.8. Diction

The use of colloquialism or rather Indian English is easily noticed in dialogues between the non-Europeans. The interaction of characters of different regions, religions and origins helps create an atmosphere of cultural intersections, such as (verree good, offeecial business, ter-rain, all raight, Oah, Hullo). Also, the use of archaic terms such as (thee, thou, thy, chela) creates a sense of historical or cultural authenticity.

5.3.9. Synonymy

There are different examples of synonymy in the novel that relate to the imperialistic theme. For example, “The **game** is well played. That **war** is done now” (Kipling, Kim, 1901, p. 165), and “When everyone is **dead** the Great Game is **finished**” (p. 272). Also, in “Has lived. Of course he is **dead—gone-out**” (p. 106).

5.4. Syntactic Features

5.4.1. Complex Sentence Structures

Complex sentences are used to convey characters’ inner thoughts and hidden emotions, to depict multiple actions or observations and to give detailed descriptions of colonial India settings, with imperialistic traces. One example in “Their parents could well have educated them in England, but they loved the school that had served their own youth, and generation followed sallow-hued generation at St Xavier's” (Kipling, Kim, 1901, p. 152), reveals the loyalty among European-Indian families to St. Xavier’s in British India.

5.4.2. Inversion

It is noticed that inversion is often used in dialogues to better convey the characters' intentions and add emphasis to their speech as in "Great is his wisdom" (Kipling, Kim, 1901, p. 245) and in "so great was my reward" (p. 353). Also, in "Upon them, because of that news, and ere they were ready, fell our Army" (p. 272) as a warning to the importance of delivering the message earlier.

5.4.3. Parallelism

Parallelism as a syntactic device used to add rhythm to the text especially when describing characters or their actions as in "said Kim, forgetting the little play just ended; forgetting St. Xavier's; forgetting his white blood; forgetting even the Great Game" (Kipling, Kim, 1901, p. 234) and in "He robbed them... 'He tricked them. He lied to them like a Bengali" (p. 346).

5.4.4. Asyndeton

Few examples of Asyndeton concerning aspects of imperialism could be found in the novel except in "Up the valleys, down the valleys go they, saying, 'Here is a place to build a breastwork; here can ye pitch a fort.' Here can ye hold the road against an army" (Kipling, Kim, 1901, p. 273) about the threat of Russian agents, supported by enemies.

5.4.5. Dialogue

Dialogue is used extensively in the novel, as a form of direct speech between characters "and who are thy people, O Friend of all the World?" (Kipling, Kim, 1901, p. 167), or in the form of the monologue "What a colt's trick,' he said to himself" (p. 31) . The conversation between characters gives information about characters' personalities and beliefs, reveals their emotions, views and thoughts towards different issues as well as their intentions and actions within various situations.

5.4.6. Rhetorical Questions

Rhetorical questions are used to highlight issues or characters' emotions. Some examples as in "If I die to-day, who shall bring the news and to whom?" (Kipling, Kim, 1901, p. 229), which

expresses Kim's anxiety about the game after his death, or in "Why the dooce do you not issue demi-offeecial orders to some brave man to poison them, for an example?" (p. 274) , thinking of suggestions for dealing with the Russians threat or in "Are there many more like you in India?" (p. 120), expressing Father Victor's astonishment at Kim's cunning.

5.4.7. Parenthesis

Parenthesis is an insertion of an explanatory that provides additional information, whether a word as in "The Colonel is the servant of the Sirkar (the Government)" (Kipling, Kim, 1901, p. 167); or a sentence as in "His father was once a white soldier in the big war" (Mahbub meant the Afghan war of '79)" (p. 132).

5.4.8. Aposiopesis

Aposiopesis is a sudden breaking off in the middle of a sentence, as if the speaker is unable to continue. For example, "Not knowing yet thy trade —' 'I am not quite sure of that,' the Colonel muttered" (Kipling, Kim, 1901, p. 158) in which Mahbub Ali doesn't want to mention Colonel's profession, and "Surely Bennett ought to be content with —' 'Glory, leaving you the religion. Quite so! As a matter of fact I don't think Bennett will mind" (p. 138).

5.5. Figurative Language

5.5.1. Simile

A simile is used to compare two things using 'like' or 'as' in a way that helps the reader imagine something better. Examples from the novel including "Kim could lie like an Oriental" (Kipling, Kim, 1901, p. 30) which reflects the Britain's colonial attitudes of viewing the cultures of its colonies as being of a lower standard and in "There is no sin as great as ignorance" (p. 146) here Colonel warns Kim to not despise the black people. Also, in "It is as though a polo-pony, breaking loose, ran out to learn the game alone" (p. 157), Kim is being compares to a pony in his quick engagement in Great Game, and in "I run in circles—like a goat with one eye" (p. 248) E.23 describes the challenge being in an unfamiliar place.

5.5.2. Metaphor

One of the most overused literary devices by Kipling in *Kim* (1901) is the metaphor, which conveys complex themes through an implicit comparison between two unlike things without using 'like' or 'as'. The novel opens with an example "Who hold Zam-Zammah, that 'fire-breathing dragon" (Kipling, Kim, 1901, p. 3) in which 'the gun Zam-Zammah' is referred to as a 'fire-breathing dragon' comparing the cannon to a mythical creature. Also, the example "Remember how the Persians say: The jackal that lives in the wilds of Mazanderan can only be caught by the hounds of Mazanderan" (p. 158) underscores the importance of employing individuals who are well-acquainted with the local context to handle tasks or challenges related to that context effectively.

Mahbub Ali, being a close friend of Kim, is mentioned as knowing him well in "Our lives lie in each other's hand" (p. 165), or ensuring he was prepared to work as a spy in "the pony learns the game" (p. 158), in "The fruit is ripe already" (p. 162) and in "He has it already, Sahib—as a fish controls the water he swims in" (p. 215); and even acting as his savior in "let the hand of friendship turn aside the whip of calamity" (p. 158).

In addition, in these examples "The Great Game that never ceases day and night, throughout India" (p. 216) and "Truly, it runs like a shuttle throughout all Hind" (p. 276) there is a sign that the game is starting to spread quickly; and a hope to stop the enemies at an early stage in "and the evil, we hope, nipped before the flower" (p. 165)

Far from the dark scenes of war and espionage, there is reference to picturesque Indian nature in "The morning mist swept off in a whirl of silver" (p. 90) comparing mist to a whorl of silver implies the beauty of the scenery in the morning of colonial India.

5.5.3. Allusion

In *Kim* (1901), allusion is used to link the protagonist's adventures in Colonial India to broader cultural and historical contexts. In "he lived in a life wild as that of the Arabian Nights" (Kipling, Kim, 1901, p. 5) a reference of Kim's experiences to those from well-known mythical

stories. Another allusion to cultural and historical references in "The Wonder House!" (p. 6) known as the Lahore Museum.

In addition, in these examples "told tales of the Mutiny and young captains thirty years in their graves" (p. 162), "They called it the Black Year" (p. 165) and "where an English guide would have talked of the Mutiny" (p. 148) there is allusion to a significant historical event, likely the Indian Rebellion of 1857, known as the Mutiny.

In "Son of the Charm" (p. 228), the writer refers to Kim's role in the Great Game, alluding to his secret identity as a spy, though being deceived by the cunning Babu who anticipated Kim's question in "Ah! Thatt is the question, as Shakespeare hath said" (p. 270) another example of allusion to Shakespeare's famous line from Hamlet.

5.5.4. Personification

The use of personification, which is giving human traits to objects or abstract concepts, affects the imperialistic atmosphere within the novel. Kipling chooses personification to portray the landscape of colonial India at the break of dawn as in "India was **awake**" (Kipling, Kim, 1901, p. 90) or at the sunset in "the soft, smoky silence of evening in India **wrapped** them close" (p. 353), by giving human qualities to the landscape, he emphasizes its influences on the lives and identities of those within it.

In addition to the portrayal of people glorifying the British achievements on one hand as in "the te-rain that **joins** friends and unites the anxious" (p. 243), or being rebels against the Raj (1857) in "A madness **ate** into all the Army" (p. 64).

In other parts from the novel, there is a reference to the danger of being drunk in espionage mission (the state of loosing control so that one can reveal secrets) as it happens with Mahbub Ali in "the Gate of the Harpies who **paint** their eyes and **trap** the stranger" (p. 30); or with Babbu in "He babbled tales of oppression and wrong till the tears **ran** down his cheeks for the miseries of his land" (p. 292). Also a reference to Kim as once warning Mahbub Ali in "the night

is full of **eyes**" (p. 171), then engaging in saving his life in "The blood **came**" (p. 175) who, in turn, save him from punishment in "The **Hand** of Friendship" (p. 181).

Using personification to bring 'train', 'madness', 'Gate', 'tears', 'night' and 'friendship' to life helps to be better engaged in the atmosphere of characters' conflicts.

5.5.5. Idiom

Kipling uses idioms especially in dialogues to convey deeper meanings. Some examples including: "The night is full of eyes" (Kipling, Kim, 1901, p. 171), a warning to Mahbub Ali to the danger present in the night, and in "he is a Sahib to be obeyed to the last wink of his eye-lashes" (p. 181) a call for full submission to Lurgan Sahib. Also, in "I have been in damn-tight places more than hairs on my head" (p. 225) a reference to how frequently Babu finds himself in difficulties; and in "let us get to the yolk of the egg" (p. 272), a question for getting to the heart of the concept of Great Game. Further, "The blow had waked every unknown Irish devil in the boy's blood" (p. 298) means that every violent emotion within the boy has been aroused due to the hidden connection to Irish heritage.

5.5.6. Hyperbole

The use of hyperbole highlights the importance of the characters' emotions and actions, as "my father is dead—my mother is dead—my stomach is empty" (Kipling, Kim, 1901, p. 25) in which Kim pretending he is at the top of poverty begging Mahbub's mercy. Also, in "Left the room in black darkness" (p. 184), a reference to Lurgan putting out all lights. Another exaggeration in "I would fill thy mouth with gold" (p. 210) and in "Mahbub Ali laughed till he nearly fell from his horse" (p. 161) a reference of Mahbub's appreciation for Kim's work and his pleasure by the latter's cleverness. Also, in "After a sleep of thousands of years" (p. 222) there is an emphasis of how deeply Kim was sleeping, suggesting it felt as if he had been asleep for an extremely long time.

5.5.7. Epithet

Perhaps the most repeated epithet in the novel is the “Little Friend of all the World” which describes Kim’s friendliness; it symbolizes his role as a connector between cultures, his charm and his ability to easily interact with the world around him.

5.5.8. Euphemism

Kipling uses euphemism to convey danger without resorting to explicit or violent terminology. For example, in “Our lives lie in each other's hand” (Kipling, Kim, 1901, p. 165) there is a less direct way of saying that Kim and Mahbub Ali could cause each other’s death. Other examples include “when you are in tight place” (p. 225), a reference to being in big trouble; and “Price upon my head” (p. 228) which is a softer way of expressing the potentially violent threat to Kim’s life.

5.5.9. Aphorism

Examples of aphorism in the novel include “The jackal that lives in the wilds of Mazanderan can only be caught by the hounds of Mazanderan” (Kim, 1901, p. 158) a reference to that local problems can be only managed by those who are familiar with the environment. Another example, “Trust a snake before a harlot and a harlot before a Pathan” (p. 218) in which Mahbub Ali warns about the danger of women in the Great Game.

5.5.10. Antithesis

Example of antithesis in “The more one knows about natives the less can one say what they will or won't do” (Kipling, 1901, p. 137) in which the colonel states the difficult prediction of natives’ behaviours.

5.5.11. Epizeuxis

The use of Epizeuxis in the novel draws the reader’s attention to the significance of the repeated idea, as in “If we die, we die. Our names are blotted from the book. That is all” (Kipling, Kim, 1901, p. 247) which reflects the danger of the game and the loyalty for the British Raj so that the one could afford his life. Some other examples include “Come to me! Come to

me! Come to me!" (p. 142); "Days and days and days!" (p. 344) and "I am Kim. I am Kim" (p. 347) in which repetition is used for emphasis.

5.5.12. Anaphora

The are some examples of anaphora such as "'I was made wise by thee, Holy One,' said Kim, forgetting the little play just ended; forgetting St. Xavier's; forgetting his white blood; forgetting even the Great Game" (Kipling, Kim, 1901, p. 234) in which Kim has gained wisdom and transcends the roles he has been playing. In "Here can ye pitch a fort. Here can ye hold the road against an army" (p. 273) Hurree Babu's suggestion for protecting roads from Russians; and in "Everything we bore! Everything we have secured!" (p. 307) a warning of the outbreak of war and a call to save what can be saved.

5.5.13. Irony

The novel is rich with ironic pictures that represent contrast between what is said and what is meant. Some examples in the novel include "Mahbub Ali says he is madder than all other Sahibs" (Kipling, Kim, 1901, p. 143) whereas he is sure that Creighton is actually a skilled and intelligent spy.

5.5.14. Symbolism

'Kim' is a character who represents both the Indian and British worlds. Kim symbolizes the complex relationship between the coloniser and the colonised. Maybe he refers to the writer himself. 'Great Game' represents the political intrigue and espionage of British imperialism. 'Necklaces' serves as a kind of amulet bearing documents of Kim's identity and destiny. The second one proves that Kim is a part of the British Secret Service. Both symbolize protection. Also, 'Horses' in the realm of espionage, it reflects the themes of mobility. Owning high quality horses by the British officers emphasizes imperial dominance. 'The Red Bull on the Green Field', the red bull as a symbol of strength and power; the green field, represents the fertile and open landscape of colonial India. 'Sleep' is forbidden in espionage as it threatens the spy's life, so must always keep 'one eye open'. 'The River of the Arrow' represents religious achievements

and spiritual enlightenment. ‘The sword’ symbolizes the soldier’s past, honor, and identity and readiness for conflict. ‘White blood’ symbolizes racial purity and superiority.

5.5.15. Imagery

The use of imagery in the novel enhances the reader’s experience in the colonial atmosphere by engaging their senses and imagination. Visual imagery is the most common type of imagery used by Kipling to describe characters as in “burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped uncertain sing-song” (Kipling, Kim, 1901, p. 3); or their actions as in “Of the Ethnological Survey ? ’ said Father Victor. The Colonel nodded” (p. 134) ; or colonial India as in “the soft, smoky silence of evening in India” (p. 353).

5.6. Cohesion and Coherence

In his novel *Kim* (1901), Kipling refers to different linguistic connections with repetition and the use of Indian and Anglo-Indian vocabulary as well as the thematic links between chapters to connect ideas and maintain continuity.

Well-developed settings, characters growth and coherently structured plot enable Kipling to explore themes of identity, imperialism, and spirituality

6. Findings and Discussions

A stylistic analysis of Joseph Conrad’s *Heart of Darkness* and Rudyard Kipling’s *Kim* reveals how both writers skillfully employ various stylistic devices (graphological, lexical, syntactic and figurative language) to convey their perceptions of imperialism implicitly. Comparing and contrasting their portrayals of the territory, the colonised peoples, the colonisers and the imperial system, will unveil their distinct perceptions of imperialism.

6.1. Representation of Imperial Territories

While Joseph Conrad and Rudyard Kipling were both products of the colonial era, their depictions of imperial territories in their respective works *Heart of Darkness* (1899) and *Kim* (1901) reveal divergent attitudes toward imperialism.

In *Heart of Darkness* (1899), the title reflects the portrayal of Africa as a 'dark continent'. Conrad intentionally does not mention any name of any place in his novella, such as Belgium, Congo, and Brussels. He just refers to them by terms as 'whited sepulcher', 'wilderness' or just 'river' for the Congo River.

Conrad personifies the African jungle as "It was the stillness of an implacable force brooding over an inscrutable intention" (Conrad, Heart of Darkness, 1902, p. 55), depicting it as hostile that needed to be tamed (conquered). Through alliteration, he gives a profound impression of the African forests and the Congo River, depicting them as mysterious "An empty stream, a great silence, an impenetrable forest. The air was thick, warm, heavy, sluggish" (p. 54) which allure to the danger of penetrating the continent; and as primitive, using simile to compare them to prehistory "Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings" (p. 54).

The novella portrays the colonial exploitation of the Congo, including the pointless destruction of its natural environment for the establishment of railways "this objectless blasting was all the work going on" (p. 22); or the ravaging of the earth in search for ivory, for which the elephants are killed in the name of trade. This reflects the imperial view of colonial territories as sources of wealth to be exploited for European economic progress.

Through imagery and personification, Conrad illustrates the land as oppressive environment "all along the formless coast bordered by dangerous surf, as if Nature herself had tried to ward off intruders" (p. 21) and an active participant in the struggle against imperial dominance.

In contrast to the dark and gloomy description of Africa by Conrad, Kipling portrays India as vast, diverse and mysterious land in *Kim* (1901). He uses onomatopoeic words inviting readers to explore the Indian landscape "There was a drowsy **buzz** of small life in hot sunshine, a **cooing** of doves and a sleepy **drone** of well-wheels across the fields" (Kipling, 1901, p. 68); and its richness of luxury goods "A **whiff** of musk, a **puff** of sandal-wood, and a **breath** of sickly jessamine-oil caught his opened nostrils" (p. 183).

The animals in *Kim* (1901) play roles in the imperial context. Unlike the poor depicted elephants in *Heart of Darkness* (1901), elephants in *Kim* (1901) are a symbol of regal power in India, and horses are used as means for imperial purposes or as codes in spy messages "The pony learns the game" (p. 158).

Kipling described India as a melting pot of different nationalities as British, Indian, Afghan, French and Russian, described as "all the world going and coming" (p. 71) using Grand Trunk Road. This infrastructure serves as a metaphor for the connectivity of British rule in India "Sahibs travelled up and down here in hundreds" (p. 70) . Moreover, Great Game is represented as battleground for imperial powers, determines the geographical boundaries of the Indian subcontinent and the limits of British expansion

6.2. Portrayal of Indigenous Peoples

Although Conrad portrays indigenous people as victims of colonial exploitation, he has been widely criticized for the depiction of the Africans in the novella, by giving them no dialogues or even names, but rather referring to them as 'creatures'.

Conrad urges the reader to create an image of Africans through Marlow's eyes, through the use of different stylistic devices. Starting from the Outer Station that he encounters those natives who "walked erect and slow, balancing small baskets full of earth on their heads" (Conrad, Heart of Darkness, 1902, p. 23), serves as a metaphor for the exploitation of laborers. Another image of the brutal exploitation is that of the natives who are totally exhausted, forced to work extremely hard and left there to die; "They 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" (p. 25), 'they were' is repeated to illustrate how the Congolese surrender to the will of the whites in order to protect their lives and the lives of their families. In addition, at the Central Station, another reference to the dehumanization of the native "the beaten nigger groaned somewhere" (p. 40), the black native is cruelly beaten just for being accused of the explosion. However, the greatest atrocity against the natives is obviously done by Kurtz at the Inner station,

the frightening scene of natives' heads on sticks "There had been enemies, criminals, workers—and these were rebels" (p. 98) as a punishment for their rebellion.

All over the novella, Conrad uses different stylistic devices to describe the indigenous people. He refers to them as 'nigger, niggers', "who have a different complexion or slightly flatter noses than ourselves", and having no dignity "who was no more account than a grain of sand in a black Sahara" (p. 83). Also, through the different contrasting actions, he depicts them as primitive "The prehistoric man was cursing us, praying to us, welcoming us" (pp. 57-58), or through the use of onomatopoeia in "One good **screech** will do more for you than all your rifles. They are simple people" (p. 88) that reflects their ignorance of developed technologies. Moreover, using simile to compare them to animals "A lot of people, mostly black and naked, moved about like ants" (p. 22), or even as cannibals "Eat 'im!' he said curtly" (p. 66).

In fact, the use of the term 'savages' by the Europeans is to justify their dehumanization and exploitation of the Africans, viewing them as tools for extracting resources and maximizing the company's profit "They were going to run an over-sea empire, and make no end of coin by trade" (p. 13)

On the other hand, indigenous people of colonial India in *Kim* (1901) are portrayed as complex individuals with rich spiritual and cultural traditions. Kipling describes the Indian society as a diverse population composed of different religions, languages, and ethnicities, held together by the British Raj.

Throughout the novel, many characters are metaphorically depicted as loyal to the British Empire, being involved in the Great Game as the Afghan Mahbub Ali (C25), the Bengali Hurree Babu (R17), the Agent (E23) or even Kim himself "The Great Game that never ceases day and night, throughout India" (p. 216). Also, Conrad uses repetition to give another example of loyalty of some locals who show their trust for the British government achievement "Is he afraid? Do not be afraid… when I was afraid of the te-rain. Enter! This thing is the work of the Government" (p. 34).

However, indigenous people are often depicted as subordinates and inferiors who are always in need of the British guidance. For example, the portrayal of Lama, though being an important religious figure, seeks help from both the British curator and Kim to achieve his spiritual goal. Kipling clearly highlights the inferiority of the natives by attributing negative characteristics to them, like "lying" "Kim could lie like an Oriental" (p. 30), and uncivilized behaviours like sleeping "indifferently" to noise. "Oriental's indifference to mere noise" (p. 172)

In terms of specific references, Kipling uses personification to present the horrors of the Indian Rebellion (Mutiny 1857) in "A madness **ate** into all the Army" (p. 64), alluding to a historical backdrop that justifies the British presence.

6.3. Depiction of the Colonisers

In contrast to the depiction of African natives, who are unnamed, the colonisers are presented either directly by their names as Kurtzs or through their roles, such as the Captain, the Manager, or the Brickmaker, or by their nationalities, such as Russian.

In *Heart of Darkness* (1899), Conrad portrays the European colonisers as agents of civilization who, in reality, are morally corrupt and hypocrites, motivated by material greed. Through rich symbolism and irony, he represents their brutal exploitation of the native black people "I've seen the devil of violence, and the devil of greed, and the devil of hot desire" (Conrad, Heart of Darkness, 1902, p. 24), and their inhuman attitude towards them.

Marlow visits the three stations and recognizes their state of disorder; nothing is being built and no real work. Through ironic contrasts, Conrad reveals the real motive for the Company in Congo which is dedicated to bring a more civilized lifestyle to the Africans, "It was just robbery with violence, aggravated murder on a great scale, and men going at it blind" (p. 8). He encounters the hypocrisy and greediness of the different agents as Chief Accountant, the General Manager and his nephew.

Finally, at the Inner station, the moral degradation of the colonisers reaches its peak, represented by Kurtz "Those rebellious heads looked very subdued to me on their sticks" (p. 98).

He is an ivory trader and a central figure in the novella, he symbolizes the profound terror and the ultimate corruption of the imperial enterprise. Initially portrayed as a visionary with grand ideals, he has turned into a murderer and torturer of the natives believing that all of them need to be exterminated; "Exterminate all the brutes!" (p. 83). The ivory that Kurtz accumulates, and his descent into madness and tyranny reveals the destructive impact of imperialism.

Unlike Conrad, Kipling's portrayals of the British Empire agents is more positive, being integrated within Indian society and often addressed as 'Sahib', yet there is a reference to the British arrogance in the novel, as in "But I have never seen the white soldiers. 'They do no harm except when they are drunk" (Kipling, 1901, p. 97), and "The English do eternally tell the truth" (p. 172)

As the Great Game is the central theme in *Kim* (1901), Kipling uses metaphor to present the British agents as participants in this geopolitical rivalry, with the help of local informants believed to be best suited for such activities "The jackal that lives in the wilds of Mazanderan can only be caught by the hounds of Mazanderan" (p. 158).

Kipling clearly highlights the superiority of the ruling colonial class in India, having the desire to expand its influence in the region and willing to exploit and manipulate the Indian religious and ethnic groups for the British interests. According to him, a successful British rule in India requires their agents' ability to adapt the social, political and cultural realities of the land they govern.

6.4. Perspectives on Imperialism

In *Heart of Darkness* (1899), Conrad does not refer explicitly to Belgian colonialism in order to generalize his attack on the imperialist system. The novella's tone is often somber and critical, reflecting the moral ambiguity of imperialism "a shadow insatiable of splendid appearances, of frightful realities" (Conrad, Heart of Darkness, 1902, p. 123); and the hypocrisy of Europeans through the implications of 'The International Society for the Suppression of Savage Customs' and the changing ideals shown in Kurtz' report.

In Joseph Conrad's *Heart of Darkness* (1899), the idea of civilizing mission as a justification for imperialism is countered by Marlow's discovery of the price the Africans have to pay through forced labour. For him, the white men have failed to perform their functions; instead of changing savages from their primitive state, they further dehumanized them "since your strength is just an accident arising from the weakness of others" (p. 8).

To Conrad, imperialism is "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. 8). This underscores his view that while imperialism may seem alluring, it ultimately leads to destruction, unless it is to be a means of bringing civilization, progress, and enlightenment to the 'uncivilized' regions.

On the other side, the novel *Kim*'s opening implies that Kipling writes from a 'dominating viewpoint' of a white man. Kipling, being British in origin, is a strong supporter of the British imperial project. The novel presents British involvement in India as part of a larger, global struggle to maintain the colonial control of India against internal disorder and external threats (Great Game).

Through the protagonist, Kipling gives a perfect example of the possibility of the coexistence of the indigenous and colonisers. He kills two birds with one stone in presenting Kim as Irish and Indian at the same time, as symbol for the two British colonies (Northern Ireland and India).

Kipling uses adventure and espionage as narrative devices to indirectly explore imperialism, which is depicted as a civilizing mission, held that the British had a moral and practical obligation to rule over 'less civilized' nations and maintain firm control to guide the country toward stability and progress.

To sum up, a comparative stylistic analysis reveals that Joseph Conrad and Rudyard Kipling, although they both descend from different countries having different backgrounds, are affected by their upbringing in their writing. Conrad lives his childhood in the shadow of Russian imperialism whereas Kipling experienced an enjoyable life under the British Empire.

Joseph Conrad's *Heart of Darkness* and Rudyard Kipling's *Kim* offer contrasting perspectives on imperialism. Conrad employs a range of stylistic devices to show the darkness of imperialism as well as the hypocrisy and the corruption of the colonisers. Kipling, on the other hand, uses a variety of linguistic choices to offer a more sympathetic portrayal of imperialism as a civilizing force that brings order and progress; yet, as Europeans, neither of them depict the indiginous resistance to colonialism, making them voiceless.

Conclusion

Through narratives, characters, different stylistic devices and figurative language, Conrad in his novel *Heart of Darkness* (1899) explores the corrupting influence of colonial power and the darkness of exploitation, while Kipling in *Kim* (1901) illustrates the unity of British agents and Indians to support the British Empire.

The richness of *Heart of Darkness* (1899) and *Kim* (1901) opens for the many interpretations of these novels as products of the 'Age of Imperialism' in the late 19th and early 20th century.

General conclusion

Imperialism has been a significant theme in English literature, reflecting the historical, economic and political contexts of European empires' expansion and dominance over various parts of the globe. This became a challenge for the writers to handle the complex realities of the empire, either as supporters, critics, or ambivalent observers.

The theoretical framework of the study provided a foundation by examining the concept of imperialism, its historical roots and the different motives behind imperialistic practices, then the exploration of the Belgian empire in Congo and the British empire in India, which detailed their colonial practices and their impacts on both regions and indiginous peoples. Besides, examining English literature as a powerful medium for exploring imperialism and its legacies on societies.

Joseph Conrad's *Heart of Darkness* (1899) and Rudyard Kipling's *Kim* (1901), were parts in the imperial projects, who witnessed the imperial practices in Belgian Congo and in British India. The exploration of the authors' biography, historical context, plot, setting, characters, narrative point of view, and main themes has given primary insights of the different portrayal of imperialism by the writers in their works. So, this study has aimed to investigate how Conrad and Kipling employ stylistic elements to depict imperialism and its effects on both colonisers and the colonised.

Using a comparative stylistic methodology, the study has revealed divergences in Joseph Conrad and Kipling's perception of imperialism as well as the portrayal of the imperial aspects. In *Heart of Darkness*, the stylistic elements have worked together to portray the atrocities and cruelties of imperialism, criticizing the corruption of Belgian rule. On the other hand, the stylistic choices in *Kim* (1901) have reflected an alignment with the imperialist ideology, supporting the British authority in India. Though both writers advocate the idea of a civilizing mission for 'uncivilized' peoples, they differ in approaching it. Conrad seeks civilization for Africans through bringing progress and enlightenment, whereas Kipling promotes civilizing the Indians via the reinforcement of the British colonial authority.

Through graphological emphasis, complex phonological patterns, rich lexical choices, sophisticated syntactic structures and figurative language ambiguity, both writers succeeded in portraying their experiences in colonies and conveying their perception of imperialism.

To sum up, by conducting a comparative stylistic analysis, the findings reveal the importance of understanding the authors' unique perspectives of imperialism in their literary works. Future studies could further explore additional contemporary works to enhance the comprehension of the portrayal of imperialism within the realm of literature.

From 'impenetrable jungles' to 'incomprehensible rituals', and from the 'crowded streets of Lahore' to the 'mountains of Tibet', *Heart of Darkness* and *Kim* serve as constant reminders of the imperialism's ambiguity, the coloniser's oppression and the colonised peoples' suffering. However, only hope, out of pain, could uplift people from the 'Heart of darkness' to the 'Light of freedom'.

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ملخص

يتناول هذا البحث، الذي يحمل عنوان " تصور الإمبريالية في رواية *"قلب الظلام"* لجوزيف كونراد و*"كيم"* لروديارد كبلينج: دراسة أسلوبية مقارنة "، التصورات الإمبريالية التي ينقلها جوزيف كونراد وروديارد كبلينج من خلال أعمالهما. ويتناول البحث أسئلة نقدية تتعلق بالآراء الإمبريالية المُقدَّمة في رواية *"قلب الظلام"* لكونراد (1899) و*"كيم"* لكبلنج (1901)، مع التركيز على الأدوات الأسلوبية التي يستخدمها كل مؤلف للتعبير عن تصوره للإمبريالية. باستخدام منهجَيْ التحليل النوعي والتحليل الأسلوبي، تقوم الدراسة بتحليل جوانب كلتا السرديتين. تكشف النتائج أن كلا المؤلفين يدافعان عن ما يسمى بـ 'المهمة الحضارية' لغير الأوروبيين، رغم أنهما يصوران الإمبريالية من خلال عدسات متباينة، تعكس اختلافهما في التصورات التي شكلتها تجاربهما الفريدة في مناطق مختلفة. وفي نهاية المطاف، يسلط هذا البحث الضوء على التصورات المتناقضة حول الإمبريالية؛ يُظهر كونراد ظلام الإمبريالية في *"قلب الظلام"*، في حين يقدم كيبلينج تصويرًا أكثر تعاطفًا معها في روايته *"كيم"*.

الكلمات المفتاحية: مهمة الحضارية، التحليل الأسلوبي المقارن، الإمبريالية