

Global Journal of Arts Humanity and Social Sciences
ISSN: 2583-2034
Abbreviated key title: Glob.J.Arts.Humanit.Soc.Sci
Frequency: Monthly
Published By GSAR Publishers
Journal Homepage Link: <https://gsarpublishers.com/journal-gjahss-home/>

Volume - 6 | Issue - 6 | June 2026 | Total pages 456-465 | DOI: 10.5281/zenodo.20729429

Joseph Conrad's Poetic Prose: An Imagist Dimension

By

Mohsin Zaheer¹, Asma Niaz², Muhammad Talha Masood³
^{1,2,3}Islamabad, Pakistan



Article History

Received: 05-06-2026
Accepted: 13-06-2026
Published: 17-06-2026

Corresponding author
Mohsin Zaheer

Abstract

Imagery is the presentation of a descriptive picture in a text to innovatively describing vivid ideas. It invokes all the senses of the reader through descriptive and figurative language. This research aims to analyse the occurrence of different types of imagery and their impact on creating meaning and atmospheric intensity in Joseph Conrad's novel Heart of Darkness, which is a journey of a seaman from Europe to Africa. The seaman named Marlow describes his surroundings and provides observation in the form of imagery. The data is analyzed by categorizing images into different types using Ezra Pound's 1913 imagist framework, which devises imagery as a significant feature of poetic writings. It also gives the concept of poetic prose by promoting the idea of writing poetry in the form of prose. Results indicate visual imagery represents Africa and Congo as a dark and wild place through the portrayal of Europeans and Africans. Kinesthetic imagery elucidates Europeans' vulnerability in front of African's atmosphere, their transformation into savagery, lust for monetary benefits, and brutality in Africa. Auditory imagery reveals that illegal use of language makes people hypocrites, while Africans' screams and cries represent them as savages. Lastly, gustatory and tactile imagery justifies Europeans' superiority and Africans' dependency. The presence of imagery ensures that it has an identifiable function, which helps to produce the affective meaning of the novel.

Keywords: Conrad's Heart of Darkness, Poetic Prose, Ezra pound's Imagism, Visual imagery, Auditory imagery, Kinesthetic imagery, Olfactory imagery, Gustatory imagery, Tactile imagery.

1. INTRODUCTION

Joseph Conrad (1857-1924) is considered one of the greatest novelists and is regarded as a polished British writer and master of prose style, having infused the qualities of poetry into his prose writing. The distinct features of his poetic prose writing are repetition, rhythm and patterns, balanced clauses, alliteration, dream-like experiences, and subjective and open-ended symbolism. However, an indispensable part of his literary work is his promotion of aestheticism in the form of imagery. His writings mark a bridge between Victorian and modern values. Moreover, almost all his novels and short stories are written in the English language and are based on his journeys to different continents. He inherited a passion for writing literature and stepped into literary circles in 1895.

Literature is defined as a written art, which requires writing devices to convey its message and aims to create artistic beauty.

Some of the major forms of literary art are poetry and prose. Both forms of literature have their own writing styles. Poetry is the music of the literary world; poets, while writing poetry, work to create uniqueness in their structures by completely relying on all the senses. The language of poetry tends to be more decorative, expressive, and artistic, having the characteristics of rhyme, rhythm, brevity, tightness, and poignancy (Klarer, 2023). On the other hand, the word prose is taken from a Latin word meaning "straightforward". It has the characteristics of sentences, paragraphs, and punctuation, and includes short stories, plays, and novels in its category. Some modern writers, including Joseph Conrad, mix the qualities of prose and poetry and develop a new writing style named "poetic prose." It is a way of writing prose by employing the devices of poetry, such as metaphors, symbols, images, similes, balanced clauses, repetition, and rhythm; however, the dominant feature of Joseph Conrad's prose writing style comprises an excessive use of images (Parras, 2006; Perevorska et al., 2024).



The word “image” is derived from the Latin word “imago”, which means “copy, imitation, and statue.” Later, during the 12th century, the word “image” was used in the Old French language, which meant “drawing, portrait, and likeness.” In the 14th century, the word was used in the English language, meaning “to form a mental picture of something.” On the other hand, the word imagery was derived from Old French in the 13th century and referred to “figures.” During the 14th century, the word was used in English and referred to a “piece of sculpture”. *The Bedford Glossary of Critical and Literary Terms* (1997) defines imagery as, “through imagery the writer presents visual pictures and uses figures of speech to express vivid ideas in innovative ways.” Imagery is a literary term used for language that creates a vivid and descriptive picture in a text. It is the use of figurative language to represent ideas, actions, and objects in such a way that they invoke the physical senses of the reader, such as sight, smell, hearing, touch, taste, and the sense of bodily movement. As it is a literary term, it suggests that it is a way of using language for achieving the specific end of creating images and feelings in the mind of the reader, so that the reader imagines that he himself has originated these images and feelings. It also helps the reader to clearly understand the characters, setting, and scenes depicted in a literary text, and it also has the quality to beautify language (Paudyal, 2023). *The Princeton Encyclopedia of Poetry and Poetics* (2015) defines “imagery” as images that are produced in the mind by language; the words of images refer to experience and they produce physical perceptions, and through them, the reader actually gets these experiences and sense impressions.

The primary function of imagery is to make abstract meanings and ideas more concrete and real by presenting them in the form of images, instead of merely stating them directly. Imagery is also useful in describing experiences and drawing analogies between related things (Nadalizadeh, 2024). *Chris Baldick’s Concise Dictionary of Literary Terms* (2001) defines “imagery” as a vague and critical term. On the basis of language, imagery is divided into two categories: descriptive language and figurative language. The former is the most direct method of using imagery in literature, aiming to create a vivid and realistic description of the scenes by appealing to the senses of the reader. The latter uses figurative language techniques, which include onomatopoeia, alliteration, assonance, and consonance. However, both types of imagery have variant examples, but their very purpose is the same (Paudyal, 2023).

Imagism was a movement that started in 1912 as a successor to the French Symbolist movement. It was represented by Ezra Pound, who was considered the most responsible figure for promoting modernist aesthetics, especially in poetry. This movement included many American and English writers, derived its foundation from classical Chinese and Japanese poetry, and stressed the clarity of expression through the precise use of images. It was also considered a “revival of the spirit of truth and beauty.” The Imagist manifesto’s objectives were:

- To use the language of common speech.

- To directly treat the things.
- To avoid using words which do not contribute to the presentation of ideas.
- To avoid writing in a regular meter.

Thesis Statement

Imagery is often used in poetry to produce visually imagined objects in the imagination of the reader. It contributes to the understanding of how authors evoke emotional responses, shape readers’ perceptions, and construct meaning. Conrad’s novel *Heart of Darkness* portrays the aspects of colonialism, psychological tension, moral ambiguity, and the contrast between savagery and civilization. Despite all this, previous research lacks a structured and systematic analysis of how poetic characteristics in the form of imagery contributes to the development of meaning and atmospheric intensity in the novel, making it a poetic prose. This research aims to identify how sensory imagery operates as a poetic device and cohesive narrative that reinforces meaning across different layers of text. The analysis in this research enables the reader to understand imagery as a characteristic in the novel, making it a poetic prose, and its contribution in shaping the layers of meaning.

Research Objectives

The research objectives of this research are:

- To explore and classify the types of imagery used in *Heart of Darkness* by Joseph Conrad and to identify their relevant prominence in the novel.
- To analyze the role played by imagery in shaping the overall atmosphere and thematic meaning of the novel.

Research Questions

The research questions of this research are:

- What types of imagery are used in Joseph Conrad’s *Heart of Darkness*, and which forms are dominant in the novel?
- How does the use of imagery in *Heart of Darkness* contribute to thematic development and the setting of the overall atmosphere of the novel?

Literature Review

This section reviews the brief introduction of the evolution of “imagery” and “imagism.” It also describes different studies that have been conducted upon literary writings to identify their intended meanings through imagery. It also mentions previous research that has been conducted upon *Heart of Darkness*. Moreover, it gives a brief introduction to Joseph Conrad, who is the writer of *Heart of Darkness*.

Imagism was a movement that started at the beginning of the 20th century and proposed a new way of writing poetry. It first came into existence in 1909 under the leadership of T.E. Hulme. Many modernist scholars regard imagism as a central and essential development for 20th-century poetic development. Even Ezra Pound himself referred to the imagist movement as the forgotten

school of 1909. Able (2013) argues that the members of the new group included Pound, H.D. (Hilda Doolittle), and Richard Aldington; however, after the proposal of Pound's anthology in 1914, these members joined with Amy Lowell and brought out more poetic anthologies in 1915, 1916, and 1917. It was a successor to the French Symbolist movement. Olds (2006) states that symbols were frequently used in Romantic poetry to refer to visual images. Abrams (1988) adds that by opposing the subjectivity and artificiality of Romanticism, realism attempted to present an actual depiction of the ordinary world. Olds further argues that Baudelaire's Symbolist movement claimed that reality is only expressed by symbolizing nature through poetic language, instead of replicating it, while art operates in physical and mental emotions, memories, and experiences.

Aldington (1930) argues that poetry written by Imagists has to be straightforward and not written for promoting aestheticism and sentimentality. Besides this, the Imagist movement proposes to use free verse, visual images, and simple language for poetry. It also abandons the use of rhyme, meter, and artificial poetic diction in poetry. Ezra Pound himself suggests that rhyme distracts the poet from depicting images in his writing. In the essay *A Few Don'ts by an Imagist*, Ezra Pound publically proposes the major principles of imagism for the first time, while in his poem *In a Station of the Metro* he puts the theory of imagism into practice and compares the images of "petals on a wet, black bough" and "Parisian commuters in the Metro." By defining imagism, Schneidau (1969) argues that poetry should be written as prose by using simple and fine language.

Baldick (2001) defines images as, "images propose more meanings and associations than the simple ideas proposed by using metaphor" (p. 106). Cuddon (1979) says that images are designed by using figurative language. By analyzing Tennyson's *Maud*, Okura (1989) has identified different patterns of imagery, including images of light and dark, heart, head, and hand; these images symbolically reinforce different phases of Tennyson's passions. However, many writers have also used images in their prose writings. Silveira (2013) identifies the use of images in Katherine Mansfield's short story *Bliss*; he identifies images of a shower of sparks, silver color, and a food and pear tree. He further argues that these images set the effect, tone, and style of Mansfield's story.

Virtanen (2011) identifies the excessive use of imagery in the poems and prose work of Dhondup Gyal. Aspects of imagery that he identifies are images of nature, images of parts of the body, and material and cultural images. By relating these images with other cultures and traditions, he divides them into two domains and goes on to argue that images of the target domain present secular ideas, while source domain images depict traditional philosophies. He also identifies creative, communicative, and aesthetic elements as functions of images. Romdhonah (2009) discusses the occurrence of visual, tactile, and organic imagery in the poems of Ezra Pound, including *A Pact*, *A Virginal*, and *The Return*. He declares that Pound uses figurative and descriptive language for the construction of images in these poems.

Joseph Conrad Joseph Conrad, who grew up in Polish Ukraine, inherited his love for writing from his father, Apollo. By indulging himself into literary activities, Apollo wrote plays and a variety of social satires. After facing exile from Poland in 1874, Conrad adopted seamanship as his profession from the French and introduced himself into the circles of drama and theater. He learned the English language after working for the British marine as a seaman. During that period, he journeyed to Africa, Australia, and India. He also reinterpreted these journeys later on in his fiction. His literary carrier started with the publication of his novel *Almayer's Folly* in 1895. He wrote other novels, such as *Nostramo*, *The Secret Agent*, *The Rescue*, *The Rover*, and *Lord Jim*. His writings influenced numerous modern writers, including William Faulkner, Virginia Woolf, and T.S. Eliot.

His most famous novel was *Heart of Darkness*. Recent studies which have been taken on *Heart of Darkness* view it as a symbolic and psychological novel and suggest that symbolism is used in it to aptly expose morality in characters (Talib, 2011; Anttonen, 2001). However, other studies (Anttonen, 2001; Elbarbary, 1993) shed light on the animal and religious imagery used in the novel and their link with the theme of the novel.

Palmer (1968) considers *Heart of Darkness* as the finest achievement of Conrad's early works and suggests that it provides a philosophical and moral basis through which other works of Conrad can be viewed. He also views Conrad's other works from Christian aspects, particularly *Victory* and *Chance*, and suggests that this aspect is also present in *Heart of Darkness*. Therefore, it can be concluded that different studies have viewed Conrad's writings from the perspective of symbolic aspects, moral aspects, religious aspects, and philosophical aspects. However, no significant work has been done on them from an imagist perspective, particularly about the aspects of sensual imagery, such as visual, auditory, olfactory, gustatory, tactile, and kinesthetic imagery.

Research Methodology

Research is the inquiry of knowledge and the study of a problem through a systemized process, named the scientific method. This research is based on a qualitative method, which analyzes the problem and inquires about new knowledge in terms of quality. It is based on Ezra Pound's theory of "Imagism" and this research work happens to be deductive in nature. The research reveals the effect of imagery and its types used in the novel *Heart of Darkness* written by Joseph Conrad. It identifies and interprets six kinds of imagery in the novel.

Research Method

This research is based on a qualitative and textual method. The researcher has identified images used in the novel and has described the meanings that are conveyed by means of images through his own interpretation.

Theoretical Framework

This research is based on Ezra Pound's anthology, proposed in 1913 in his essay *A Few Don'ts by an Imagist*. This anthology



gives a framework for imagist writers by emphasizing the use of figurative language for the representation of objects, actions, and ideas. This framework proposes six aspects of imagery. These are visual, auditory, olfactory, gustatory, tactile, and kinesthetic imagery.

Sr. No	Type of Imagery	Definition
1.	Visual imagery	Sense of sight
2.	Auditory imagery	Sense of hearing
3.	Olfactory imagery	Sense of smell
4.	Gustatory imagery	Sense of taste
5.	Tactile imagery	Sense of touch
6.	Kinesthetic imagery	Sense of bodily movement

(Table 1) TYPES OF IMAGERY

Imagery in Heart of Darkness

Heart of Darkness is the story of a seaman named Marlow, who takes his voyage towards the center of Africa as a worker of the Belgian Company. He aims to meet Kurtz, who is a well-reputed man and works in the Inner Station as a company agent. He benefits the company by providing it with an excessive supply of ivory. During his journey, Marlow finds out the superiority and cruelty of colonial enterprisers towards the native Africans. When he arrives at the Inner Station of Kurtz, he becomes aware of the brutal behavior of Kurtz for the sake of ivory. The manager decides to hang Kurtz for his brutal acts in the region, but Kurtz escapes from the steamboat. Marlow considers Kurtz as his nightmare, and he convinces Kurtz to return to Europe, but Kurtz dies on his way to Europe.

Analysis of Imagery

In the novel *Heart of Darkness*, Joseph Conrad has presented images to acutely evoke the themes of the novel. Imagery is further divided into six categories: visual, auditory, kinesthetic, tactile, gustatory, and olfactory imagery.

Visual Imagery

In all kinds of writing, the writer presents visual representations through the use of his words. It invokes the reader’s sensual sight. Throughout the novel, Conrad has built a contrast of white and dark images to indicate civilized Europeans and dark Africans respectively. He has depicted both parties differently. He has portrayed whites as having a touch of white color in their personalities and wearing full clothes, such as “in a frock-coat” (p. 13), “ink stains on sleeves of jacket” (p. 14), “cravat was large and billowy” (p. 14), “threadbare coat” (p. 15), “feet in slippers” (p. 15), “white cuffs” (p. 25), “light alpaca jacket” (p. 25), “varnished boots” (p. 25) and “brushed oiled hair” (p. 25), which indicates whites having civilized, elegant, and refined personalities. A

civilized picture has also been depicted for the Russian man, because he is the only rational man in Africa, who still possesses morality and takes himself away from savages. His patches around his clothes represent his detachment from the ill-doings of savages, including Kurtz. Moreover, Conrad has designed such images that are perfectly suitable for a character’s characterization. The manager in the novel has neither intelligence nor learning and continues the routine of the station. Therefore, he is depicted as an ordinary man with “common place in complexion” (p. 31), “ordinary build” (p. 31), and “eyes of the usual blue” (p. 31). These non-specified physical qualities indicate a person who does not have specific qualities and skills. Facial features of the brickmaker, such as “forked little beard” (p. 36) and “hooked nose” (p. 36), also inspire ominous feelings and resemble his job to spy upon others. Visual clues about the accountant present his refined personality, who keeps up his perfect personality within an uncivilized and immoral atmosphere. Contrastingly, his hatred for a sick old person and considering him as a troublesome entity reveal his snobbery and unsympathetic attitude towards natives.

Distinctively, images present natives doing hard physical work, such as “toiling up the path” (p. 22) and “carrying small baskets” (p. 22). The images of “widened nostrils” (p. 22), “having iron collars in their necks” (p. 22), and “connected together with chains” (p. 22) also identify the hard work of natives under the rule of whites and the torturous and merciless behavior of whites. These images suggest that in front of whites, Africans are just laborers and are not individuals like Europeans. The image in which Marlow presents “Eldorado Exploring Expedition” (p. 46) shows Africans as animals for carrying the luggage of Europeans. Due to hard work, they lose their personalities and forget their identities; even images describe them as “black shapes” (p. 24) and “shadows of disease and starvation” (p. 24). Additionally, their movements have also been compared with the movements of snails and ants, which show their insignificance in the eyes of Europeans. Moreover, images also describe their black skin, having no dresses on their bodies, and they are presented as “unhappy savages” (p. 22), which suggests that they work without their consent. Additionally, because of overwork and starvation, they take rest near the trees, and some of them die because of extreme feelings of hunger and distress. By going to the extreme position, images also refer to the fact that they are neither enemies nor earthly creations, but they are just shadows which contain diseases and starvation; therefore, they do not have the strength to take themselves out from their adverse situation.

Images mention the very artificial accommodation of whites, having “high houses” (p. 12), “immense double doors” (p. 12), “windows, couch and shelters” (p. 71), which represent Europeans, particularly Belgium, as a center of imperialism and power. On the other hand, images also describe blacks living in uninhabited and destructive hill sides having houses made up of iron roofs. Marlow also reveals that the city reminds him of a whited sepulcher; therefore, apparently the city is shown as civilized, but in actuality the “narrow and deserted streets” (p. 12) and “deep shadow” (p. 12) reveal the hypocrisy of Europeans.



Within the company's office, Marlow encounters a map, which refers to colonial powers through colors, such as red, orange, blue, and purple. These colors denote stages of colonialism in different areas. However, Africa is represented with yellow color. Europeans also exert their power by blowing a steam vessel to disperse Kurtz's buddies from the steamboat. The presence of manufactured products, ivory, rusty rails, and decaying machinery at the Outer Station highlight that Europeans manipulate African land for profit maximization. Additionally, their motive of civilizing Africans has been replaced by brutality because of their corruption and racist behavior; therefore, the machinery resides wastefully at the station. The image of "Kurtz's painting" (p. 38) also paradoxically indicates Europeans desire to civilize Africans. After conquering Africa, they forget their intentions as if they have worn a blind fold upon their eyes. Wearing a blindfold also suggests their ignorance of their motives. The torch in the painting represents civilization, which is desired to spread upon a gloomy and wild environment. The dull background of the painting also symbolizes the savagery and darkness of uncivilized Africa.

Conrad mentions frequent wild and dark images in the novel for constructing the dark setting. Dark settings express sorrow for the darkness of Africa and the darkness of European's hearts. Subsequently, by talking about seaman who take their voyage upon the sea, Marlow presents a gloomier image of the shore by comparing the sea with "the color of lead" (p. 5) and the sky with "the color of smoke" (p. 5). Through these comparisons, he draws a picture of a place which is full of mystery, scariness, fog, and pollution. He also portrays the scary image of the sea by calling it the "very end of the world" (p. 5), which is devoid of inhabitation and indicates loneliness. Moreover, misty images of the Congo, such as "dark-green as to be almost black" (p. 18) and "creeping mist" (p. 18), highlight its gloominess and mark it as a terrible and unsavory place where death is evitable. Moreover, the Central Station is surrounded by scrub and forest, which suggest that it is surrounded by the wilderness and hollowness of Africa. While moving towards the Inner Station, Conrad provides images of thick and dense jungles, such as "the reach was narrow" (p. 62) and "bushes were thick" (p. 69). Dense jungles actually evoke the hollow image of Marlow's journey towards the Dark Continent. Moreover, the representation of Africa with the gloomy image of a spectral forest designates its awfulness and mystery.

Images depict Kurtz as a ghostly figure, who rises from his death bed. Images show the waving of Kurtz's hands as his intentions of shaking hands with ivory. It also indicates his thirst for collecting ivory. The image of Kurtz's opening his mouth to swallow all air, men, and earth refers to his cruelty for stealing ivory. Moreover, he has also been depicted as a god-like creature, who can rule without other's instructions. At Kurtz's station, Conrad presents the images of "decaying building" (p. 85) and "rare trees without undergrowth" (p. 85); these images display the extermination of Kurtz's morality, humanity, and the decaying of a civilized person from his civilized appearance to an uncivilized form. The whole of the roof represents the darkness of Kurtz's heart. The jungle at the background ensures freedom for criminals. The image of "round

knobs" (p. 95) symbolizes the cruelty of Kurtz for snatching ivory from natives. He treats rebellions as slaves; therefore, the faces of the knobs have turned towards Kurtz's house, which represent the rebellious attitude of these people. Moreover, the "expressive, puzzling and disturbing" (p. 95) looks of the knobs show their regrets for not obeying Kurtz.

Images have presented Kurtz's mistress as a supernatural being, who seems to be superior to Africans. She wears "fringed clothes" (p. 100), "brass leggings" (p. 100), and embeds herself with jewelry, which characterize her as an economic entity, which is superb and magnificent. Her look signifies Kurtz's wealth and success. The background of nature adds that the whole land depends upon this witch-like woman. Her wild eyes express her influence over Kurtz for committing savage acts. Through expressions of sorrow and pain, she expresses her unhappiness for the Europeans' arrival. Her image of opening her arms and embracing the streamer with her shadow embody her power over Africa and Kurtz. Her attempt to touch the sky distinguishes her from natives. As natives think Kurtz is God, therefore, when he departs from them, his mistress acts as a priestess and leads natives to produce collective shouting sounds for performing a religious ceremony to worship their God.

At the end of the novel, there is a contrast of dark and light imagery. Light images such as "monumental witness" (p. 124) and "smooth and white" (p. 125) express the pure love and belief of Kurtz's Intended. Moreover, the increasing darkness of the room evokes the feelings of gloominess and awfulness. However, through the contrast of both dark and light images and by taking Kurtz's Intended as a representative of Europeans, Conrad has portrayed the picture of Europeans, including Kurtz, who have indulged themselves into ill-doing by wearing the dress of darkness and savagery and have forgotten the idea of civilization, which is the ultimate foundation of Europeans. Therefore, Kurtz himself has destroyed his foundation and has entered into the house of darkness. The image in which Kurtz's Intended mourns apparently indicates her isolation from Kurtz, but through deep down analysis, it represents the mourning of Europeans for their loss of civilization.

Auditory Imagery

Auditory imagery is a type of imagery which provides sounds to describe an object and idea. In the whole novel, auditory imagery plays its significant role of setting the theme of the novel. In the beginning of the novel, there is silence on board the yard, where Marlow sits with his fellows; this silence gives a sign of peaceful Europe, which was once termed as a dark place of earth, and it has conquered this darkness and confusion with civilization. Marlow's remarks have also been accepted in silence, and before the beginning of Marlow's story, there is silence in the river, which acts as a sense of guilt for Marlow and his companions and it gives them time to think about the historical condition of Europe, which was once invaded by Romans. The "dead silence" (p. 12) of Europe resembles the guilt of Europeans for their loss of civilization and their wrong doings in Africa. The Central Station

is comprised of hypocrite persons such as the manager and the brickmaker, who intend to gain popularity by harming others and by providing more quantity of ivory to the company. The silence surrounds the Central Station, because for gathering ivory Europeans adopt illegal means and their desire for making ivory has made them mad. While moving towards the Inner Station, Marlow gets stuck in the dense jungle, and the silence of the river produces awful feelings in Marlow's mind for entering into a dark world. He confronts the dreadful settings of his way, and there was too much silence that he was not able to hear a faintest sound. This immense silence with the combination of blinding night ensures his approach into a deserted and savage place, where Marlow fears for losing his way.

For depicting Africans as savages, Conrad has portrayed the image of their shouting noise as their verbal communication. The hollow images of "rushing noise" (p. 24) and "mysterious sounds" (p. 24) depict them as entities, which behave and sound like animals and have no idea of humanity. Europeans also make them away from the steamboat in the same way as one takes animals away from oneself. Conrad provides images like "babble of uncouth sounds" (p. 27) and "lamentable voice" (p. 27) for the voices of Africans. Through such images, he has depicted their voices as bad and unpleasant sounds. Images which show cries, screams, and uproars of Kurtz's buddies express their resistance against Europeans.

Images also portray wilderness as sounds, which has captured Kurtz. Wilderness, having a quality of sounds, has told him such things which he does not know. Since Kurtz remains in solitude, therefore, he is fascinated by wilderness. The image which mentions Kurtz's voice as a "speaking trumpet" (p. 109) confirms that his voice has lost its humanly tone of speaking. He shouts to take savages away from his stretcher. His unperceivable shouts mean that the atmosphere of Africa is so savage that while living in Africa for too much time, Europeans have adopted qualities of Africans and have converted into savages. Distinctively, "shouts" and "screams" of Europeans comprise of language and have particular meaning in it, such as "we have been attacked" (p. 85) and "I know that. It's alright" (p. 85). These meaningful shouts and mutters of Europeans represent them as humans, who possess language. Marlow also listens to the conspiracy organized against Kurtz through the conversations of the Manager with the Brickmaker and his uncle. Through these conversations, Marlow realizes the real intentions of Europeans for wanting ivory and power. However, the chattering and murmurs of Pilgrims and woodcutters depict their conspiracy against the dead body of the Helmsman and their intentions of killing Kurtz for vengeance. All these instances of conspiracies reveal the hypocrisy of humans, particularly Europeans, of using their language for making plans to harm each other.

Kinesthetic Imagery

The word "kinesthetic" is derived from "kinetic" that refers to physical movement or a state of motion. Therefore, kinesthetic imagery refers to feelings related to natural and physical actions or bodily emotions. It is also known as kinesthesia. For giving the

instances of kinesthetic imagery, Conrad begins his novel through the calm atmosphere of the Nellie. He personifies the sea with an old person, who has borne magnificent ships and takes memories of knights, captains, traders, and hunters, who have journeyed through it. By presenting the wild picture of old Europe when Romans came there for squeeze, Conrad has expressed that Romans marched in Europe and because of its savage atmosphere they were going to the bed of death. They were slandered by European savagery, and extreme desires of escaping from their conditions were attached with them. Conrad mentions the image of the coast as "smiling" (p. 17) and "frowning" (p. 17), which produce whispering sounds for travellers to find out the savagery of Africa with the grant and frown behavior of Europeans for them. Additionally, by presenting the steamboat as "grimy steamboat" (p. 55) and by comparing it with insects, such as "sluggish beetle" (p. 55) and "grimy beetle" (p. 56), it has been discovered that the internal environment of Africa is so wild that even the steamboat has lost its original shape. Moreover, images also depict the crawling movements of the steamboat, Pilgrims, and Marlow. As insects crawl towards their desirable place, therefore, the steamboat also crawls towards its destination. Marlow also crawls to take Kurtz back when he leaves the steamboat. Hence, the African environment has not only affected the steamboat, but also the humans, who are considered as civilized nations amongst their own regions, and perhaps this is the reason for which Marlow says that they were moving towards the center of darkness. As soon as they come near to Kurtz's station, they listen to the violent and hostile sounds of natives, which they perceive as an attack towards them. In such a situation, they fail to move forward. After facing such an environment, Marlow compares Kurtz with an "enchanted prince" (p. 69), which reveals that Kurtz lives there as their king.

Images such as "the wilderness has... the whole country" (p. 78-79) express that Kurtz is surrounded by the spell of wilderness, which has resultantly awakened his brutal and forgotten instinct. It makes him monstrous and savage and bounds him to leave the steamboat. Therefore, by trying to take Kurtz back to Europe, Marlow desires to invoke "high moral and intellectual values" in him, which were degraded by the spell of wilderness. His noble expressions of humanity are haunted by images of wealth, power, and fame. These shadowy images occasionally compel Kurtz, who has high intellectual and moral value, to love ivory and to undergo cruel acts in Africa. The image also depicts ivory as a woman, who has spoiled Kurtz by making him fall in love with her. She fascinates Kurtz too much, that he has not left a tusk of ivory in his country and snaps it through power, so images blame ivory for the devilish character and cruel deeds of Kurtz. Kurtz loves ivory and natives love Kurtz. They consider Kurtz as their commander and act as his servants. The glimpse of a steamboat troubles them and they consider that it will take their Kurtz away from them. Therefore, out of extreme grief, they attack the steamer to take it away and express a violent and wild attitude for its arrival, which has been presented through imagery.

Images have shown Europeans like the Secretary and Doctor signaling Marlow by lifting their forefingers, which refers to the

idea that Marlow is permitted to obey whites as his heads. Europeans such as the Accountant hate natives and consider them as troublesome entities for achieving their aims. He says that for making correct work one must hate savages. This statement gives the idea that he wants savages to meet the penalty of death. However, by mentioning the superficial descriptions of Europeans' expedition, images depict them as courageous, cruel, and buccaneers, who lack braveness. In Africa, they are so brutal that they take an excessive amount of work from Africans without giving them time to rest, as images describe their movements as "load, camp, march now" (p. 29). Even Europeans themselves claim their brutality and inhumanity in the novel; the letter which the Manager sends to administration also proves that only the animal named hippo lives a charmed life in all over Africa.

Tactile Imagery

Tactile imagery presents such images which are perceivable through the sense of touch. In literature, tactile imagery is presented when the characters of the novel touch something. In *Heart of Darkness*, Conrad has also presented Marlow by shaking hands with Europeans to indicate the colonial aspect of the novel. This indicates that Europeans join Marlow with themselves for seeking their objectives. And Marlow apparently accompanies them. In the whole novel, he joins hands with Europeans only because they have a same status like him. The hand introducing under Marlow's arms represents the Brick maker's desire of manipulating Marlow to make him assistant manager in place of Kurtz. Above all, the Manager and his uncle also walk together as if they have closed their heads together for conspiring against Kurtz. They also believe that nobody will ask them about their treatment for Africa and Africans; therefore, they decide to hang Kurtz to death. The image in which Marlow takes Kurtz from the jungle and drags the Helmsman out of the ship discloses Marlow's sympathy towards them; he intends to save Kurtz and the Helmsman from savages and conspiracies of his own companions respectively. However, the following tactile images "His heels leaped... from behind desperately" (p. 83) and "I kept my... than a child" (p. 111) illustrate that Conrad deliberately depicts the heavy weight of the Helmsman, because he is non-white and since Kurtz is white, therefore, his weight is child-like.

Gustatory Imagery

Gustatory imagery relates to the sense of taste. In literature, it is presented when characters eat or taste something. In *Heart of Darkness*, Conrad has portrayed images in which Africans have nothing to eat and most of them die out of starvation. Conrad's justification of colonizing such land has been depicted through the image when Marlow offers a biscuit to one of the cannibals. This demonstrates that Africans themselves have nothing to harvest and to eat natural food; therefore, they require Europeans to manage eatables for them. Because of the absence of natural food raised by plantation, these cannibals are bound to eat hippo meat. The intensity of their hunger and savagery can be analyzed from the following gustatory image, "Catch Him, he... how that worked" (p. 65 66). This image elaborates that after finishing hippo meat, they

also become ready to eat the Helmsman's corpse and brass wire for filling their appetite. Such qualities of cannibals present a hollow image of Africans in the novel. At the last part of the novel, the image reveals that they remain with some lumps of dough, which signals that they may attack Europeans for filling their appetite. Therefore, they also serve as a threat and source of danger for Europeans.

Olfactory Imagery

During the representation of objects when the sense of smell is involved, it is considered as olfactory imagery. Through olfactory imagery, Conrad has created a difference between the environment surrounded by Europeans and Africans. In the Outer Station, the Accountant comes out from the building to get "fresh air" (p. 25), which indicates that because Europeans are superior and civilized, therefore, their environment is also pleasant. On the other hand, by moving through the big river and entering into the zone of Africa marked as the "Central Station", the environment becomes wild and the mud is also smelly. The "smelly mud" (p. 30), (p. 40) and "water surrounded by scrub" (p. 30) basically indicate the savage atmosphere and uncivilized Africans. In essence, Joseph Conrad's *Heart of Darkness* is a master piece of writing, which displays the great influence and power of words. By describing enchantingly vivid images of land and sea, earth and sky, characters, their body and souls, and the metamorphoses and decline of their emotions, he takes his readers on a journey through the realms of sight and sound, touch and taste, and other senses all together. By invoking all the senses of the reader, the writer creates a virtual reality of his own and persuades the reader for his complete submergence in the writing.

Conclusion

After conducting a descriptive and qualitative research upon *Heart of Darkness* by employing Ezra Pound's theory of "imagery", it has been revealed that this research answers those questions which were formed for its analysis. It highlights those intentions and meanings which are portrayed by means of imagery. Moreover, by providing an answer to the first question of identifying the types of imagery in the novel, this research ascertains that the novel contains frequent instances of imagery in it. It explores the presence of Olfactory, Auditory, Tactile, Kinesthetic, Gustatory, and Visual imagery in the novel. It discloses that visual imagery accure frequently to describe the meaning of the novel while instances of olfactory imagery are rarely found.

This research has also provided the answer to second question of analyzing the meaning, which has been portrayed through the use of imagery. It has revealed that visual imagery has been used to describe the setting of the whole course of the novel and provides information that Africa and Congo is a dark and wild place. It also undertakes the portrayal of Europeans' and Africans' accommodations and personalities by labeling Europeans as civilized and Africans as savages. Kinesthetic imagery elucidates Europeans' vulnerability in front of African's atmosphere, their transformation into savagery, their lust for monetary benefits, and their brutality in Africa. Auditory imagery highlights the

importance of language. It adds that those who have humanly language, their illegal use of language resultantly make them hypocrites, while those who lack language are labeled as savages. It also renders recurrent occasions of silence in the novel, which serve as a source of guilt and awfulness for the readers and Marlow. These instances provide readers and Marlow with time for realizing actual facts, which are associated with the circumstances of Africa and the conditions of Europeans. On the other hand, there are few examples of gustatory and tactile imagery; both types of imagery add to the meaning that Europeans are superior and Africans are dependent. Moreover, Africans cannot survive with the absence of Europeans' consideration. While olfactory imagery only gives a comparison of European and African atmospheres. It assumes a pleasant atmosphere of Europe and a smelly atmosphere of Africa.

Resultantly, these findings of the research disclose that the meanings of *Heart of Darkness* have been arranged through the portrayal of different types of imagery, and these images assist readers to appropriately understand the intended meaning of the novel. Moreover, the novel itself is an example of Poetic Prose, because imagery is a significant feature of Poetic Prose writings. This research recommends future researchers to undertake further studies upon metaphoric and idiomatic representation in *Heart of Darkness* and a comparative analysis of realism and idealism in *Heart of Darkness*.

Appendix

Visual Imagery

"Imagine him here the very end of the world, a sea the colour of lead, a sky the colour of smoke, a kind of ship about as rigid as a concertina and going up this river with stores, or orders, or what you like." (P. 5,6)

"A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting right and left, immense double doors standing ponderously ajar. I slipped through one of these cracks, went up a swept and ungarnished staircase, as arid as a desert, and opened the first door I came to." (P. 12)

"Its light was dim, and a heavy writing-desk squatted in the middle. From behind that structure came out an impression of pale plumpness in a frock-coat." (P. 13)

"He was shabby and careless, with inkstains on the sleeves of his jacket, and his cravat was large and billowy, under a chin shaped like the toe of an old boot." (P. 14)

"He was an unshaven little man in a threadbare coat like a gaberdeine, with his feet in slippers, and I thought him a harmless fool." (P. 15)

"The edge of a colossal jungle, so dark-green as to be almost black, fringed with white surf, ran straight, like a ruled line, far, far away along a blue sea whose glitter was blurred by a creeping mist." (P. 18)

"I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking." (P. 22)

"All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, death like indifference of unhappy savages." (P. 22)

"Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair." (P. 24)

"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, lying confusedly in the greenish gloom." (P. 24)

"When near the buildings I met a white man, in such an unexpected elegance of get-up that in the first moment I took him for a sort of vision. I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots. No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand." (P. 25)

"He was commonplace in complexion, in features, in manners, and in voice. He was of middle size and of ordinary build. His eyes, of the usual blue, were perhaps remarkably cold, and he certainly could make his glance fall on one as trenchant and heavy as an axe." (P. 31)

"He was a first-class agent, young, gentlemanly, a bit reserved, with a forked little beard and a hooked nose." (P. 36)

"It came in sections during the next three weeks, each section headed by a donkey carrying a white man in new clothes and tan shoes, bowing from that elevation right and left to the impressed pilgrims. A quarrelsome band of footsore sulky niggers trod on the heels of the donkey; a lot of tents, camp-stools, tin boxes, white cases, brown bales would be shot down in the courtyard, and the air of mystery would deepen a little over the middle of the station." (P. 46, 47)

"The reach was narrow, straight, with high sides like a railway cutting." (P. 62)

"This steamboat was exactly like a decked scow. On the deck, there were two little teakwood houses, with doors and windows. The boiler was in the foreend, and the machinery right astern. Over the whole there was a light roof, supported on stanchions. The funnel projected through that roof, and in front of the funnel a small cabin built of light planks served for a pilot-house. It contained a couch, two camp-stools, a loaded Martini-Henry leaning in one corner, a tiny table, and the steering-wheel. It had a wide door in front and a broad shutter at each side." (P. 71)

"The riverside bushes were certainly very thick; but the undergrowth behind was evidently penetrable." (P. 85)

“I saw my mistake. These round knobs were not ornamental but symbolic; they were expressive and puzzling, striking and disturbing food for thought and also for vultures if there had been any looking down from the sky; but at all events for such ants as were industrious enough to ascend the pole. They would have been even more impressive, those heads on the stakes, if their faces had not been turned to the house.” (P. 95)

“She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step.” (P. 100)

“The tall marble fireplace had a cold and monumental whiteness. A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a sombre and polished sarcophagus. A high door opened—closed.” (P. 124)

“She stood up; her fair hair seemed to catch all the remaining light in a glimmer of gold.” (P. 126)

AUDITORY IMAGERY

“The rapids were near, and an uninterrupted, uniform, headlong, rushing noise filled the mournful stillness of the grove, where not a breath stirred, not a leaf moved, with a mysterious sound as though the tearing pace of the launched earth had suddenly become audible.” (P. 24)

“Suddenly there was a growing murmur of voices and a great tramping of feet. A caravan had come in. A violent babble of uncouth sounds burst out on the other side of the planks. All the carriers were speaking together, and in the midst of the uproar the lamentable voice of the chief agent was heard ‘giving it up’ tearfully for the twentieth time that a day....” (P. 27)

“The man on the shore began to shout, urging us to land. ‘We have been attacked,’ screamed the manager. ‘I know I know. It’s all right,’ yelled back the other, as cheerful as you please. ‘Come along. It’s all right. I am glad.’” (P. 85)

“I whispered. ‘Perfectly,’ he answered, raising his voice for that single word: it sounded to me far off and yet loud, like a hail through a speaking-trumpet.” (P. 108, 109)

KINESTHATIC IMAGERY

Watching a coast as it slips by the ship is like thinking about an enigma. There it is before you smiling, frowning, inviting, grand, mean, insipid, or savage, and always mute with an air of whispering. ‘Come and find out.’ (P. 17)

“Day after day, with the stamp and shuffle of sixty pair of bare feet behind me, each pair under a 60-lb. load. Camp, cook, sleep, strike camp, march. Now and then a carrier dead in harness, at rest in the long grass near the path, with an empty water-gourd and his long staff lying by his side.” (P. 29)

“Trees, trees, millions of trees, massive, immense, running up high; and at their foot, hugging the bank against the stream, crept the little begrimed steamboat, like a sluggish beetle crawling on the floor of a lofty portico. It made you feel very small, very lost, and yet it was not altogether depressing, that feeling. After all, if you were small, the grimy beetle crawled on which was just what you wanted it to do. Where the pilgrims imagined it crawled to I don’t know. To some place where they expected to get something. I bet! For me it crawled towards Kurtz exclusively; but when the steam-pipes started leaking we crawled very slow.” (P. 55, 56)

“The approach to this Kurtz grubbing for ivory in the wretched bush was beset by as many dangers as though he had been an enchanted princess sleeping in a fabulous castle.” (P. 68, 69)

“The wilderness had patted him on the head, and, behold, it was like a ball an ivory ball; it had caressed him, and he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. He was its spoiled and pampered favourite. Ivory? I should think so. Heaps of it, stacks of it. The old mud shanty was bursting with it. You would think there was not a single tusk left either above or below the ground in the whole country.” (P.78, 79)

TACTILE IMAGERY

“His heels leaped together over the little doorstep; his shoulders were pressed to my breast; I hugged him from behind desperately.” (P. 83)

“I kept my head pretty well; but when I had him at last stretched on the couch, I wiped my forehead, while my legs shook under me as though I had carried half a ton on my back down that hill. And yet I had only supported him, his bony arm clasped round my neck—and he was not much heavier than a child.” (P. 111)

GUSTATORY IMAGERY

‘Catch ‘im,’ he snapped, with a bloodshot widening of his eyes and a flash of sharp teeth—‘catch ‘im. Give ‘im to us.’ ‘To you, eh?’ I asked; ‘what would you do with them?’ ‘Eat ‘im!’ he said curtly, and, leaning his elbow on the rail, looked out into the fog in a dignified and profoundly pensive attitude. I would no doubt have been properly horrified, had it not occurred to me that he and his chaps must be very hungry: that they must have been growing increasingly hungry for at least this month past. They had been engaged for six months (I don’t think a single one of them had any clear idea of time, as we at the end of countless ages have. They still belonged to the beginnings of time—had no inherited experience to teach them as it were), and of course, as long as there was a piece of paper written over in accordance with some farcical law or other made down the river, it didn’t enter anybody’s head to trouble how they would live. Certainly they had brought with them some rotten hippo-meat, which couldn’t have lasted very long, anyway, even if the pilgrims hadn’t, in the midst of a shocking hullabaloo, thrown a considerable quantity of it overboard. It looked like a high-handed proceeding; but it was really a case of legitimate self-defence. You

can't breathe dead hippo waking, sleeping, and eating, and at the same time

keep your precarious grip on existence. Besides that, they had given them every week three pieces of brass wire, each

about nine inches long; and the theory was they were to buy their provisions with that currency in riverside villages. You can see how THAT worked. (P. 65, 66)

ALFACTORY IMAGERY

'I shook hands with this miracle, and I learned he was the Company's chief accountant, and that all the book-keeping was done at this station. He had come out for a moment, he said, 'to get a breath of fresh air. (P. 25, 26)

"On the fifteenth day I came in sight of the big river again, and hobbled into the Central Station. It was on a back water surrounded by scrub and forest, with a pretty border of smelly mud on one side, and on the three others enclosed by a crazy fence of rushes. A neglected gap was all the gate it had, and the first glance at the place was enough to let you see the flabby devil was running that show." (P. 30)

References

1. Able, D. (2013). "Snapshots of Reality: An Introduction to Imagism." Modernist Journals Project. Abrams, M.H. (1998). A Glossary of Literary Terms, 5th Edition. San Francisco: Holt, Rinehart and Winston, Inc.
2. Aldington, R. (ed.) (1930). Imagist Anthology. New York: Covici, Friede. Anttonen, R. (2001). "Animal Imagery and Religious Symbolism in Joseph Conrad's Heart of Darkness." Waxjo University: School of Humanity.
3. Baldick, C. (2001). Concise Dictionary of Literary Terms. Oxford: Oxford University Press. Conrad, J. (1899). Heart of Darkness. Retrieved from <http://www.planetebook.com/Heart-of-Darkness.asp>
4. Cuddon, J. A. (1979). A Dictionary of Literary Terms. Revised ed. Chatham: W & J Mackay. Elbarbary, S. (1993). "Heart of Darkness and late Victorian fascination with the primitive and double." 20th-century literature.
5. Klarer, M. (2023). An introduction to literary studies. Routledge. Murfin, R. C., & Ray, S. M. (1997). The Bedford Glossary of Critical and Literary Terms. Boston Bedford Books.
6. Nadalizadeh, Z. (2024). Imagining the image: A reflection on visual features of literary imagery. Journal of Linguistic and Rhetorical Studies, 15(36), 299-328.
7. Okura, J.A. (1989). "Significant Images in Tennyson's Maud." Mc Master University. Olds, M.C. (2006). Literary symbolism. Retrieved from <http://digitalcommons.unl.edu/modlangfrench/28>
8. Palmer, J. A. (1968). Joseph Conrad's Fiction: A Study in Literary Growth. New York: Cornell University Press.
9. Parras, J. (2006). Poetic Prose and Imperialism: The Ideology of Form in Joseph Conrad's Heart of Darkness. Nebula, 3(1), 85-102.
10. Paudyal, H. N. S. (2023). The use of imagery and its significance in literary studies. The Outlook: Journal of English Studies, 14, 114-127.
11. Pervorska, O., Prihodko, T., Kobzieva, I., Roman, N., Agadzhanova, R., Marianko, Y., ... & Preminger, A., Warnke, F. J., & Hardison Jr, O. B. (Eds.). (2015). Princeton encyclopedia of poetry and poetics. Princeton University Press.
12. Romdhonah, R. (2009). "The Analysis of Imagery in Ezra Pound's Poems." Hidayatuiih State Islamic University.
13. Silichova, T. (2024). Interaction of philology, pedagogy, culture, and history as a way of integrating learning. International Science Group.
14. Schneidau, H.N. (1969). Ezra Pound: The Image and the Real. Baton Rouge, La: Louisiana State University.
15. Silveria, M. S. (2013). "Aspects of Imagery in Katherine Mansfield's Writing." Interdisciplinary Journal of Contemporary Research in Business. Institute of Interdisciplinary Research in Business.
16. Talib, I. (2011). "Features of Modernist Novel with reference to Joseph Conrad." Tikrit University Journals for Humanity: Vol 18. University of Trickrit.
17. Virtanen, R. J. (2011). "A Study of Imagery in the Writings of Dhondup Gyal." University of Helsinki.