

## The Reflection of Female Culture and Regional Culture in Joseph Conrad's Novels from the Perspective of Post-Colonialism

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*In this paper, the postcolonial female culture and regional culture in Conrad's works are analyzed from the perspective of postcolonialism, and Conrad's growth background and writing background are combined to understand. This study focuses on Conrad's depiction of women and regional culture in Lord Jim, A Stranger at Sea, and Heart of Darkness. It enables him to get rid of the traditional British writers' single narrative perspective, and depicts the cultural picture of the colonial expansion period from the cross-cultural perspective. The analysis of female culture and regional culture in his works will get unexpected results. This study is based on this perspective, through reading and consulting literature in-depth analysis, in order to be able to theoretically enrich the academic research on post-colonial literature, while promoting the relevant regional culture and the further development of female culture.*

## 1. Introduction

As early as 1924, Chinese scholars studied Joseph Conrad and his novels, and successively translated Conrad's works, such as "Master Jim", "The Corner of the Sea", "Heart of Darkness" and other books (Li, 2013; Hu, 2023; Conrad, 1958). Looking at the research in recent years, it is found that since 2003, there has been an upsurge of research on Conrad's works in China, and there are countless related papers and journals (Li, 2023; Zhu, 2023). However, at present, most of the research and analysis focus on the dissertations of English and literature majors, and most of the research focuses on a single novel of Conrad, which lacks the analysis of the multicultural integration and historical background contained in his works from the perspective of the combination of multiple novels. Based on the perspective of postcolonialism, this paper analyzes Conrad's works again and explores the construction of regional culture and women's culture in his works (Jin, 2024; Li, 2013).

Joseph Conrad is placed in a complicated situation in the literary history by being both a colonial writer and a colonial critic. Ever since the beginning of the twentieth century, the work of Conrad has received enduring academic interest in various cultural settings, especially in its interactions with imperial ideality, ethical vagueness, and cross-cultural experiences. Although the current body of scholarship has already done a lot of work on single texts like *Heart of Darkness*, much of this analysis has been focused on individual texts or hyper-textual analysis, where the interdependence of female culture and the regional culture within the overall oeuvre of Conrad has usually been overlooked. This paper is based on the concept of the postcolonial theory and it returns to the works *Lord Jim*, *A Stranger at Sea* and *Heart of Darkness* to analyze the way Conrad develops gendered and regional identities as part of colonial discourse power structures. The research aims to shed light on the conflicts between Western centrism and cross-cultural awareness by placing these novels in the bio-graphical context of Conrad as a Polish expatriate and a British author in order to enrich a more unified interpretation of the female representation and local culture in postcolonial literature (Li, 2013; Li, 2023; Jin, 2024).

## 2. Methodology

The research design used in this study is qualitative, and it is based on postcolonial literary criticism. The use of textual analysis is used as the main tool to analyze the use of female culture and regional culture representations in *Lord Jim*, *A Stranger at Sea*, and *Heart of Darkness*. By relying on the main postcolonial theories, including Western-centrism, cultural hegemony, gender marginalization, and the concepts of racial othering, the analysis in question will be able to identify the repeating narrative patterns, characterizations, and symbolic imagery of women and colonized areas in a systematic manner. Peer-reviewed journal articles and theses are considered secondary sources, on the basis of which Conrad works are contextualized in the postcolonial theory and feminist discourse (Li, 2013; Hu, 2023; Zhu, 2023). The cross-textual analysis conducted on a variety of novels allows one to understand the role of colonial ideology in gendered and regional representations and thus guarantees the analytical depth, theoretical rigor, and interpretive validity (Jin, 2024; Li, 2023).

## **2. The Postcolonial Context of Condra's Novels**

### **2.1 Overview of postcolonialism**

Postcolonialism originated in the 70s of the 20th century, first originated from the Center for Contemporary Cultural Studies founded by the University of Birmingham in the United Kingdom (Li, 2013; Li, 2023), and with his development, it set off a political and cultural trend of thought on colonialism in the academic circles, also known as postcolonial criticism, which is a discourse that focuses on the relationship between the suzerainty and the former colonies. The study of culture has a major catalytic and stimulating effect on the emergence of postcolonialism.

Postcolonialism primarily examines the world through the lens of a critique of Western privilege, also known as Western-centrism (Hu, 2023; Zhu, 2023), which views Western culture as the center of the world and other regions as symbols of barbarism. Secondly, in terms of time, the West has a specific set of narrative logic and historical logic, that is, it believes that the history of the West is the history of the world, and it enjoys the sole right to discursor and narrate the history of the world, blurring the connection between colonialism and hegemony in its narrative, believing that the progress of the West stems from science, while denying the role of colonialism. Finally, the Western-centric perspective also carries with it the admiration of Western culture, which exists on the basis of attacking or covering up the superiority of other racial cultures. Based on various Western-centric perspectives, postcolonialism critiques it from various angles, examining Western cultural perspectives from the perspective of former colonial countries.

In terms of content, postcolonialism encompasses the relevant theoretical systems of postcolonialism and the study of postcolonial literature (Li, 2013; Jin, 2024). It is related to many contemporary Western theories, such as feminist thought, deconstruction theory, and postmodernism. The study of postcolonial literature is based on the study of the literary works of some authors in postcolonial countries and the analysis of relevant colonial literary works before World War II from the perspective of postcolonialism. Academics generally believe that the essence of postcolonialism is also a kind of colonialism, and unlike colonialism's plundering of economic wealth, postcolonial means are more obscure, mainly the penetration and hegemony of Western culture, that is, the Western-centric perspective mentioned above.

### **2.2 The Background of Conrad's Life and Creative Experience**

Conrad was born in Poland in 1857, an oppressed country, at a time when capitalist colonial expansion had completed the primitive accumulation of capitalism, acquired a great deal of wealth and transitioned to the stage of industrial capitalist expansion (Li, 2023; Jin, 2024). In 1862, Conrad's father participated in the national liberation movement in Poland, his country, failed miserably, and finally the family was exiled to a remote place in Russia. After several twists and turns, Condra landed on British soil in 1878, became a legal citizen of the United Kingdom, and began his seafaring experience, while at the same time writing a large number of novels, which later found that he had written roughly 14 novels, 7 collections of short stories, 3 plays, and some essays. As a British writer who reflected colonial culture during the period of British colonial expansion, it was obviously impossible to completely remove

colonial ideology from the book, but as a Polish immigrant who had suffered colonial persecution, Conrad could not accept the existence of colonialism (Jin, 2024), and this conflicting emotion made his work all the more fascinating.

Although he lived before World War II, Conrad was also an extremely important figure in postcolonial criticism and research, and combined with his seafaring experience and life in England, he wrote novels of a wide range of genres, most of which were inaccessible to ordinary people, such as navigation, jungle adventures, etc., which deeply reflected the prevailing colonial culture at that time (Li, 2013). The interpretation of his works is conducive to understanding the background of the time and the heritage of colonial culture. However, because his different experiences make him feel both the misery and misfortune of the oppressed countries and the various cultural immersions of the colonial countries, his works are different from the expressions of traditional modern seafaring writers in Britain, and they do not blindly convey the superiority and legitimacy of Western culture, white race, and colonialism, but record and convey what he sees and hears from a new, cross-cultural perspective (Li, 2023).

In his writings, the differences between different races are very different, and the white race is always noble and civilized and progressive, while the black and other colored people are mostly closely related to various vices, bad qualities, and primitive backwardness. In terms of its geographical description, Western society is always cleaner, more comfortable, brighter and warmer, while the third world and Eastern countries it is involved in are mostly described as dilapidated and impoverished. Its colonial ideology has also been extended to the female community, where most white women are always elegant, intelligent and kind, while women of other races are portrayed as vulgar, ugly, lazy, ignorant, and miserable. The analysis of her works is helpful for us to understand the characteristics and characteristics of women's culture and regional culture from the perspective of postcolonial themes, especially the conflict and integration of different cultures in her works, enrich the treasure house of postcolonial theories, and provide reference for future scholars to study postcolonialism and Conrad's works, which is also the research significance of this article.

### **3. The Cultural Embodiment of Female Culture in Conrad's Novels From The Perspective Of Postcolonialism**

Conrad has many works in his life, but the protagonists in many of his works are mostly men, and the proportion of heroines is very small, most of them are supporting roles, and the proportion of narration is not much, and the characters are more rigid and vague, lacking complete descriptions and portrayals. The author believes that the main factors affecting the portrayal of female characters are as follows: first, the subject matter, Conrad's works mostly describe nautical adventure stories, and the possibility of male existence in such places is relatively high; secondly, because of the audience, the mainstream reading target of the novel is male, so it tends to focus on male descriptions; In addition, it is also related to the author's own portrayal of women and the tendency of female culture. However, throughout the female characters he wrote in different periods, most of them are people of color, most of them are in a vague state of character, lack the right to speak, and are in a state of aphasia throughout the novel, and in general there are some racist and patriarchal tendencies. During the period in

which Conrad lived, women were oppressed by multiple races, classes, and cultures, and were forced to be reduced to appendages and lose the right to speak in the mainstream narrative.

Analysis of Conrad's female characters, although there are not many depictions, but the characters of different races are reflected, and their common point is the concept of "husband as the sky", they are addicted to the love fantasy built by men, lack of rationality and independent thinking ability, simple-minded, difficult to cope with the difficult times in life, and gradually become an accessory to men in life, study and work. At the same time, due to the solidification of the traditional concept of division of labor in society, they struggle and are forced to become the traditional concept of the fixed role of women who serve men.

Starting from the characters depicted by Conrad, it is found that the characters depicted by him are mainly divided into the following categories: elegant and beautiful white women, seductive and dangerous women of other races, and other female images. Next, the article will discuss from the perspective of Caucasian and flying Caucasian women.

### **3.1 Beautiful, Loyal, Pure and Kind White Women**

The image of white women constructed by Conrad is mostly the imagination of Western men for angels, whose beauty and elegance, innocence and kindness, but they are always obsessed with their own world, lack of rational analysis of the world, and always need the protection of men when encountering difficulties and obstacles in life, which is basically in line with all the aesthetics and requirements of men in the Western world for women, but this is not the women themselves, but is constructed with the male discourse system, and their words and deeds are in line with men's expectations, but there is no way and channel to express their true thoughts.

#### **3.1.1 Pure and loyal, Full Of Fantasy - The Fiancée of The Representative Character Kurtz**

Kurtz in the novel is ruthless, cruel, and even murderous, while his fiancée is just the opposite, pure and kind, innocent and beautiful, noble and loyal. But she is a typical character blurred by Conrad, with no name, no introduction of family background, and only a few words about her past. The description of her image is also relatively vague, mostly "beautiful hair," "pure eyebrows," "black eyes" and the description of the environment in which she appeared "twilight" and "surrounded by a gray halo." At the same time, this woman has a very mature quality of loyalty and fidelity, which is full of admiration for her husband, convinced of his glory, unconditionally obeying her inner conviction, faithful to her role. On the other hand, this woman is so wrapped up in her own world that she takes it for granted that other people think the same way, and she is faithful to her husband and believes that he is also faithful. However, in Conrad's description, Kurtz did not comply with this norm, and even thought that he did not need to comply.

Under Conrad's textual description, men in the West control the construction of the image of women through collective imagination, and marginalize the status of women, so as to meet all the needs of men under patriarchy. At the same time, in the novel, Conrad separates the world of women from the real world, and Kurtz in the novel does not think that men and women belong to the same world, and believes that men have the obligation and responsibility to

maintain such boundaries, to keep women away from the truth as much as possible, and that women only need to live in their own world, so that a happy life every day because of clothes, jewelry and flowers is considered a good deed by men, which is also the reason why Kurtz conceals the fact that he is crazy plundering and cheating, Behind this deception and lies is the denial of men's right to know by women.

In addition, in Conrad's description, the white woman seems to have become the source of colonial evil, and it is precisely because women need men to support them and earn money to support their families that Kurtz chose to go to Africa to colonize and plunder, but the fruits of the victory of the colonial cause were shared by men, putting women in a position of disadvantage forever.

### **3.2 Tragic Fate, Brave Pursuit of Love and Extreme Inferiority Complex - The Representative Character Zhu'er**

In Conrad's novel, Pearl, a mixed-race girl of European ancestry, is braver and stronger than the weakness of white women, and she has won the love of men through her brave pursuit of love, while her husband does not betray him physically. Over the course of the novel, after Pearl's fall in love with Jim, she begins to use her own ways to help Jim evade the hunt and revenge, and eventually wins the love of the white man. The descriptions of Zhu'er in the novel are mostly "ghosts", "non-human elves", "snow-white", "stubborn and sincere", "simple", "brave and decisive, etc.", which also won the favor of the male protagonist and made him pity Zhu'er. In the novel, Zhu'er's life experience is very miserable, the white father is missing, and the indigenous mother died very early, which also leads to Zhu'er's lack of family love and warmth since she was a child, extremely insecure, and worries and uneasiness occupy the whole life. Her mother's last words before leaving warned Zhu'er to reject the temptation of the outside world, and the white man would always give up. Coupled with the tragic life of her adoptive father, Cornerina, makes Pearl full of contradictions, on the one hand, she is brave and brave, and on the other hand, she always holds suspicion of men, which also drives her to keep an eye on Jim's movements. And the origin of the name Pearl is also the male protagonist Jim Mingming, he thinks that Pearl is as precious as jewelry, but the essence is a male attachment, just like in the description of the novel, Pearl can only be liberated and reborn through the road with Jim.

Pearl should be one of Conrad's favorite female characters, but in the novel, Pearl is contradictory, she bravely pursues love, has a "sense of worthiness", but on the other hand, she has an extreme inferiority complex in her bones, which constantly drives her to learn white English, learn and actively internalize Western civilization, in order to ensure that she can be worthy of Jim, who has advanced Western civilization. However, despite her extreme efforts, Pearl was eventually abandoned by the white man. Her fate seems to have been tragic all along. She lacked the ability to live independently as a woman all her life, and was attached to her adoptive father when she was a child, although unfortunately she did not dare to resist, and when she grew up, she spontaneously became an accessory of Jim, and after Jim's death, another male Ste was blessed. This is the same as Conrad's other women, such as Aïsa and Joanna, whose fate is like that of the old Chinese proverb "obeying the father at home, marrying the husband, and following the husband in death", which can neither fulfill the responsibilities



of male servants, but also become a burden to men. In Conrad's writings, seemingly interracial love often does not end well, as is the case with Pearl and Jim, and the same is true for Williams and Aisa, which is essentially a discrimination against race, a contempt for women, and the belief that women of other species cannot marry white Westerners.

### **3.4 Enchanting, Beautiful, Seductive and Dangerous, Depraved Images of Alien Women**

Unlike beautiful white women, women of non-Western races are beautiful but depraved, debauched, arrogant, and ignorant, and have a certain seduction and danger to men, so they can be called deadly. In his portrayal of such alien women, in works such as "The Dream of Omayer", "The Chase from the Sea" and "Master Jim", in addition to the feminism fastened to white women, they are also burdened with racial discrimination and oppression.

#### **A Fatal Female Image--the Representative Aiyisha:**

The most characteristic feature of the description of Aisha is beauty. "The glance stolen from the half-closed eye, captured both intellect and heart." About the development of love between Aisha and Williams, Aisha was active at the beginning, but this motive was not pure. On the one hand, Aisha was driven by interests, and seducing Williams was good for the development of the whole race. On the other hand, it is new and exciting to rely on your own seduction to subdue a bigger and stronger male of another race. Generally speaking, the description of Aisha is full of primitive wildness and seduction, but such a female character is also transformed under the influence of Western men, and they fall in love, and Aisha's possessive love is a threat and challenge to Western white people.

The description of Aisha in the novel is full of conflicts, on the one hand, Aisha knows how to use her primitive feminine charm - long black hair to seduce Williams. On the other hand, Williams is also influencing Aisha, and twice in the novel Aisha pulls her hair up like a white Western woman. The first time was when Aisha realized that her primitive charm could no longer tempt Williams, and she began to learn about Western civilization and culture. The second time is when she commemorates the love between the two again, these changes in hairstyles reflect Aisha's gradual move closer to the image of white Western women in the depths of her heart, in essence, in order to gain the liking of men, which indirectly reflects Conrad's passive and dependent flattering position of women in the relationship between the sexes.

In addition, there are many racial elements in the depiction of Aisha, she is often called a "barbarian woman", "mongrel", "beast", etc., her biggest characteristic is ferocity, and even has a bit of animal habits, she is a savage like a beast. Such experiences and characteristics are ultimately manifested in her seductive depravity and destruction. The novel attributes Williams's death to Aisha's physical and mental devastation, creating a dazzling and evil image of the woman.

### **3.5 Beautiful but unteachable demonized female figure - representative Nina**

Nina is an Oriental woman constructed in Conrad's novels, and because she is of mixed race, her appearance combines Caucasian and Malay characteristics. In his description of his appearance, Conrad uses the following adjectives: "snow-white teeth", "dark and beautiful eyes", "delicate and gentle expression", "the light of high wisdom", and so on. When Nina

discovers her ideal object, Dane, she uses her feminine charm, "eyes sparkling" and "eyes staring straight at each other", like a fairy who performs charm, with some demonic colors.

But one of Nina's most charismatic things is his contempt for racist ideas. Nina is not only a biometric mixture, but also a hybrid of Eastern and Western cultures. As a result, she has been living in the contradiction of racial identity, and her birth was not the result of the love of her parents, but the unfortunate child born of the callous trade of capitalist money. Her father had strong racist tendencies and treated her mother as a slave. And her mother hated the timid and cowardly Caucasians, under the influence of the brave Ringer, Nina was sent to Singapore to receive Western civilization education, which made her suffer from the strong collision and impact of the two cultures since she was a child, and finally Nina abandoned the Western civilization education and chose to accept the culture and habits of her own Malay race, which now seems to be Nina found the cultural identity and cultural self-confidence of the Malays in the process of growing up, and in Conrad's writing, she has become a typical representative of "barbarians are unteachable". But her father died a miserable death, and in the author's pen, he attributed the man's death to the rebellion of his daughter Nina to the woman.

#### **4. The Cultural Embodiment of Female Culture in Conrad's Novels from The Perspective of Postcolonialism**

In the middle of the 18th century, with the expansion of the colonial economy, the colonial countries completed the primitive accumulation of funds, and began the period of expansion of industrial capital, at the same time, the development of science and technology made more and more Western people go abroad and step into untouched lands.

Conrad wrote dozens of books during his lifetime, and because of his rich seafaring experience, his works often depicted geographical features and characteristics that many Westerners could not see, and he depicted spaces that stretched from Europe to Asia, Africa, and even Latin America, as well as seeing everything from bustling cityscapes to pristine wilderness landscapes. In general, the story and character settings in his novels take place in a huge space physical field, and the regional culture contained in it is also worth exploring. At the same time, living in the colonial era, the regional culture in Conrad's novels is also full of many postcolonial colors, and from this perspective, this article mainly analyzes the African culture, Malay culture, and so on he depicts.

##### **4.1 Primitive, Barbaric, And Inferior African Culture**

In books such as "Heart of Darkness", "Master Jim" and "The Chase from the Sea", Conrad wrote a lot about the regional culture of Africa, especially the Congo. This article will focus on three aspects: African costumes, primitive dances, and African witchcraft and superstitions.

##### **4.2 Characteristics of African Costumes**

The characteristics of African clothing are also full of primitiveness, which is very different and different from the clothing of European civilization, and its symbolic meaning is also different. In Conrad's novel, such a person of alien race, who looks like he is wearing human clothes, his teeth are misfiled, and there are decorative scratches on the sides of his cheeks[ ], and the whole language description shows Conrad's dislike of African culture, and the



description of African women's clothing mainly focuses on Kurtz's mistress, who is dressed luxuriously and savagely. On the one hand, the primitive African costumes are ridiculed and excluded, and on the other hand, they are an extension of their own desires, which is a kind of "colonial fantasy" of the lives of the colonized people written by the Western colonial rulers.

#### **4.2 .1 The Primitive Dance of the Africans**

African dances can be used for entertainment, as well as for sacrifices and blessings, and are often expressed as a collective, popular singing and dancing activity, with exaggerated and rugged movements and heroic voices, often mimicking scenes such as hunting, farming, and war, and praying to the gods for blessings through such a process. Conrad describes this part of the story as follows, "Sudden outbursts of loud howls, black arms and arms waving, shaking, and resisting. It can be seen that Conrad believed that this primitive dance had no beauty, and that it was barbaric and elusive. This dance also frightened and repelled Marlowe, the protagonist of the novel, from a postcolonial perspective, because when there is a difference between the ideologies of colonization and colonialization, the colonizer will subconsciously want to maintain a distance, and at the same time deny and reject, which may also be seen in Conrad's account, who has repeatedly compared Marlowe's voyage to the light to the darkness. For the colonized people, their dance was a common expression of the native Africans' face to foreign invasion by praying to the gods to help them achieve victory and repel their enemies.

#### **4.2.2 African Witchcraft Superstitions**

African witchcraft stems from a reverence for nature, Ancient people in the face of wind and rain lightning, landslides and other phenomena that can not be explained, always Lenovo to the mysterious unknown, and through worship, prayer, witchcraft and other means of blessing, pray for the almighty god can protect their own good weather, good harvest. But the difference between Eastern and Western cultures is the difference in the way people pray. In the eyes of Western colonial culture, it is barbaric and needs to be civilized.

Conrad described such a chaos in which the natives of Africa regarded the colonist Kurtz as a god who could dominate the sky, gave him the highest political rights, and prayed to him through various religious rituals, and placed high expectations on him. But Western civilization sees it as a backward custom, or even as totally intolerable. In the novel, Marlowe has repeatedly expressed that he cannot tolerate this kind of ritual, and believes that the African indigenous wizards who perform this witchcraft are like dark demons and ghosts, dangerous and annoying. Kurtz, who tries to change the culture, also expresses Conrad's introspection on colonialism under the collision of two civilizations.

#### **4.2.3 Relatively civilized degenerate Malay culture**

Malay is relatively civilized compared to African culture. The Malay people have more contact with the Western world, and their living customs are relatively detached from the primitive state. Conrad's depiction of Malay regional culture is often cerebral and mental. As he himself has mentioned, his information is mostly compiled from the experiences of travelers, rather than personal experiences. And this imaginative, non-contact approach greatly reduced Conrad's rejection and resistance to the Malay regional culture. On the other hand, he believes

that Malay culture and thought still need to be developed, and hopes that Malays will actively learn from Western culture at the social, religious, and ethical levels.

#### **4.2.4 About Malay Clothing**

Conrad's depiction of Malay dress and attire is mainly reflected in his novel "The Chase from the Sea", in which he believes that Malays dress up more ceremoniously for important occasions. They are often dressed in gauze robes, with sarongs and other ornaments hanging around their waists, and their manners are relatively dignified, and women often have to wrap them very tightly on important occasions as a sign of respect[ ], but this is a symbol of backwardness and ignorance in the eyes of the West. On the one hand, the protagonist is attracted by this mysterious and unknown thing, and on the other hand, he is very disgusted with this backward culture, and its essence is still the influence of Western-centrism. This is the case with Williams, the protagonist of the novel, who, on the one hand, objectifies himself as a normal and universalized intellectual practice, believing that it is a responsibility and a real name to disseminate the progressive civilizational ideas of the West, and on the other hand, he believes that the colonized object has an obligation to adopt and even internalize the cultural practices of the colonizers. But the conflict is that on the one hand, they encourage and guide the culture of the colonized people to move closer to the West, and on the other hand, they extremely resist and resist this racial difference, believing that the Western race is superior to others.

#### **4.2.5 About Malay Religious Beliefs**

In terms of religion, unlike Christianity, which is practiced by Western people, the Malays are more Muslim, that is, Islam. Christianity believes in Jesus and believes that Jesus is a god, but there will be many gods in the world, such as the sun god, the goddess of peace, and so on. Muslims, on the other hand, believe only in their Allah Allah and believe that Allah Allah is the Lord of the universes. The collision of two different regional cultures in religious belief is also quite interesting.

In his novel "The Stranger from the Sea", Conrad depicts the characters of the East and the West who believe in different religions, Ringer and Abdullah, who represent the white race and the Malays respectively for religious adherents. Ringer has the good qualities of kindness, optimism, open-mindedness, steadiness, integrity, honesty, generosity and other good qualities that Christianity should have, and is admired by everyone. Adullah's greatest characteristic is that he is intelligent and brave, fearless, and he leads his people against the white rulers, and is deeply convinced by his people. In his description of the shortcomings of the two, Conrad focuses on Adura's jealousy, which is listed as the second felony in the Christian Bible, so this also leads to the crazy actions of Alladu after meeting Ringer's opponent, which is somewhat similar to the feelings of He Shengliang during the Three Kingdoms period in China.

From a postcolonial perspective, Ringer was seen as the embodiment of justice, and the legitimate trade he brought with him could lead to a certain degree of growth in the local economy, but it was strongly resisted by Adullah for personal reasons, and in the course of the interaction between the two, Aladu was always presented as a villain. This also clearly reflects Conrad's judgment and evaluation of the two religions, which are deeply influenced by Western

culture, and religion also has advantages and disadvantages, and he believes that those who believe in Christianity will be kinder and more upright than those who believe in Islam.

#### **4.2.6 Animism about Malay**

The Malays believe that everything in the world is spiritual, this concept originated from the lack of knowledge of natural phenomena and then the awe of nature and life in the early development of human beings, because they cannot understand life itself, they are full of curiosity and incomprehension about why people sleep and die and other phenomena, and at the same time they cannot make scientific explanations, so they believe that life has its own soul, and the soul dominates the words and deeds of life, and sleep and death are because the soul escapes from the body, and this concept is extended to all things in the world. Mountains and rivers are both conscious and spiritual. This animistic thinking of the Malays is also reflected in Conrad's novel "The Chase of the Sea", in which Barbara, after seeing the death of the pirate Omar, thinks that he heard Omar's voice. It can be seen that the Malays are very superstitious under the influence of this animistic thinking. Scientists from Western civilization are noncommittal about this, and in Conrad's novels, this kind of thinking of the Malays is the idea of an uncivilized race or an early childhood child, which is also a reflection of the underdeveloped science and technology of the Malays, and the backwardness of ideology and culture, so Conrad regards the Malays as a "degenerate" people, but he also clearly recognizes that the sacralizing customs of life in tribal societies enable them to survive for a long time.

### **5. Conclusion**

This paper analyzes Conrad's postcolonial female culture and regional culture from the perspective of postcolonialism, and understands Conrad's growth background and creative background. The study mainly discusses the descriptions of women and regional culture in Conrad's major works such as "Jim", "Chasing Away from the Sea", "Heart of Darkness" and other novels, and finds that Conrad has a deep sympathy for the fate of the colonized people on the one hand, and on the other hand, as a vested interest, he is convinced of the rationality of capitalist colonial expansion.

When analyzing his women's culture, he found that the women in the West in his pen seem to be the embodiment of angels, they are pure, kind, loyal and unyielding, but they lack rational minds, rely on men for protection in the face of difficulties, they should be obsessed with their own world rather than close to the truth, they either actively or passively rely on men's economic contributions, so they are regarded as the source of the evil of capitalist colonial expansion. In his paintings, women of other races, although beautiful, are primitive and savage, seductive and dangerous, and he believes that interracial love will lead to bad endings, and female rebellion will lead to the loss of men's lives.

In his analysis of the regional culture in his writings, Conrad is clearly Western-centric, and in his view, whether it is Africa, Malay or even other regions, their clothing is extremely backward and vulgar, and their religious beliefs are quite ignorant. Under his concept, the advanced nature of Western culture has the spontaneity of infiltrating and expanding to other cultures, and other regional cultures should take the initiative to absorb the indoctrination from Western civilization. And in the process, the collision of different cultures and their results

caused Conrad to think deeply. On the one hand, he not only empathized with the cultural customs and fate of the colonized, but also despised the local barbarism and backwardness, affirmed the rationality of the capitalist colonial culture, and at the same time Conrad also saw the fatal shortcomings and far-reaching effects of the opposition between different cultures, that is, with the change of time and the development of science and technology, the weak may become stronger, and the strong may become weaker, everything is constantly developing and changing, and in the process of civilization and education of the colonized, they can progress and even surpass through imitation, thus threatening the original Western culture. So Conrad has a clear view that barbarians cannot be civilized, and this conflicting mood and idea is also responsible for the charm of his work.

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