Exploring Cognitive Metaphors: A Comparative Analysis of *Heart of Darkness* and *The Journey to the East*

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Abstract
The study employs the Cognitive Metaphor Theory developed by Lakoff and Johnson to analyze the metaphorical and symbolic significance of journeys, key elements, and characters in Conrad's *Heart of Darkness* and Hesse's *The Journey to the East*. Through a qualitative, comparative methodology, the research examines metaphors such as "journeys," "groups," "search for truth," "centers," and "disintegration" to uncover their cognitive and narrative roles. The objective is to explore how these metaphors shape the novels' thematic representation of existential struggles, self-discovery, and spiritual quests. The findings reveal that both texts utilize metaphorical frameworks to depict personal and collective transformations, documenting how characters navigate despair, disillusionment, and ultimate self-awareness. By analyzing these metaphors, the study provides insight into how abstract concepts are made accessible through language, enriching the understanding of their function in shaping literary meaning and the reader's cognitive engagement with the texts.

Introduction
Background of the Study
The study explores the use of cognitive metaphors in Joseph Conrad's *Heart of Darkness (1988)* and Hermann Hesse's *The Journey to the East (1932)*, focusing on how metaphorical language shapes the narratives of exploration and self-discovery. By applying Cognitive Metaphor Theory, the research examines how abstract concepts such as darkness, light, and journeys are constructed and interpreted in these novels. The analysis highlights the deeper meanings embedded within these metaphors, revealing insights into colonialism, spirituality, and the human quest for understanding.
The work by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980)

is primarily considered a cognitive model of metaphor, specifically focusing on how metaphors shape our thoughts and understanding of the world, based on cognitive processes. Their approach is grounded in cognitive linguistics, which examines that metaphors are embedded in everyday language and thought. The Cognitive Comparative Model, as an explicit term, refers to comparing metaphors across different texts, languages, or cultures to examine commonalities or differences in metaphor usage. While their work provides a cognitive foundation for understanding metaphors, the comparative aspect (looking at metaphor across various works or contexts) is a separate, more applied methodology that builds upon cognitive principles.

The background of this study lies in the rich tradition of literary exploration through metaphor, which serves as a bridge between abstract ideas and human cognition. Cognitive Metaphor Theory (CMT), pioneered by Lakoff and Johnson, reveals how metaphors structure thought and meaning, making it a valuable lens for analyzing literature. Both *Heart of Darkness (1899)* and *The Journey to the East (1932)* employ metaphorical journeys to delve into themes of colonialism, spirituality, and existential inquiry, reflecting the cultural and philosophical underpinnings of their respective eras.

Statement of the Problem

The Polish-British novelist Conrad presents Africans as savages in *Heart of Darkness (1899).* Hesse, the German novelist, shows an obsession of the East with religious beliefs and practices in *The Journey to the East (1932).* Both Marlow and H.H. are biased and racist in presenting the Colonizers' view of Africa and Asia. Conrad (1899) and Hesse (1932) justify such representations on historical and biological grounds. The present research investigates how Conrad and Hesse symbolically represent Africa and Asia in selected novels. It is a comparative study of the symbolic representations of the two novels from a postcolonial perspective. The study also shows that truth can neither be discerned through the pursuit of religion, as in *The Journey to the East (1932),* nor discourses, as in *Heart of Darkness (1899),* but through reason and discretion.

Research Question

How do the metaphorical and symbolic representations of journeys, key elements, and characters in selected novels shape the thematic and cognitive understanding of the texts?

Research Objective

To explore the metaphorical and symbolic significance of journeys, key elements, and characters in selected novels through the lens of cognitive metaphor theory.

Rationale

The rationale for this study lies in the need to explore how cognitive metaphors influence the thematic and psychological depth of literary works. Both novels delve into complex concepts like self-discovery, existential struggles, and spiritual journeys. However, the role of metaphor in shaping these themes has not been thoroughly examined through cognitive theory. By applying Cognitive Metaphor Theory, the study provides a deeper understanding of how metaphors

structure the readers' engagement with abstract ideas, offering an interpretation of the characters' experiences and the texts' broader existential messages.

Significance of the Research

The significance of the study lies in its exploration of how Cognitive Metaphor Theory can deepen the readers' understanding of literary texts by revealing the underlying metaphors that shape narrative structure and meaning. By examining selected novels, the study provides new insights into how metaphorical constructs such as journeys, self-discovery, and spiritual quests inform character development and thematic exploration. Ultimately, the study contributes to a broader understanding of how metaphors function in literature, offering a fresh perspective on classic texts and their symbolic significance.

Delimitations of the Study

The study is delimited to a comparative analysis of *Heart of Darkness (1899)* and *The Journey to the East (1932)* using Cognitive Metaphor Theory. It focuses specifically on metaphorical representations related to journeys, self-discovery, and existential themes, excluding broader, historical, and cultural analyses beyond the scope of metaphorical exploration.

Literature Review

Studying metaphor in discourse is challenging as it involves linguistic, cognitive, emotional, and socio-cultural aspects. Complex dynamic systems theory offers a framework called "discourse dynamics" to explore metaphors in conversations. Using data from post-conflict reconciliation talks, metaphor-led discourse analysis identifies linguistic metaphors, clusters, and systematic patterns. This analysis connects metaphor use in real-time conversations to broader socio-cultural contexts. The study also compares metaphor in real-world discourse with conceptual metaphor theory, questioning if their differences indicate incompatibility or opportunities for improving cognitive approaches to metaphor (Cameron, 2007).

Cognitive Metaphor Theory (CMT) has faced significant criticism over the past two decades. Researchers challenge its focus on concepts over words, reliance on a top-down rather than bottom-up approach, and its categorization of metaphor as superordinate rather than basic-level. Critics also question its emphasis on universal, mechanical embodiment, overlooking non-universal and contextual aspects and prioritizing universal bodily experience over cultural interactions. This paper addresses these critiques, drawing on the author's research, and offers an alternative perspective that overcomes these challenges, proposing a more nuanced approach to the metaphor that integrates embodiment, culture, and context effectively (Kövecses, 2008).

Conceptual Metaphor Theory (CMT), introduced 30 years ago, revolutionized metaphor studies by framing metaphor as fundamental to human thought, not just language. It posits that metaphorical language stems from pre-existing conceptual metaphors. This article evaluates linguistic and psychological evidence for CMT, addresses criticisms, and explores new perspectives on conceptual metaphors through embodied simulations and dynamical systems theory (Gibbs Jr, 2011).

This paper builds on Lakoff and Johnson's (1980) theory to describe metaphoric verbal utterances, addressing their lack of distinction between nonliteral and literal metaphoric expressions. It proposes that metaphoric utterances occur when speakers perceive contextual abnormalities and conceptual contrasts. These are interpreted through a pragmatic mapping process to derive provisional metaphoric meanings. This model explains nonliteral metaphoric expressions without requiring prior literal interpretations, enhancing the understanding of metaphoric mechanisms while aligning with Lakoff and Johnson's conceptual framework (Romero & Soria, 2005).

Cognitive Metaphor Theory (CMT) struggles to equate language with individual experience, as people's diverse bodies and environments shape their cognition differently. Linguistic observation often replaces actual individual cognition with that of an idealized average, ignoring personal idiosyncrasies. CMT fails to explain why metaphors vary across cultures, are not extended in specific ways, or reference forgotten experiences. It wrongly assumes that linguistic behaviour directly reflects private experience. It may be possible to remove inaccurate generalisations about "how we think" and broaden the definition of "we" to encompass more varied viewpoints in metaphor studies by acknowledging that comprehending metaphors does not necessitate shared experiences (Gibbs, 2009).

In one of the studies Steven Tötösy de Zepetnek proposes integrating comparative literature and cultural studies into "comparative cultural studies." This approach involves studying literature within cultural contexts, using comparative literature methods in cultural studies, and examining culture through a comparative, non-hierarchical lens instead of a single-language focus. The goal is to disrupt traditional cultural hierarchies, promoting pluralized, parallel studies of culture. The article highlights global developments in comparative literature and concludes with a ten-point proposal for advancing scholarship in comparative cultural studies (Zepetnek, 1999).

This article introduces the comparative case study approach, which integrates macro, meso, and micro dimensions in research. It uses two comparison logics: traditional compare-and-contrast and "tracing across" sites or scales. Unlike traditional case studies, this approach addresses shifts in social sciences related to culture, context, space, and comparison. It emphasizes three axes—horizontal, vertical, and transversal comparison—to enhance case study research. The authors argue that this method strengthens qualitative research in comparative and international education by offering a more nuanced and comprehensive framework for understanding complex phenomena (Bartlett & Vavrus 2017).

In *Heart of Darkness (1899)*, Conrad critiques imperialism through the lenses of efficiency and the "civilizing mission," popular ideas used by social Darwinists to justify European expansion. While condemning King Leopold II's exploitative, capital-poor imperialism in the Congo, Conrad also critiques all imperialism for its complicity, arrogance, and cultural disruption. First published in 1899 in *Blackwood's Magazine*, the novella gained recognition in 1902 when included in the volume *Youth.* Despite being less popular than the other stories, Edward Garnett praised it as a "psychological masterpiece," highlighting its exploration of subconscious influences on human actions and its artistic strength (Conrad, J., & Conrad, J. 1996).

The Preface to *The Nigger of the Narcissus (1897)* aligns with Symbolist ideals, echoing Verlaine's call for the "magic suggestiveness of music" in literary style. Conrad aimed to transcend details and capture life's essence, seeking to shape the invisible through words' magic. His letters reflect this transcendental aspiration, emphasizing the transformative power of language and ideas (Watt, 1976).

The Journey to the East (1932) presents an existential challenge more fully addressed in *The Glass Bead Game (1943)*. In *The Journey to the East (1932)*, the protagonist, H.H., believes he has found his life's purpose, but this conclusion is incomplete. H.H. relies on faith and uncritical surrender to the "Other" he sees as his higher self, abandoning reason too quickly. He overlooks the role of education, questioning, and dialogue in personal growth and understanding. *The Glass Bead Game (1943)* critiques this earlier view, emphasizing the importance of critical thinking, doubt, and lifelong learning in spiritual and personal development (Roberts, 2012).

Research Methodology
Qualitative Research
This research uses the qualitative method. This research "refers to meanings, concepts, definitions, characteristics, metaphors, symbols, and description of things" (Walliman, 2017). Textual and contextual analysis is done to find answers to the research questions. The texts of the two novels, *Heart of Darkness (1899)* and *The Journey to the East (1932)*, are analyzed for textual analysis.

Research Design
Research design is a theoretical structure that helps conduct the research (Kothari, 1990, p.31). This study examines the colonizer's views in two colonial novels, *Heart of Darkness (1899)* and *The Journey to the East (1932)*.

Theoretical Framework
The Metaphor Theory examines how metaphors convey meaning, evoke emotions, and enrich literary texts. Metaphors, which involve describing one thing in terms of another to imply a resemblance or conceptual connection, are central to literary language. This theory is grounded in linguistic, cognitive, and literary analysis. Cognitive Metaphor Theory, introduced in *Metaphors We Live By (1980)* by George Lakoff and Mark Johnson, argues that metaphors are not just linguistic devices but reflect how humans understand and structure reality. For example: "Life is a journey" frames life regarding progress, choices, and destinations. Literature uses conceptual metaphors to shape themes, characters, and worldviews. Metaphors in literature often serve symbolic purposes, where an image or idea represents deeper meanings. In William Blake's "*The Tyger*," the tiger becomes a metaphor for divine creativity and destructive power. Romanticism emphasizes nature and imagery as a source of metaphor. The ocean symbolizes eternity in Wordsworth's poetry. Modernism uses fragmented, abstract metaphors to reflect disillusionment and complexity. T.S. Eliot's *"The Waste Land"* best explains it.

Metaphors are also used to explore the psychological and emotional states of characters. It also informs character development and growth. In Shakespeare's Macbeth, "life's but a walking shadow" metaphorically conveys futility and

despair. In Deconstruction, metaphors are seen as unstable, revealing contradictions in meaning. The Postcolonial Theory examines how metaphors reflect and resist colonial ideologies *in Heart of Darkness (1899)* by Joseph Conrad. Analyzing metaphors helps uncover layers of meaning, themes, and the author's worldview. For instance, Emily Dickinson's metaphorical description of death as a "kindly carriage" in "Because I could not stop for Death" transforms it into a journey, altering its emotional impact.

Cognitive Metaphor Theory (CMT), introduced by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980), argues that metaphors are not merely literary tools but fundamental to human thought, communication, and understanding. It suggests that conceptual metaphors, grounded in physical and sensory experiences, shape human cognition. A conceptual metaphor allows one idea to be understood through another. For example, the metaphor "Life is a journey" compares life to progress, paths, destinations, and obstacles. Similarly, the association of upward movement with positivity, as in "I'm feeling up," and downward movement with negativity, as in "I'm feeling down," reflects human experiences.

Metaphors rely on mapping elements from one domain to another, a process known as cross-domain mapping. For example, the metaphor "Time is money" uses concepts like saving, spending, and wasting time based on the idea of money. Metaphors can take different forms, such as orientational metaphors that organize ideas spatially, structural metaphors that provide frameworks for abstract concepts like "Argument is war," and ontological metaphors that treat abstract ideas as tangible objects, such as "Inflation is eating away at my savings."

While some metaphors are universal, others are shaped by cultural beliefs and practices. In literature, metaphors enhance emotional impact, create imagery, and make abstract ideas more relatable. For example, Robert Frost's "The Road Not Taken" uses a forked path to symbolize life's choices, and Shakespeare's "All the World's a Stage" represents life as a performance.

A Comparative Study and Symbolic Significance

In *Heart of Darkness (1899)* and *The Journey to the East (1932),* symbolism and metaphor shape the portrayal of Africa and Asia through colonial lenses. Africa is depicted as darkness, symbolizing savagery and chaos, reinforcing the metaphor of light as civilization. Conversely, Asia is metaphorically trapped in a medieval time, symbolizing stagnation and backwardness. Both authors use these metaphors to depict the East and Africa as spaces outside reason and progress, perpetuating a cognitive divide between the self (the West) and the other (the colonized), reflecting colonial assumptions of superiority and evolutionary hierarchy.

In *Heart of Darkness* (1899) and *The Journey to the East* (1932), the East and Africa are depicted through magical, religious, and mysterious elements. Eastern religions are portrayed as backward, obsessed with miracles, magical practices, and shrines, similar to the tribal magic seen in Africa, particularly at the Inner Station, where tribal practices aim to stop Kurtz from leaving Congo. Both regions are presented as exotic and foreign, with Africa described by Conrad as the "dark continent" and its inhabitants as "mysterious niggers" (p.26). The Congo River is likened to a deadly snake (p.13), and the environment is fierce and

unearthly (p.50). Eastern religion is portrayed as a search for answers to existential questions, with characters like H.H. trusting their leader Leo, similar to the faith Africans place in their tribal leaders.

H.H. mentions that Journeyers are forbidden from revealing details about the League, but may share personal related experiences (1932, p.5). Similarly, Marlow is restricted from disclosing Company secrets and signing documents at the office (1899, p.13), and the Congo mining companies enforce secrecy (1899, p.42).

In *The Journey to the East (1932),* Hesse portrays the East as backward, lacking modern technology and communication, with pilgrims journeying on foot (p.7). Similarly, in *Heart of Darkness (1899),* Conrad depicts Africa as primitive, with Marlow traveling by steamer, foot, and donkey (p.13, p.42). Both novels feature search journeys: H.H. seeks Leo, his spiritual leader, while Marlow searches for Kurtz, a symbol of colonialism. Cognitive metaphor theory suggests these journeys metaphorically represent the quest for meaning and civilization. The East's spiritual search contrasts with the colonizers' pursuit of material wealth in Africa, reinforcing a colonial framework.

The journeys represent a search for self and purpose in *The Journey to the East (1932)* and *Heart of Darkness (1899)*. H.H. and Marlow embark on physical journeys—towards spiritual enlightenment and colonial authority, respectively. Cognitive Metaphor Theory frames these journeys as metaphors for inner and outer quests, where Leo and Kurtz symbolize ultimate authority. H.H.'s realization of his spiritual missteps mirrors Marlow's discovery of Kurtz's moral decay. Both characters' journeys culminate in personal revelations, with travel symbolizing the quest for understanding and confronting deeper truths about faith, civilization, and colonialism.

Hesse's novel has a fusion of past and present, fiction and reality, natural and supernatural. H.H. says:

> We moved towards the East, but we also traveled into the Middle Ages and the Golden Age; we roamed through Italy or Switzerland, but at times we also spent the night in the 10th century and dwelt with the patriarchs or the fairies. During the times I remained alone, I often found again places and people of my own past (Hesse, 1932, p.23).

In *The Journey to the East (1932)* and *Heart of Darkness (1899),* journeys are metaphors for inner and outer quests, with symbols that evoke historical, cultural, and psychological dimensions. The League's pilgrimage through places like Noah's Arch and the Trojan Horse symbolizes the merging of past and present, fiction and reality, suggesting the search for spiritual and moral clarity. The Congo River is a metaphor for a time machine, taking Marlow back to the European self's "prehistoric" roots, symbolizing civilization's hidden, unconscious aspects. Women, such as Kurtz's Intended and the Black Mistress, embody metaphors of purity versus moral decay, reinforcing colonial gender dynamics. The struggle for existence is symbolized by exploiting Africa's resources (ivory, minerals) in *Heart of Darkness (1899)*, representing capitalist greed. In *The Journey to the East (1932)*, World War I and the disgust over nationalism symbolize the destructive forces of modernity. Cognitive metaphor theory highlights how these metaphors shape the characters' understanding of self, civilization, and survival.

Differences between *Heart of Darkness (1899)* and *The Journey to the East (1932)*

In Hesse's *The Journey to the East (1932),* the League members include artists, musicians, poets, and philosophers. H.H., a violinist and storyteller, seeks Princess Fatima's love, while Leo, a servant who later reveals himself as President, searches for Solomon's key and the language of animals. In Conrad's *Heart of Darkness (1899),* the journeyers are businessmen and colonizers focused on exploiting ivory. Marlow, accompanied by a manager, pilgrims, and cannibals, voyages toward the Inner Station, where Kurtz, the chief trader, resides. Hesse's journeyers pursue spiritual enlightenment, contrasting with the materialistic motives of Conrad's characters.

In *The Journey to the East (1932)* and *Heart of Darkness (1899),* journeys symbolize regression to primitive states through cognitive metaphor theory. Hesse's League seeks spiritual enlightenment, traveling to sacred sites without modern technology, symbolizing disconnection from modernity. In Conrad's novel, Africa is depicted as a "prehistoric earth," reflecting Social Darwinist racial hierarchies, with white colonizers seen as civilized. Marlow's encounter with idle pilgrims, who exploit and mistreat natives instead of aiding development, contrasts their idealized mission with colonial greed. Both journeys highlight a metaphorical return to earlier, less advanced states, critiquing spiritual and moral regression.

Congo River is a bewitching snake that fascinates Marlow to voyage to Congo. Marlow says on the map of Congo, there is:

> a mighty big river... resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land... it fascinated me as a snake would a bird--a silly little bird... The snake had charmed me. (Conrad, 1899, p.10)

In *Heart of Darkness (1899),* the Congo River is a key metaphor, reflecting Marlow's internal and external struggles. Cognitive metaphor theory suggests that the river symbolizes the tension between resistance and inevitability. The difficult upstream journey mirrors Marlow's attempt to understand and confront the colonial exploitation and moral decay embodied by Kurtz. The river's currents, which make the return downstream easier, represent Marlow's reluctant acceptance of the colonial mission and Kurtz's twisted ideals. The "choice of nightmares" (p.91) reflects Marlow's internal conflict and his eventual surrender to colonialism's dark, destructive forces, symbolized by the river's unyielding flow.

The Double figure image is symbolic in *The Journey to the East (1932).* Something like a snake flows slowly from one side of the figure to the other. H.H. says:

> something melted or poured across from my image to that of Leo's...my image was in the process of adding to and flowing into Leo's, nourishing and strengthening it. It seemed that, in time, all the substance from one image would flow into the other and only one would remain: Leo. He must grow, I must disappear. (Hesse, 1932, p. 93)

The image of a snake coiled upwards is an Eastern symbol of Kundalini, the form of energy Hindu mystics believe to be present in all human beings (Roberts, 2008). Kundalini is mentioned in the first part of the novel, when H.H. recalls that one pilgrim wants to capture a snake with magical powers called "Kundalini" (p.10). In some mystical traditions, its awakening can be sudden and dramatic or gradual and controlled. Its energy can be awakened by meditation and other spiritual practices or aroused by traumatic events (Krishna, 1996). The experience of H.H. combines both of these elements. His trial in front of Leo and other League officials is dramatic. His reflections towards the novel's end suggest he is beginning a more gradual development process.

In *The Journey to the East (1932)* and *Heart of Darkness (1899),* cognitive metaphor theory highlights the tension between truth and deception. H.H.'s confession is a ritualized act of self-purging, where he confronts his sins before the League (p.87). This contrasts with Marlow's concealment of Kurtz's true nature. The Congo River metaphorically reflects Marlow's internal struggle, and his lies about Kurtz's last words ("The Horror! The Horror!" p.98) represent his reluctance to reveal colonial atrocities. Marlow's choice to lie to Kurtz's Intended, claiming "your name" (p.109) as his last words, symbolizes his moral conflict and the cognitive dissonance between colonial ideals and brutal realities.

Leo represents Eastern religion, spiritual renewal, and ultimate truth. H.H. is searching for Leo, but Leo himself is searching for wisdom. H.H. thinks truth can be found in religion, but religion (Leo) lacks wisdom. Hesse (1932) means that the search for truth is not possible through Eastern religions but through wisdom. *The Journey to the East (1932)* is a journey towards spiritual enlightenment. It is a test of faith and obedience. It is not just a journey towards the East but an interior journey that begins and ends at Home and with the Self. *Heart of Darkness (1899)* is the journey towards material goals. It shows the obsession of the West with material gains. Marlow stops at various trade stations: Outer, Central, and Inner Station. Africa is a financial center for the Colonizers, and the purpose of their journey is to reach the land, which is rich in ivory, silver, diamond, rubber, and enslaved people. Kurtz transforms into a savage. He stands for the Belgium Company, an evil searching for ivory and destroying everything in its way. Search for Kurtz makes Marlow realize that the truth of colonial discourse is not civilizing the natives but material advancement, slavery, and annihilation.

Metaphorical and Symbolic Representations in *Heart of Darkness (1899)*

Kurtz, the antagonist in *Heart of Darkness* (1899), embodies corruption and the moral decay of European imperialism. His degeneration in Congo exposes the brutality behind the so-called civilizing mission. Marlow first hears of Kurtz as a successful ivory trader at the Outer Station and later sees his painting of a blindfolded woman, symbolizing imperialist ideals. Kurtz's report to the International Society for the Suppression of Savage Customs, with the chilling line "Exterminate all the brutes!" (p.70), reveals his madness and colonizer's philosophy. Marlow links Kurtz's descent to European values, highlighting imperialism's contradictions: civilizing rhetoric masking greed and violence.

Kurtz represents both Europe and colonizers, admired by Africans for his technological superiority but feared for his violence. Tribal chiefs and villagers

bow to him, intimidated by his rifles and gunpowder. Kurtz's dominance is rooted in fear and his desire to be obeyed and heard. The Russian tells Marlow the natives listen to Kurtz, inspired by his speeches during tribal gatherings. They worship him like a god, crawling to him during ceremonies and obeying his every command. Kurtz orders an attack on the steamer to prevent his departure, revealing his refusal to leave power. Marlow, as a fellow European, remains loyal to Kurtz.

> I should be loyal to the nightmare of my choice. I was anxious to deal with this shadow by myself alone, -and to this day I don't know why I was so jealous of sharing with anyone the peculiar blackness of that experience. (Conrad, 1899, p. 91)

He, too, considers Kurtz remarkable (p.88). At the same time, the West is despised by the rest for its colonial enterprises, but it is also adorned because it is more developed, so Kurtz is both scorned and admired. Just like West, by making others feel inferior, he feels superior. He writes in the annual report that because the West is more developed, it "must necessarily appear to them [savages] like supernatural beings--we approach them with the might as of a deity...By simply exercising our will, we can exert a power for good practically unbounded" (p. 70).

Marlow is the protagonist of *Heart of Darkness (1899)*. He is the narrator. He travels deep into Africa and witnesses horrors that compel him to reconsider his belief in the civilizing mission of European imperialism. Marlow tells the crew of the Nellie that before traveling to Congo, he believed that "the devotion to efficiency" could redeem colonialism, preventing it from becoming mere "robbery with violence" (p. 4). However, when he travels to Congo, he is irritated by gross incompetence paired with the inhumane treatment of Africans.

The three Stations Marlow visits symbolize the brutality and corruption of colonialism. At the Outer Station, he finds natives mistreated, and an accountant manages company affairs. The Central Station, led by a Manager and idle pilgrims, reflects cruelty and materialism. The Inner Station, with severed heads adorning its compound, represents the peak of colonial horror. The "whited sepulcher" of Brussels symbolizes Europe's facade of civility, masking its role in colonial atrocities. Marlow's despair deepens as he witnesses torture, cruelty, and slavery. His loyalty to Kurtz drives his efforts to save him and protect his papers, exposing colonialism's moral and emotional toll.

Marlow sees through the lies of civilization and the dehumanizing effects of colonization on both Africans and Europeans, echoing Fanon's views on imperialism's dual destruction. He witnesses Europe's civilizing mission as a facade for exploitation, with Kurtz exemplifying its cruelty. Kurtz celebrated for his ivory trade, symbolizes colonial brutality, humiliation, and extermination. Marlow realizes Kurtz's degeneration stems from colonial discourse and Congo's unrestrained environment, where Europeans act as gods. He concludes that Kurtz and the imperialists' promises of love and progress are hollow, driven by greed and destruction of natives, nature, and resources for material gain.

The journeys in the novel contribute to the development of Marlow's mind and make him realize the reality of Colonial discourses and practices in the colonies. These journeys shatter the White Men's Burden theory, which preoccupies

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Marlow's mind. *Heart of Darkness (1899)* is the story of a journey up the Thames, deep into a primeval jungle, and back to Europe. On the surface, it is the story of one man's moral and physical decline in Congo and another man sent to find him. A Belgium Company commissions Marlow to journey to Congo. He is to locate the mysterious Kurtz, who goes into the jungle to find ivory, but also with his ideas of civilizing Africans, whom Europeans consider savages. However, Kurtz's ideas fail, and he becomes a savage himself. The group that journeys to Congo consists of a lawyer, an accountant, the company director, Marlow, and a narrator. The group that journeys to the Inner Station consists of Marlow, the manager, a helmsman, the pilgrims, and the cannibals.

The novel begins with five men on a ship in the Thames, where Marlow reflects on England's uncivilized past. He narrates his journey to Congo, witnessing a French steamer firing blindly into the jungle and the brutal treatment of Africans at the Outer and Central Stations. Marlow hears of Kurtz, a top ivory trader, embarks upriver with pilgrims and restrained Cannibals. At the Inner Station, he is horrified by human heads mounted by Kurtz, exposing the hypocrisy of Europe's civilizing mission. Kurtz, increasingly deranged, dies on the steamer. Disillusioned, Marlow returns to Europe, declaring that the Thames leads to darkness.

Marlow describes the Congo River as a coiled snake, symbolizing danger and the struggle of European colonizers in Africa. The river acts as a barrier, separating the White men from the continent while making their journey upriver slow and challenging. Its strong current reflects Marlow's mental struggle to reconcile colonial claims of civilization with the violence he witnesses. The downstream journey is more straightforward, symbolizing Marlow's loyalty to Kurtz. Fog obstructs the crew's progress, reinforcing the view of Africa as dark and menacing. Marlow compares traveling upriver to returning to the world's primal beginnings, overwhelmed by nature's dominance.

Metaphorical and Symbolic Representations in *The Journey to the East (1932)*

Leo, the president, passes the verdict that the co-journeyer H.H. is to pass a test of faith and obedience and must consult the Archives about himself if he wants to rejoin the League. In the Archive building, H.H. shudders with fear when reading the manuscripts of two of their fellow League travelers about him (p. 90). H.H. says that the record is not credible, "How awry, altered and distorted everything and everyone was in these mirrors, how mockingly and unattainably did the face of truth hide itself behind all these reports, counter-reports, and legends!" (p.91). Thus, Hesse (1932) thinks East's recorded history is wrong and cannot be trusted. It suggests that most of the information available on Islam and its history is wrong. When disputes about the original League documents arise among the members, which Leo carries away some fear, the accusations lead to heated arguments:

> Inquiries regarding the original document were meaningless, because after the master's death it was not possible for anyone to read it. But it was certainly necessary to ascertain where the four (some said six) translations of the original document were, which were made during the master's lifetime under his supervision. It was said that Chinese, Greek, Hebrew and Latin translations existed, and they were deposited in the four old

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      capitals. (Hesse, 1932, p.36)

This alludes to the compilation of the Quran by the third Caliph, Usman (R.A.), and the doctrines of Sufism in the eleventh century.

The religious group League disagrees among themselves over the original League documents and ultimately disintegrates in Switzerland (p.39). Hesse (1932) suggests factions in the League. It represents how the East in the 20th century lived in an age equivalent to the Medieval Ages of the West. During the Medieval age of Europe, factions in the Roman Catholic Church gave way to Protestants, Anglicans, Presbyterians, and other subsets in Christianity. So, several sub-sects in Eastern religions mostly disagree over dogmas and ultimately disintegrate. H.H. says, "Everything slips away and dissolves, just as our community, the strongest in the world, has been able to dissolve. There is no unit, no center, no point around which the wheel resolves" (p.39).

In Hesse's *The Journey to the East (1932),* H.H. embarks on a journey driven by a desire for truth, disillusioned by materialism and European power struggles. Initially seeking the Arabian Princess Fatima, he joins the League, a group on a spiritual quest. The journey is symbolic, moving through different historical eras and encountering philosophers, representing H.H.'s spiritual quest through imagination. His love for Fatima shifts to a search for Leo, who symbolizes religion. After Leo's disappearance, the group disintegrates, and H.H. contemplates suicide due to his existential despair. His agony stems from abandoning his faith and failing to write the history of the League, leaving him feeling lost and empty. However, this despair becomes a catalyst for transformation. H.H. realizes that his genuine desire is religion, not worldly pursuits, and that despair is necessary for spiritual awakening. Leo teaches him that despair, while painful, is a natural outcome of striving for virtue and understanding. It separates the unawakened from the enlightened. Through this process, H.H. ultimately rejoins the League, ready for self-education and spiritual renewal.

The cave symbolizes ignorance and limited perception in Hesse's *The Journey to the East* (1932). Drawing from Plato's "Allegory of the Cave" in *The Republic* (375 BC), Hesse uses the cave concept to explore the effects of education and enlightenment. In Plato's allegory, prisoners in a cave perceive only shadows on the wall, mistaking them for reality until they escape and discover the actual world outside. The enlightened individual struggles to convey this truth to the others, who resist and reject it, as they cannot comprehend beyond their shadows. Hesse alludes to this allegory when he refers to Leo as "Cave" and uses it to critique Eastern mindsets. In this context, "Cave" symbolizes the state of ignorance, where people live in shadows, unable to recognize the truth. Like Plato, Hesse critiques those who cling to false beliefs and reject enlightenment. He contrasts this with the Western approach of gentle reasoning, encouraging self-reflection and intellectual growth. The allegory suggests that truth cannot be forced upon others and that individuals must strive to escape their caves of ignorance, recognizing the limitations of their perceptions.

Hesse (1932) adopts the allegorical method to tell the people of the Subcontinent that they have been dwelling in caves since birth with no knowledge of the outside world. They, too, are chained facing a wall, unable to turn their heads, while the fire behind gives out a faint light and shadows of things on the wall. Hesse (1932) adopts the Socratic method of making people reason out their

errors by creating a character, H.H., who, though he shares his initials, does not present his point of view. The character H.H. is indeed his ingenious device to make readers off their guard so he can achieve his purpose of making the Indians dissatisfied with their religions. It is indeed a cunning method. H.H. is full of praise for the League and describes the whole experience in glowing terms. However, he is satirized by Hesse (1932) as a cave dweller and ignorant, for he unthinkingly follows Leo and the Eastern religious dogmas. While Hesse (1932) represents Leo as a "Double Cave," he uses the word "Cave" for H.H. too. He is a clever and cunning colonizer. He has an inherent notion of his superiority. He criticizes both Leo and H.H. for being ignorant. In the novel, he mentions many religious leaders and philosophers to give authenticity to his work by displaying his learning, impressing his readers, and getting them confident.

Leo is introduced as a popular, pleasant, handsome, and willing youth. He is a guide, adviser, entertainer, and obedient servant (p32). He carries a small bag containing articles for each one's needs, thus solving their problems. He lives a straightforward life, eats a little, and sleeps even less (p. 53). He is good to animals (Pg. 22). Leo represents Islam. When Leo disappears at Morbio, the group disintegrates, and the pilgrimage ends. He tests the group members to know if they remember the faith lessons taught them during their one-year probation period (p. 11). At the novel's end, he becomes the League's President, "a holy Pope" (p.77). H.H. says, "In a magnificent, festive robe, he climbed through the rows of officials to the High Throne like a Pope... Each row of officials rose to greet him as he passed" (p.77).

The double figure image, which H.H. finds in the Archives building, is deeply symbolic. H.H. observes that something resembling a snake moves from one side of the image to another (p.92). H.H. says, "My image was in the process of adding to and flowing into Leo's, nourishing and strengthening it. It seemed that in time...he must grow, I must disappear" (p. 93). Snake is an Eastern symbol of Kundalini. To Hindu mystics, it is a form of energy for all humans. Kundalini is mentioned in the novel's first part when H.H. says that one of the League members wants to capture Kundalini, a snake with magical powers (p. 10). Its energy is stimulated by meditation, spiritual practice, warning, or traumatic events (Krishna, 1996). In the double image, H.H. sees himself as the poorer complement to Leo and expects to dissolve into him.

This double image is a mock image. Hesse (1932) ridicules the Pir-Mureed relationship of Sufism. Pir is the spiritual teacher, and Mureed is the follower. The follower holds his teacher in great reverence. The significant feature of Sufi Gehsu Daraz's Khanka in India was the Pir-Mureed relationship. It signifies a triangular concept between God, Preceptor, and Disciple (Rizvi, 1978). Hesse (1932) frames H.H., Leo, and God in this triangular concept. He shows two gods, one human and the other divine. In Christianity, there is the concept of two Gods, one human and the other divine. So Hesse (1932) appropriates Islam accordingly. The most excellent Sufi mystic and Islamic scholar, Jalalaldin Rumi (1207–73), was too fond of his spiritual teacher, Shams Tabriz. His *Mathnawi (1258),* written after Shams Tabriz goes missing, echoes the despair of H.H. after Leo goes missing. "Since I was cut from the reed bed, I have made this crying sound. Anyone, apart from someone he loves, understands what I say. Anyone pulled from a source longs to go back. All is the Beloved, and the lover is a veil.

The Beloved is alive, and the lover is dead" (Fard & Karimnia, 2016). The disappearance of Shams-al-Tabriz is to ignite the heart of Rumi with divine light and to intensify his feelings; Leo's disappearance and H.H.'s despair echo the same. Hesse (1932) surely studies Islamic Sufism, biographies of Sufi Saints, and their relation with God. Bayazid Bastami, a Sufi Saint, lived in the 9th century. In the state of trance and intoxication, he feels immersed in God and says, "Under this clock, there is only God" (Hanif, 2002).

Conclusion and Findings
Conclusion

In conclusion, *Heart of Darkness (1899)* and *The Journey to the East (1932)* offer contrasting portrayals of colonialism and spirituality. In Conrad's novel, Kurtz symbolizes the moral decay of European colonialism, revealing the brutal truths about imperialism and exposing the contradictions between colonial discourses and practices. Marlow's journey unravels the dehumanizing effects of colonization on both Africans and Europeans. In Hesse's work, the journey represents a spiritual quest, with H.H. seeking faith and unity. Hesse's portrayal of Eastern religions, particularly Islam, is biased and critical, misrepresenting Sufism and Islamic principles. He appropriates Islamic concepts, presenting Leo as a divine figure, contrary to the true spiritual aims of Islam and Sufism. Both novels explore disillusionment and the search for truth, but Hesse's work reflects a Darwinian influence that misrepresents Eastern spirituality and religious evolution.

Findings

1. *Heart of Darkness (1899)* critiques European colonialism through Kurtz's degeneration, symbolizing imperialism's moral corruption and exploitation. Marlow's journey reveals the dehumanization of both colonizers and colonized, challenging the "White Man's Burden."
2. In *The Journey to the East (1932)*, H.H.'s quest for faith symbolizes a spiritual journey. However, Hesse misrepresents Islamic spirituality, depicting Leo as a human deity rather than a guide toward God.
3. Hesse's portrayal of Eastern religions, particularly Sufism and Islam, is biased, reducing them to dogmatic, emotional systems and distorting their actual spiritual values.
4. Cognitive metaphors, such as the "journey," are used in both novels to represent deeper themes: the river in *Heart of Darkness (1899)* reflects colonialism, while the pilgrimage in *The Journey to the East (1932)* symbolizes personal redemption.
5. Conrad and Hesse portray the East and Africa as backward, using racial and cultural metaphors to reinforce colonial and Eurocentric views of developmental hierarchies.

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