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Applied Linguistics and Teaching of English

The Quest for Identity in Joseph Conrad's *Heart of Darkness* and Chinua Achebe's *Things Fall Apart*: A Stylistic Analysis

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Dedication

I dedicate this thesis to my dearest mother, Thank you so much for your support!

To my beloved husband, Rami, for his consistent support, patience, and love.

My family, Diana, Eelana, and Murad, for always being there for me and believing in me.

To my daughters, Zain and Araam, my inspirations

To all my friends, especially Alaa, Baraa, Abeer, and Hiba, who keep encouraging, supporting, and believing in me

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Abstract

This descriptive and qualitative study investigated the characters' ongoing quest for identity under the coercive British colonial system in Joseph Conrad's *Heart of Darkness* and Chinua Achebe's *Things Fall Apart*. It explored the devastating impacts of colonialism on the psychology of the colonizers and the colonized. It shed light on its implications on their identities, as they felt alienation, identity fragmentation, and the appearance of new identities among these disruptions. The researcher also exposed it by integrating the ideas of the postcolonial psychologist Frantz Fanon with the ideas of psychological stylistics to reveal and clarify how language, power, and discourse all intertwine to affect individuals' identities and their psychology. In doing so, the researcher answered three questions that helped demonstrate the writers' use of stylistic elements. The first section traced the characters' lives before and after the encounter with the colonial regime and their symbols of identities. The second section highlighted the major roles of power, language, and muteness in [re]shaping the colonial identities in both novels. The last section explored the stylistic features, such as narrative, symbolism, and imagery, the writers used that helped them successfully construct a coherent image of the [de]construction of identity in the colonial world. In the end, the results of this study confirmed the destructiveness of the colonial system on people's identities whether colonizers or colonized, which made Conrad's and Achebe's novels complementary to each other.

Key Words: Identity, Postcolonial Stylistic, Language, Power.

ملخص

هذه دراسةٌ بحثيةٌ نوعية بحثت في سعي الشخصيات المستمِرّ للحصول على الهُويَّة ، في ظل النظام الاستعماري البريطاني القسْري في روايتَيّ (قلب الظلام) لجوزيف كونرادو، و(الأشياء تتداعى) لتشينو أتشيبي.

تناولت الآثارَ المدمِّرة للاستعمار على نفسية المستعمِرين والمستعمَرين، وسلطت الضّوء على تأثيره على هُويّاتهم؛ حيث شعروا بالاغتراب وتشرذُم الهُوية وظهور هُويّات جديدة بين هذه الاختلالات.

لقد كشفت الباحثة كل ذلك من خلال دمج أفكار عالِم النفس ما بعد الاستعمار(فرانز فانون) مع أفكار الأسلوبية النفسية لتكشف وتوضح كيف تتشابك اللغة والسلطة والخطاب لتؤثر على هوية الأفراد ونفسيتهم. وبذلك أجابت الباحثة عن ثلاثة أسئلة ساعدت في توضيح استخدام الكتّاب للعناصر الأسلوبية لكشف كل ذلك.

يتتبع القسم الأول حياة الشخصيات قبل وبعد المواجهة مع النظام الاستعماري ورموز هوياتهم. أما القسم الثاني فقد سلط الضوء على الأدوار الرئيسية التي تلعبها القوة واللغة والصمت في إعادة تشكيل الهويات الاستعمارية في كلتا الروايتين. وقد استكشف القسم الأخير السمات الأسلوبية، مثل السّرد والرمزية والصور، التي استخدمها الكتّاب، والتي ساعدتهم بنجاح في بناء صورة متماسكة لبناء الهُويّة في العالم الاستعماري.

وفي النهاية أكدت نتائج هذه الدراسة مدى تدمير النظام الاستعماري لهُويّات الناس سواء كانوا مستعمِرين أو مستعمَرين، وهو ما جعل رواياتي (كونراد و أتشيبي) مكملتين لبعضهما البعض.

Chapter One: Introduction

1.1 Introduction

In his book *Culture and Imperialism*, the Palestinian author and critic, Edward Said said "No one today is purely one thing" (336). The question of identity has become a widespread controversial issue due to the complexity and implications that people, nations, and countries pursue and struggle to maintain. Identity, at its core, is a multifaceted notion characterized by a person's or a group's comprehension of who they really are and their self-awareness of what separates them from others and, at the same time, what distinguishes them in their surroundings. Throughout history, and due to the ongoing advancements and challenges that have arisen inside societies worldwide, especially gender troubles and other phenomena, identity has become more complex and fluid.

It transcends the idea of concerning the individual alone, including other intertwined factors, such as ethnicity, nationality, gender, religion, and beliefs. It encompasses individual, social, religious, cultural, political, gender, racial, and historical layers of affiliations. In other words, in any regionality, geography, the common language, history, sociocultural values, and shared beliefs can help people build up coherent symbols of allegiances they cling to, defend, and secure to get an understandable set of identities.   All these elements have an impact on shaping a person's identity, and they are open to change as they move on. This would trigger its fluidity and make it complex to grasp which puts more obstacles before individuals to understand themselves and others.

The term "identity" first came into English, in 1560-70, from late Latin identitās "via Middle French identité, ydemtité, ydemptité "the quality of being the same, sameness" (*Disctionary.com*). Later on, in the early 18th century, another definition was

assigned to this term which is " One's personal characteristics, or the sense of who one is, as perceived by the person or by others"(n.p). Since then, this term has gained many other interpretations. *The Cambridge English Dictionary* offers many definitions for the concept of "identity". Here are three major significant definitions related to this paper; "the fact of being, or feeling that you are, a particular type of person, organization, etc.", "the reputation, characteristics, etc. of a person or organization that makes the public think about them in a particular way", and "who a person is, or the qualities of a person or group that make them different from others".

The concept of identity has been a subject of research in diverse humanities fields, and theories of identity have been proposed and enhanced in different fields of study. In literature, for example, identity has been a prevalent theme that probes the construction, transition, and representation of individual, tribal, cultural, and collective identities. In general, in all literary works, the theme of identity is central and explores how the social, political, cultural, and personal factors [de]construct the person's own understanding of their sense of self. Several theories highlight the exploration of identity in literature, such as feminist, postcolonial, psychoanalytic, and other theories.

Moreover, in the field of psychology, this concept has taken a spacious room and become a prominent phenomenal issue. As psychology is concerned with the individual from birth, identity is connected with the individual's psyche development. Sigmund Freud, the pioneer of psychology, had a complex perspective on identity that intersected with the individual personality. His conception of identity stems from his analysis of the human psyche. He believed that one of the essential components of the psyche born with the person is the "Id". As for him, the unconscious is divided into three parts, the Id, Ego, and Superego. These three components, which were born and acquired by the surroundings and as humans' behavior is driven by their unconscious and memories,

affect the person's behavior throughout his entire life, which in turn shapes his personality. Freud's analysis of personality and psyche has influenced other scholars to work on and examine the concept of identity, as he didn't refer to personality development as identity. His work has been widely reconsidered and transformed by other scholars. Jacques Lacan, in his structuralist approach, proposed that "personal identity disappears behind the constitutive structure of psychic life (i.e., there is no full, concrete, and autonomous self)" (Glover 10). Erik Erikson, another pioneering psychologist, refers to an identity crisis as "a time of intensive analysis and exploration of different ways of looking at oneself." (18). Erikson has offered a clarification of the meaning and functions of personal identity. As well, Fred Davis added that " Identity ... is a concept that neither imprisons nor detaches persons from their social and symbolic universes, [so] it has over the years retained a generic force that few concepts in our field have" (105).

1.2 Background of the Study

Readers of any literary text would find it difficult to grasp the basic elements of identity presented unless there is a clear and deep comprehension of the author's intended message that would occur through analyzing his/her diction, language, style, and commonly repeated themes that distinct one author from another because the language the author uses uncovers his/her ideology and unconscious.

To get a clear insight into the formation, representation, and manifestation of identity within literary texts, it is essential to apply the stylistic approach and its devices. Stylistics, that is developed in the twentieth century from the word style, is "a branch of linguistics, which deals with the study of varieties of language, its properties, principles behind the choice, dialogue, accent, length and register" (Rankhambe and

Patil 3). The emphasis of this approach is concerned with more than the style of the work including "writing and pronunciation, denotation, connotation, uniformity, harmony, deviation, literariness of the text, rhetorical devices, poetic function, imagery, trope, signifier and signified … etc"(Manqoush and Wadhaf 2). In other words, stylistics examines the linguistic associations that a style of language reveals. In their research "Stylistics as a Literary Approach: A Historical & Critical Analysis", Manqoush and Al-Wadhaf demonstrate that stylistics "is concerned with analyzing the authors' styles used in their literary productions…with a special focus on its artistic and aesthetic characteristics. It is not only concerned with the form of the text but it also deals with its cognitive and hermeneutic elements. In other words, it combines between the form and meaning" (7).

The stylistic analysis of literary texts enables the readers to delve deep into the author's depiction of the character's individual and collective identities which reflects as well the complexity and fluidity nature of identity. It also profoundly examines the author's use of language, linguistic choice, structure, form, and style that create and embellish the literary work. Leech and Short define it as "a linguistics approach to literature explaining the relation between language and artistic function with motivation questions such as why and how more than what" (146). All of this reflects the formation and development of the characters, the enrichment of the themes, and the engagement of the audience. In other words, the stylistic approach reveals the intertwining of the language, form, and meaning in any literary text. As Leech and Short indicate, the style of a language reveals how this language is used in a certain context, and it is related to the linguistic characteristics of a particular text (11).

Scholars divide stylistic devices into minor and major devices or levels and elements of stylistics. There are five major literary stylistics: rhetorical and aesthetic, expressive

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and emotional, individual and psychological, cognitive, reader-response, and literary and critical. This paper is concerned mainly with the individual and psychological stylistics that "comprises the personal choices of the language used by the author [and] combined between the style of the text and the psyche of its author"(Spitzer 3). For Spitzer, he asserts that "analyzing the stylistic properties of the text can assist in identifying the author and his/her personality" (27). In order to understand how the author's personality affects his style, it is necessary to dig deep into his/her literary work by reading it more than once.

Thus, following the stylistic approach, this paper will examine the concept of identity in *Heart of Darkness* and *Things Fall Apart* through the lens of the psychology of the colonizers and the colonized. Joseph Conrad's *Heart of Darkness* and Chinua Achebe's *Things Fall Apart*, shed light on a crucial, widespread controversial issue, which is the concept of identity, the construction, destruction, and metamorphosis of individuals' own identities under the coercive Western British system of colonialism. Both distinguished writers came from two distinct continents and two different cultural, religious, and racial backgrounds. Yet, in their writings, they reflected upon similar common themes, such as the cruelty of colonialism, racism, language, clash of cultures, the quest for the inner self… etc., as well as the issue of identity.

It is literary rare to read *Heart of Darkness* without referring to *Things Fall Apart* and vice versa, as seen in many critics' interpretations, such as Viana Nweke (2019) and Clement Okafor (1988). They examine *Things Fall Apart* in relation to *Heart of Darkness* as they consider it Achebe's response or even antithesis to Conrad's. The main focus of their examinations is on the contrasting [mis]representation of Africa from the perspective of a White European Colonizer in contrast to the perspective of a Black African Colonized which is reflected through the authors' styles and choice of words.

Even though, both novels are written in English, each author has used the language as a means to deliver his own ideology.

The researcher argues that, despite the unbridged cracks inside the systems of society to which people used to adapt, the encounter of the coercive system of colonialism has caused formidable damage to the psychology of the people living under it, whether colonizers or colonized. This paper interprets the characters' behaviors or language as unstable colonial subjects.

1.3 A Brief Summary of Both Novels

Heart of Darkness is a novella written by the Polish-English novelist and short story writer Joseph Conrad that was first published in 1899, and set in the context of European colonial exploitation of Africa, mainly the Congo. It explores the darkness and absurdity of human beings when gone unattained. The novella begins with a group of passengers traveling on a boat on the River Thames where the main character, Charlie Marlow, starts recalling his voyage that took place on another different river, which is the Congo River in Africa. Marlow recounts his experience of going up the river to meet a white European highly respected among the natives and Europeans as well as a powerful ivory trader, Kurtz who nurtures and absorbs the ideology of the cannibalistic exploitive nature of colonialism that leads to his madness.

Throughout his journey, he experienced different challenges and witnessed the inhumane mistreatment of the African people in their own country at the hands of his fellow European pilgrim colonizers. As he proceeds, his fascination and eagerness to meet Kurtz gets bigger and bigger until he meets him at the end. Marlow realizes that Kurtz is both physically and psychologically sick, and he dies before telling him the amount of evil he encountered in his life there, but utters "The horror! The horror".

After returning to Europe, Marlow was haunted by all the horror and brutality of his journey in Africa which changed himself and his view of his European civilization. Marlow goes to see Kurtz's fiancé and lies to her when asked about his last words, which were as he says "Your name" The story ends with the narrator of Marlow's story who was among the seamen traveling with him as he was looking at the clouds in the sky.

Things Fall Apart is a novel that was written by the Nigerian novelist, poet, and critic Chinua Achebe, and it was first published in 1958. The novel depicts the life of the African Igbo society before and after the intrusion of the white British colonizers. It stages the downfall of the main character, Okonkwo, the model of masculinity and tradition encounters Christian white colonizers who shatter all his life, religion, customs, beliefs, and tradition. As the novel uncovers, Okonkwo worked hard all his life to gain respect and build up a fortune for himself and his family in his society away from the reputation of his lazy, and poor deceased father. He was also known for his physical strength which helped him as well to gain respect and fame in all the villages.

Due to his obsessiveness about being a strong man, he disobeys the oracles and participates in the killing of his adopted son which results in upsetting the earth goddess who will seek revenge. Later on, at a funeral, Okonkwo's gun goes off and kills A 16-year-old boy by accident. As a result, his punishment was to be exiled to his mother's land for seven years and to put all his belongings on fire. As time goes, he was able to establish a well economic and stable life in his exile. During his stay, his friend Oberika used to bring him money out of selling his yam and inform him of the news of the coming of white men.

The white men arrive in Mbanta, where he is, and he sees their English language as nonsense. However, his son was fascinated with them. The new missionaries built a church in the evil forest, where nothing happened to them so they started gaining power in the eyes of the people, and built a school in Umuofia. When his exile is over, Okonkwo returns to Umuofia but is deeply shocked by the new change that the white men brought to his village. Due to the frequent, unjust, and unbearable treatment of the whites towards the Igbo society, Okonkwo, out of anger, killed one of the missionaries. However, none of his people helped him in doing so or even capturing the fleeing white men. Okonkwo hanged himself as he was sure his people would never resist the colonizers.

1.5 Statement of the Problem

Identity is a controversial issue that has pervaded literature for so long. Nowadays, it has been widely put into question and is also seen as problematic, especially with the rise of those who have started to claim that they are not comfortable with their own genders or whatever terms they were used to being labeled to, and started to identify with whatever that suits them such as animals, fruits, and others. To understand their tendency to do that, it is very important to study their hidden reasons and other factors in their lives that affect their sense of their own identity. This has led to a deeper demonstration of the real concept of 'identity' especially when studying "colonial subjects" because the presence of colonialism has doubled the impact on people's sense of their own identities and psychology.

The researcher investigates how identity under colonial oppression and dehumanization is never stable and always betrays its beholders, and how colonialism affects the neuroses and unconscious of people and creates narcissus, hollow, unstable

psychological creatures in the colonial world, where the colonizers become natives and the natives become colonizers in their duplication of each other's absorbed violent colonial mentality, which can be clearly observed in the disruptive changes that occur in the lives of the protagonists, Marlow and Okonkwo. The characters suffer from confusion in their own sense of identity. The first is in a quest for his identity and the latter is in the struggle to maintain an imagined identity they are turned into templates that duplicate the colonial hostile practices by adopting its ideology in their use of violence and internalizing a superiority and inferiority complexes and other mechanism as an anticolonial resistance which leads to self-destruction, loss. In addition, this paper sheds light on the construction or resurrection of new gender "tabooed" identities under the trigger of the colonial regime.

1.6 Significance of the Study

The importance of this study lies in its comparative aspect that unfolds the use of language by two distinct writers to expose the formidable damages of colonialism on both the colonizers and the colonized subjects depriving them of comprehending their own sense of identity and shattering it altogether. This study, following the stylistic approach, mainly the psychological stylistic, examines the quest for identity in *Heart of Darkness* and *Things Fall Apart.* The characters' identities' construction, destruction, and resurrection under the coercive system of colonialism are reflected through the authors' writings that manifest their ideologies. Following the work of the psychologist and post-colonialist Frantz Fanon, this paper shows the importance of language determined by the oppressive, hegemonic regime of colonialism in tackling issues of otherness, alienation, double consciousness and supremacy, and inferiority complexes impacting the identities of the characters.

1.7 Objectives of the Study

This study aims to achieve the following objectives:

1. To highlight the main components of identities the characters feel most affiliated

    and to show how these affiliations change.

2. To illustrate how the coercive system of colonialism shatters the psychology of

   both the colonizer and the colonized and [de]constructs their identities.

3. To shed light on how the unequal power relations are represented through language

   facilitate the [de]construction of the identities and widen the gap between the

   colonial subjects.

4. To reveal the stylistic features the writers used to unfold the effect of colonization on

the characters" identities.

1.8 Questions of the Study

The study will investigate the following research questions:

1. In their quest for identities, to what extent do individuals' unstable psychology

    with the effect of colonization reinforce identity fragmentation and loss?

2. How do the relations of power along with language and muteness play a role

    in [re]shaping the colonial identities in both novels?

3. What stylistic features do the writers implement in their novels that help them

    successfully construct a coherent image of the [de]construction of identity in

    the colonial world?

1.9 Limitations of the Study

The study is confined by the scope of two literary texts, which were reflective of a specific region, Africa, and two ethnic groups (Whites and Blacks). The researcher has noticed a scarcity of comparative stylistic-based research concerning the novels as most of the studies conducted are either literary or related to the stylistic analysis, especially the narrative style, and symbolism of either novel. In addition, no study tackles the concept of identity through the stylistic analysis of any novel or comparative style.

1.10 Conclusion

The aforementioned discussion presented a short introduction to the concept of identity and stylistics related to literary works as they are the pillar of the paper's discussion of *Heart of Darkness* and *Things Fall Apart*. It also presented the background of the study, a bibliography of the authors, a summary of the novels, a statement of the problem, the significance of the study, study objectives and questions, and the limitations of the study.

Chapter Two: Theoretical Framework and Literature Review

2.1 Introduction

This chapter sheds light on various studies conducted concerning *Heart of Darkness* and *Things Fall Apart*. It includes two sections that highlight the theoretical framework of this study and the previous related studies in terms of analyzing the theme of identity from the perspective of postcolonial and psychological studies, the stylistic analysis of both novels and the purpose behind this analysis. These sections address related studies, qualitative and quantitative, and guidance of the major theoretical framework, which makes this chapter an integral part of this study due to its significance in pacing the road for the coming discussion and analysis.

2.2 Frantz Fanon's view of the colonial subjects

Frantz Omar Fanon was born on the island of Martinique under French colonial rule in 1925. He was a Martinican psychiatrist, a revolutionary writer, and a philosopher. He devoted his life to providing a profound analysis of the colonial subject's experience. his famous books, that was really influential for many scholars, mainly *Black Skin, White Masks* and the *Wretched of the Earth*, delve deeply into the psychology of colonial subjects and the impact of colonialism on tem

In his book *Black Skin, White Masks,* Fanon discussed certain crucial points in analyzing the dimension of colonialism on colonial subjects. One of the most important points is the essential role that language plays in shaping the identities of both the colonizers and the colonized. He also highlighted the impact of colonialism on the psyche of the colonial subjects which led them to live in racial hierarchies, superior whites, and inferior blacks and others. He, as well, examined the concept of "internalization" where the colonized, the African people in this case, started seeing

themselves through their oppressors' eyes they internalize their subjugation, inferiority, and self-hatred which leads them to suffer from psychological alienation that blurs and deforms their formation and comprehension of identity.

In his book *The Wretched of the Earth*, Fanon discussed the psychological effects of colonization on the colonized minds and identities, that lead to a sense of inferiority and alienation. He also explored the violence that resulted from the encounter between the colonizer and colonized, as he said the only language of communication is "violence" that the colonizers "bring into the homes and minds of the colonized subjects"(4). All these effects, from his viewpoint, help shape the colonized mind and affect his unconsciousness and behaviors. In addition, he emphasized the long-term effect of colonization on the societies, mainly creating fragmented hierarchal societies. He called for liberation and decolonization mainly the liberation of the psyche from the colonial disease inflicted on it.

2.3 Postcolonial and psychological interpretations of identity in both novels

critics, in general, post-colonialists, and psychologists, have interpreted the concept of identity in both novels from different angles. Some have taken the stage to discuss the concept of cultural or collective identity, especially with the clashes of two distinct cultures, Africa and Europe. In her article "The Distortion of Cultural Identity in Chinua Achebe's *Things Fall Apart*", Şule ÖZÜN states that Achebe's novels "serve as a direct response to a whole canon of Eurocentric writings presenting Africans as inhuman savages"(1). She also points out that "*Things Fall Apart* is the pioneering work of Achebe with which he subverts the Western's long tradition of depicting Africans as savage and primitive…writings produced by European writers like Joseph Conrad and their refusal to see Africans as fully human"(3). Furthermore, she reflects on the turbulence and the distortion of the African cultural identity that was a natural result of

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British colonization. For example, she explained how the Igbo people were content with their lives before the intrusion of the white British colonial system with the laws, customs, and systems of Umuofia that violated and distorted theirs. She says, "The colonizers are the ones who ill-treat the colonial subjects and they are the ones who molest others, ruin their lives, cultural identities, and religious beliefs. [this destruction] foreshadows the destruction and distortion of the cultural identity of the Igbo people and they keep on their corruption"(12).

Moreover, Khentout and Kahil double down on this by saying that "Chinua Achebe's *Things Fall Apart* deal[s] with the clashes of cultures and the problem of identity that haunt the lives of many Africans"(12). A comparison is drawn between the Igbo's concepts of family, beliefs, traditions, culture, society system, and religion before and after the arrival of the colonizers. They examine the outcomes of the confrontation between the original African culture and the new "alienated culture brought by the European intruders"(12). These outcomes of the clashes between these two cultures and identities "alienated [Africans] from their environment"(12). For them, Achebe uses the protagonist Okonkwo to show the "issue of culture before and after the period of British colonialism in Nigeria"(29). They analyzed how he "portrays the clash between Nigerian's white colonial and the traditional culture of indigenous Igbo people"(29). Therefore, Okonkwo is the main character who is stuck between his old identity and accepting a new colonial one. Similarly, in his book *Reading Chinua Achebe* (1991), Simon Gikandi argues that "the opening of *Things Fall Apart* can be read as an imaginary response to the problem of genealogy and cultural identity, which have haunted the Igbo culture"(27).

He focuses on Okonkwo as a "unique character"(27) who reflects a good model of the Igbo culture because "he has an extraordinary capacity for self-engagement

represented by his wrestling power"(27).   In addition, in her interpretation of *Things Fall Apart*, Karkanevatou argues that the struggle of non-Western groups to find their own cultures has fostered the "promotion of hybridity and acceptance of the people from the borders like interracial subjects"(4). Even though colonialism has led the colonized to struggle to define themselves, she justified the downfall of the main character, Okonkwo, and his village Umuofia as is not because of colonialism alone, but it is viewed as a result of "the inconsistencies within the structure of Umuofia as a community, … as well as the characters' reactions to the events"(27).

Furthermore, Rouiha Sabrine and Guezzaoun Houda add to this by saying that Achebe "illustrates that the cultural and linguistic differences are the major causes to the creation of hybridity in Africa and which particularly appears during and after the arrival of colonial dominance"(54). They clarify how the tension between the colonizer and colonized is built on a hybrid space to interact with each other. So, for them, the changes that happened due to the coming of the whites have caused "the beginning of the cultural and religious fusion"(55) which in turn affects the creation and formation of cultural and individual identities.

Likewise, in his novel *Heart of Darkness*, as studies have shown, Joseph Conrad perceived identity as "dynamic and can change within time"(3). The constant or even obligatory contact between the White Europeans and the Black Africans has led to the construction of a new identity as what happened with Marlow and Kurtz and at the same time to devoid others of their own. The cultural identity Conrad reflected upon in his novel is interpreted in two different ways. For example, in their article "The Concept of Cultural Identity in Joseph Conrad's *Heart of Darkness*", Oldjeou and Dansou propose that cultural identity can be employed as "a reference to the collective self-awareness that a given group embodies and reflects"(1). It also revolves around "the identity of

the individual in relation to his or her culture"(1). They demonstrate how Conrad represents Africa as a dark evil place where there is "no culture, no civilization, and no identity"(5). Nevertheless, in doing so, for them, Conrad is not showing Africa as a place of "wickedness and savagery, rather he wanted to show how the white man confronts his primitive nature to find his true identity"(6).

In addition, in his article "The Cultural Clash in the Disturbing Wilderness of *Heart of Darkness*", Bouregbi Salah illustrates that *Heart of Darkness* reflects the conflict between two distinct identities and cultures. For him, in the colonial world, the construction of superior colonizers works hand in hand with the construction of the inferior colonized, as demonstrated in the novel. he declares that "Hear of Darkness underlines the clashes between two cultures; a culture which is seen as enlightening, right, white and European, and the other as darkening, wrong, black and African"(3). This distinction rooted in these cultures has caused disruptions to the identity of their individuals when in contact, shattering the widely known concepts of civilizations and others. This novel shows how individuals, especially colonizers, start Othering less human creatures like Africans and perceive them as hollow creatures in a hollow continent. However, as he indicates, in observing the distinctions between the two entities, Africa and Europe, Marlow "discovers that the difference implies recognition of the other as a separate identity on all its dimensions… this other, who is different from him, is real like him"(5).

From this point, it is clear how the direct interaction between two different cultures, one is conceived to be superior and the other is inferior, creates hybridity and othering from the eyes of the colonizers. This has led some critics to interpret *Hear of Darkness* as an indication of the Western gaze. In his article "A Eurocentric Reflection in Joseph Conrad's *Heart of Darkness*", Asim Aydin indicates, "The novel is Eurocentric in the

first phase when Marlow reaches Africa and starts his journey along the Congo River"(235). He means that Marlow's observing Africa is superficial because he is observing it, or as he called it "the other land", with "eyes that have not adopted the required capability to see deeply into it"(235). Sangita Sigdel elaborated on this by saying "It is because the westerner never concerns the native myth, tradition, custom and ancestry of Africa. Conrad proved that Western psychology through Marlow, Chief Accountant of the Company, and Mr. Kurtz and make them different from black people"(15). For her, Conrad is an embodiment of the colonial dehumanizing approach of the African natives, which is, as well, a clear reflection of the superiority of the West over the inferior other, Africa. She said, "*Heart of Darkness* clarifies Western writers' gaze towards the non-Western culture and civilization.

In this regard, various interpretations have come up of how this all has a huge impact on individuals. To illustrate, the clashes of two cultures affect the psychology and mentality of the individual which is reflected in his/her formation of self or identity. For instance, analyzing the changes that resulted from the contact between Africa and Europe in *Heart of Darkness*, Hammad Mushtaq, in his article "Othering, Hybridity, and Stereotyping in Fiction", argues that "Marlow's character appears to be a hybrid one"(4). He shows the ambivalence in his personality in a way that he sometimes glorifies European missionaries and other times he becomes satirical of their actions. As well, his descriptions of the Africans have shifted to be a sympathy, especially when "he offered the native a biscuit"(4). So, he is torn between admiring the colonizers and at the same time sympathizing with the colonized. In addition, he refers to Kurtz as a hybrid character by saying "he has adapted certain characteristics of the native culture and has become a hybrid personality"(5). Furthermore, Solange de Olivera adds that the character of "Harlequin", Kurtz's young associate, is a hybrid figure with mixed

ancestry and "motley appearance". He shows how "he is differently perceived by the several characters that make the foci of narrative consciousness"(3). He is forced to cover his "originally brown Holland clothes with bright patches" to look like an Englishman. Sometimes, he is alluded to "as a twenty-five-year-old Russian"(3). So, his existence seems to be for Marlow as "inexplicable and altogether bewildering"(3).

On the other hand, a vast number of scholarly texts have taken the angle of the psychology of individuals as a main component of the [de]construction of identity. Most scholars discuss the demise of the characters' identities based on Freud's theory of the unconscious. For example, in their article "Why Do Things Fall Apart? A Psychological Analysis of Okonkwo's Personality and his Ultimate Demise in Chinua Achebe's Novel Things Fall Apart", Justin Cowlin demonstrates how the psychology of the protagonist is the main cause of his eventual death. He argues that "following the ego's inability to repress the infantile demands of the unconscious, the preconscious and the conscious self, ever more compulsive, repetitive, and neurotic behaviors are displayed"(3). His main interpretation focuses on Okonkwo's repressed relationship with his mother that leads him to build up a fragile identity. For him, Okonkwo, according to Freud's terms, suffers from the Oedipus Complex. As well as the intense fear of becoming similar to his father, which is reflected in his behavior with his children and as well it played a crucial part in the formulation of his identity among his people, "is but a repression of the genital aim of Eros"(Cowlin 15).

As well, Septi Subekti discussed the internal conflicts of Okonkwo that put him in a struggle to build and maintain his imaginable identity. She argues that he experienced "approach-avoidance" that influenced all his decisions. She illustrated his fear of being identical to his father," living his life opposite of how his father lived"(12), the fear as well of failure when his son converted to Christianity, the feminine feature of his son,

living in exile, and left alone by his clansmen to confront the whites all lead to "internal major conflicts"(15) he couldn't solve.

In addition to that, Savarimuththu Kilbert argues that Achebe's novel is a revelation of an identity crisis. She examined how the changes surrounded the protagonist are the reasons for the changes of his identity. The main focus of her analysis is based on the concept of 'liminal identity' which is a concept introduced by Ruth Cobb Hillths, which refers to the multiplicity of identity. She reflects how the character's struggle throughout the novel to construct an identity has been accompanied by a loss of identity and an identity crisis. For her, the liminal identity is behind the destruction of the main character's identity.

Similarly, in her article "A Postcolonial and Psychological Approach to *Heart of Darkness*", Sara Nassab demonstrates that *Heart of Darkness* reveals "the relationship between subconscious life and conscious motivations"(6). Nassab argues that this novel is a reflection of Conrad's "personal nightmare [that] is mixed with his own psychological complexities"(6). As well, she analyzes the novel as a "story of identity and a voyage to the inner self… a journey into the soul of man"(12). Based on Freud's interpretation of the dream, Nassab explains how Marlow's pursuit of identity assures that "human identity is inside the psyche"(47). The more Marlow advances into the jungle, the more his psychology changes which is reflected in the changes of his desires. For her, the obvious reason for this change is Kurtz, as for Freud, "the darkness of African's nature stands for unconscious fear and Kurtz's female African mistress stands for his sexual desires"(47). As for Kurtz, he "finds identity in disobedience of social and traditional values"(56).

Furthermore, in her article "A Psychological Reading of Joseph Conrad's *Heart of Darkness from Frommian Perspective* ", Ceren Ateser demonstrates how this novel is a "spiritual voyage of self-discovery into depths of the human psyche"(19). The reason that Marlow delves deeper into his human nature "helps him understand his own identity"(19). Ateser based her analysis of Marlow and Kurtz on Erich Fromm's revision of Freudian psychoanalysis. Fromm "identifies the civilizing process in terms of civilization and nature dichotomy"(20) that a man becomes an animal due to his/her loss of touch with nature. In this regard, the violent or animalistic feature of the person's identity is not born with him, rather it is acquired or imposed on him by the society or as it is known "civilization. As it is indicated "Kurtz's narcissistic attitude and destructive inclination is not innate but caused in the process of the formation of his identity by society"(54). So, his obsession to acquire comes as a result of "imposition of western civilization"(55). Similarly, Marlow's unconscious is shattered by the "controlling social norms" that were shattered in Africa when met with lawless society.

However, interpreting the impact of colonialism, as the main and only factor of destruction, on the psychology of the colonial subjects, both colonizers and colonized in both novels, resulted in depriving them of any comprehension of their own sense of identity through the lens of stylistic analysis has met a critical silence that this paper is going to uncover.

More importantly, some scholars have used stylistic elements to uncover various issues the authors represent in their novels, which stress the importance of language in examining different issues. For example, in his article "A Linguistic Analysis of Chinua Achebe's *Things Fall Apart*: Rhetoric and Stylistic Study", Donat Beut analyzes Achebe's use of African English, through the use of proverbs, tales, and idioms of his Igbo culture to maintain his "African Oral traditions as well as to subvert the colonialist

language and culture"(2). Beut finds out that the most frequent stylistic and literary devices in the novel are simile, metaphor, Hyperbole, flashback, foreshadowing, imagery and symbolism, and the narrative mode. However, even though the writer states that " it depends on the user's intention whether he uses it to give an auxiliary meaning to his message or to convince his audience"(4), he does not show the purpose of each stylistic device used in his interpretation of the novel but stick with stating them.

In addition, in their article "A Pragma-Stylistic Approach to Analyzing Proverbs: A Review of Some Selected Proverbs in Chinua Achebe's Things Fall Apart and Arrow of God", Jonathan Essuman, Elvis ResCue, and Philomena Yeboah examine Achebe use of proverbs to reveal the characters, themes, and other elements. They focused on the style, meaning, and functions of these proverbs. They concluded that Achebe used the proverbs not only for an "ornamental element of language" but "hey were used as a form of encouragement, warning or cautioning characters, and most importantly, portraying the rich cultural values of the Igbos particularly"(14).

Furthermore, in their article "An Examination of Cohesion as a Discourse Stylistics Strategy in *Chinua Achebe's Things Fall Apart* and Flora Nwapa's *Efuru*", the writers examined Achebe's use of third person pronouns "his" to "show how the young African has attained this height at this age"(4), the first person plural pronoun in the last chapter "we" to show "how degrading the action of Okonkwo's to African Culture"(4) in "we cannot bury him…(Achebe 156), "we shall pay your men to do it…"(Achebe 165), the use also of the cataphoric reference, conjunctions (and, but…), the elliptic device, cohesion, deictic references, and the use of demonstrative. All these devices are used to communicate with the audience as "they are necessary in making a text convey the intended meaning to its readers"(1).

Moreover, in her qualitative-quantitative study "Colonialism and Imperialism in Conrad's "Heart of Darkness" and Achebe's "Things Fall Apart": A Corpus Stylistic Approach", Mariam Mohamed Ezzat states that In "*Heart of Darkness*," Conrad uses imagery and symbolism to represent the darkness of human nature and the moral complexities of colonialism. .. Achebe uses symbolism in "*Things Fall Apart*" to convey cultural and social themes"(33). She analyzed Conrad's "excessive use of symbolism and allegory", such as the river, the station, and the darkness to represent deeper themes related to colonialism, human nature, and the descent into moral darkness. Unlikely, Achebe's writing style emphasizes character development and social dynamics within the Igbo community. The narrative is centred on the characters and their interactions"(31).

As well, in "Darkness in Conrad's *Heart of Darkness*: A Linguistic and Stylistic Analysis", Khalil Hasan Nofal analyzed the concept of darkness linguistically and stylistically. He indicated that the narrative and setting of the novel indicate darkness. As well as, the lexical choices, the most frequent words are "silence", nightmares", "trances", "phantoms", "apparitions" and vision", which indicate darkness. In addition, the use of repetitive style, lexical density, use of adjectives, grammatical choice, collocations, hyponymy, word order, short passive, it-clefting, thematization, and many others, are all used to confirm the meaning of darkness in the novella. For him, "the language of *Heart of Darkness* deviates from the norm of everyday language use…words and grammar of the language which all indicate darkness"(16).

Similarly, in her chapter "The Meaning of 'Dark' in Joseph Conrad's *Heart of Darkness*", Monica Turci analyzed the use of language in the novel regarding its linguistic representation of "the dark continent", Africa, through her quantitative analysis of the novel, the use of a computer to figure out the most repeated words and

style, and her qualitative analysis, Turci concluded that Conrad's novel represents imperialism and all the references to the real meaning of the word darkness" intimately connected to the cultural climate of the period in which this novella was written. The context must be considered"(120).

In their published dissertation entitled "A Stylistic Comparative Study of the Movie Avatar (2009) and Conrad's (1899) Sort story *'Heart of Darkness'*", Boumaza Walid and Boucena Fatima, through their stylistic analysis provided by textual references, concluded that there is a strong parallel and connection between the movie and the novella. Their main objective behind the use of the stylistic analysis is to confirm that *Avatar* is inspired by Conrad's *Heart of Darkness* which conceives of the natives as barbarous and their language is not comprehensible.

Hence, the use of stylistic analysis of both novels to follow up on the development, transformation, or destruction of the colonial subjects' identities due to the oppressive colonial regime has met a critical silence, which this paper will address.

2.5 Conclusion

This chapter presented a literature review of the theoretical framework and previous related studies regarding the novels under investigation. As it is noted, there is no comparative linguistic study that reflects the effect of colonialism on the formation of the identity of both the colonizer and the colonized as both Conrad and Achebe try to present in their novels. This study examines and argues that despite the different stylistic techniques applied by both distinct authors, they both reflect upon the destructive nature of colonialism on the colonial identities which makes their novels resonate with the fundamental issue of colonialism and its brutal impact on the colonized in general and the African people in particular.

Chapter Three: Methodology

3.1 Introduction

This chapter outlines the research methods the researcher followed to conduct this study. It describes the design of the study, the data collection, the data analysis used for this study, and the reasons behind choosing such a method.

3.2 Design of the Study

The researcher investigated *Heart of Darkness* and *Things Fall Apart* following the qualitative, analytical method, which is the best method to analyze any literary text, mainly to meet the study's objectives. The importance of using the qualitative method in analyzing these literary works is mainly "to gain deep contextual understandings of users via non-numerical means and direct observations" (InternationalDesignFoundation n.p). That is, to provide in-depth insights and evaluate the data thoroughly. The narrative and the characters' speeches and thoughts were explored based on textual data and as well the context.

By applying the stylistic analysis, this study is concerned mainly with comparing both literary works to unveil the fluid and complex nature of identity in the colonial world which plays a major role in bringing both novels close together, despite their analogy. Scholars examined and compared both novels to detect different themes and other literary elements, without the stylistic comparison concerning the theme of identity in the colonial world.

Previous studies were conducted comparing both novels in terms of themes and other literary elements, but these works would miss their aesthetics if to ignored the crucial role of the linguistic features the authors applied to deliver their embedded intended messages. This paper delves into the language, the narrative perspective, the

characterization, symbolism, and the style presented to reveal the topic this paper handles, the quest for identity.

3.3 Data Collection

The target novels, *Heart of Darkness* and *Things Fall Apart*, are the major works used in the analysis. The researcher reads both novels, surface, and symptomatic reading, and focuses mainly on the language and style the authors use and their hidden interpretations. The researcher interprets the texts through the lens of identity, colonial, and psychology theories mainly Frantz Fanon's book *The Wretched of the Earth (print)*, the main chapters are the first two prefaces, and his chapter "On Violence", and *Black Skins, White Masks*, mainly his chapter "The Negro and Language"

3.4 Data Analysis

The major sources of the analysis are taken from the novels and Fanon's above-mentioned books besides other online and printed material. The researcher examined thoroughly the novels with their linguistic features in terms of detecting the sentences and the characters' choice of words and their context and then applying Fanon's major interpretation of the colonial subjects' search for identity to achieve the study objectives.

In order to achieve a well-structured analysis, the researcher read the novels many times, taking advantage of studying them long ago as well, understanding the explicit and implicit meanings of them, and conceiving an overall perception of them. Then, the researcher looked at each novel's use of narrative, symbols, speech patterns, and characters and figured out the similarities and distinctions detected. After that, the researcher reread Fanon's books and found the main concepts he highlighted in his books that helped the researcher apply them to both novels that are related to the disruptive damages the colonial regime brought on the psyche of the colonial subjects

which led to [de]construction of their identities. In other words, the researcher tried to reflect how the authors' style of writing reflected in their use of language double down on Fanon's perception of the colonial identities and erase the boundaries between British and African writers when it comes to condemning colonization. The researcher depended on her analysis of extra online and printed books, articles, and other studies related to enrich and advocate her analysis.

3.5 Conclusion

This chapter clarifies the methodology used in collecting and analyzing the data. It demonstrates the design and nature of the study. The use of the stylistic analysis along with psychologist Frantz Fanon's major ideas helps achieve the objectives of the study and to answer the research questions.

Chapter Four: Discussion and Analysis

4.1 Introduction

This chapter presents the discussions of the study regarding the interplay between identity, colonization, psychology, and power relations within the context of the novels and the framework of the research. The three research questions will be comprehensively countered. The first section tackles the main factors that constitute the characters' identities the writers reflect and trace the effects of colonization on the characters' psychology and their comprehension of their identities. The second demonstrates the mutual relations between language, power, and muteness in reshaping the colonial identities in the novels. The third section demonstrates how the writers reflect all this through enriching the novels with stylistic elements.

4.2 Q.1 In their quest for identities, to what extent do individuals' unstable psychology with the effect of colonization reinforce identity fragmentation and loss?

Over the years and throughout history, the colonial regime, whether the direct military or indirect non-military presence in another country has proved to be a destructive, hegemonic redoubtable system that feeds on the exploitation of people's labor, lands, and souls by forcing them physically and psychologically to be slaves of its ideology and render them mere submissive objects. In his article "Representing the Colonized: Anthropology's Interlocutors", Edward Said declares that "the status of colonized people has been fixed in zones of dependency and peripherality, stigmatized in the designation of underdeveloped, less-developed, developing states, ruled by superior, developed or metropolitan colonizers who were theoretically posited as a categorically antithetical overlord"(209).

Some people look at the term "colonization" as a normal process that helps countries grow big and profit ignoring the reality of its slaughtering nature, its aftermath, or the destiny of the nations under colonization. For example, according to the *Cambridge Dictionary*, colonization is "the act or process of sending people to live in and govern another country"(n.p). This definition is devoid of any reference to power, violence, exploitation, conquest, or domination, and, in a way, normalizes the practice of colonizing, humiliating, and dehumanizing other countries and people.

In fact, the idea behind the colonial system is mainly based on the popular claim of civilizing the "uncivilized" and bringing them out of their darkness and primitivism, beliefs, and religions, into enlightenment, which is Christianity and Western practices and 'fake' values, all to legalize or justify its hostile practices and exploitation. Margaret A. Majumdar refers to the claim of colonial progress as "the agent of change for the salvation of the peoples concerned, who had previously been wallowing in their backwardness and obscurantist way"(8). So, the colonists' rationalization of colonial conquest comes from the belief that "the civilization by the superior races of the inferior races was not just right but also a duty"(Majumdar 23) because they are not coming for pleasure or to exploit them but rather to "raise them to the level of civilization"(Majumdar 23). This reflects the ideology of exclusion as they conceive of themselves superior human beings.

The very moment colonists intrude into another country, they forcibly, directly, and indirectly, start dissuading its indigenous people that they came to do God's job, which is to enlighten them with Christianity and pull them out of their degraded darkness and help them use wisely and profitably their resources which makes their efforts to be seen as "the inevitable white man's burden"(Cesaire 73). In his book

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Eurocentrism, Samir Amin points out that European true ideology took form through some different phases, as is

> "constructed in stages from the Renaissance through the Enlightenment up until
>
> the nineteenth century by the invention of the eternal truths required for this
>
> legitimation. The Christianophile's myth, the myth of Greek ancestry, and
>
> the artificial antithetical construct of Orientalism defines the new European and
>
> Eurocentric culturalism" (156).

As well, in his book *Discourse on Colonialism*, Aime Cesaire captures the true notion of European colonial claimed civilization as that "no one colonizes innocently, that a nation which colonizes, that a civilization which justifies colonization and therefore force-is already a sick civilization. This civilization is morally diseased" (93). So, the expansion of the colonies, especially the expansion of European settlements, is not only a matter of God's job but also "an outlet for surplus populations, products, and capital" (Majumdar 7), which proves their economic interests behind their illegal conquest. In addition, colonization expands as "a matter of copulation, and concubinage" (William and Chrisman 2). Hence, the claim of doing God's job, the quest for gold (oil), glory, and girls, or as they are called the four Gs, shape and define the idea behind the colonial system, and no colonization whatsoever is morally better or less catastrophic for the nation than another colonization. The brutality lies in its idea and ideology that is the same whether in the past or the recent modern world.

Eventually, these assumptions of superiority colonialism create and fake responsibility towards other "primitive, dark" nations establishing two unequal and distinct worlds, the West and the East. This dualism extends to variously divided people/nations between "Christians and heathens, men and savages, humans and non-humans, civilized and barbarians, superior and inferior races" (Majumdar 24).

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Obviously, the West is considered scientifically, morally, and religiously superior, and they see themselves as "biologically" superior to any other race. Thus, being subscribed to the colonialist ideology, the Western white colonists and people believed that "all races other than white were inferior or subhuman. These subhuman or savages quickly became the inferior and equally "evil" others" (Bressler 200). The widespread of these assumptions in the colonial world and stereotypes assigned to the natives appropriate the power of domination and control in the hands of the colonizers in producing knowledge about the Other and enriching racism and dehumanization to be an integral part of the system.

In his book *Orientalism*, Edward Said describes the colonial world as divided into two unequal halves, the Orient/East, and the Occident/West. These two binary oppositional "geographical entities thus support and to an extent reflect each other" (132), which means that the Occident would not have existed without the Orient and vice versa. But the reality here stems from the fact that the West desperately needed an Other to project on its hidden savagery and sick ideology and at the same time to show off their invented and imagined superiority, so they invented the Orient as an exotic other and assigned to it their invented negation, and this makes the two entities man-made, and the Orient to be "submitted and is being oriented" (133). He says "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic things, haunting memories, and landscapes…..it helps to define Europe" (1979 3). Said confirms this by saying "The Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that has given it reality and presence in and for the West." (132)

As a European invention, the West used to speak for and represent the presence and even history of the East all through the knowledge it creates that comes in the form of

negative stereotypes, images, and fabricated discourse which places the West in the place of a master and the East in the place of the slave all to serve the interests of the West and rationalize its hegemony and illegal expansion. Said captures this and says "the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness" (134). This superiority as mentioned before is used as a tool to subjugate the colonized and turn them into submissive, hollow, alien, and weak objects, who deserve nothing but elimination. More importantly, Frantz Fanon describes that "the colonist is right when he says he 'knows" them. It is the colonist who fabricated and continues to fabricate the colonized subject. The colonist derives his validity, i.e., his wealth, from the colonial system" (2). Hence, the power is appropriated by the one who produces knowledge about the other, the discourse. As long as the Other is silent and does not have the power to represent and stand for itself, the gap between their worlds gets bigger and bigger.

Heart of Darkness and *Things Fall Apart* exemplify such discourses. The former, narrated from the colonizer's point of view, represents the colonized as weak, primitive, empty creatures buried in superstitions and backwardness. Still, at the same time, it reveals the hostility and formidable damages and changes of the colonists encountering the reality of the colonial system in the colonies. Meanwhile, the latter, narrated from the colonized perspective, reflects the fact, history, culture, and social, economic, and political system of the colonized people, and, at the same time, the dreadful impacts of colonialism on the natives and their every aspect of life. So, both novels reflect upon the cruelty of the colonial system on the colonizer and colonized before and after encountering it which had a destructive, tragic impact on their identities.

4.1 The characters' symbols of identity before encountering colonization

In their novels, Conrad and Achebe trace the development and construction of the characters' identities down from the ground up, where they cling hard to them, and how these built-up identities, as a combination of elements, decompose. They both emphasize how identity "isn't given once and for all; it is built up and changes throughout a person's lifetime." (Maalouf 20).

In his book *On Identity*, Amin Maalouf stresses that "my identity is what prevents me from being identical to anybody else"(10). This means that people's affiliations or allegiances to certain elements that make up their own identities differ from one person to another. The strong affiliation to a certain component of an identity can be weaker with another person even within the same family. So, a person's identity is made up of various elements and it is rare to find two identical human beings, even if they live identical lives. Maalouf says "Each individual's identity is made up of a number of elements, and these are clearly not restricted to the particulars set down in official records…these factors include allegiance to a religious tradition; to a nationality; to a profession, an institution, or a particular social milieu…to a province, a village, a clan" (10), and this list is "virtually unlimited" (10).

In *Things Fall Apart*, Achebe sheds light on how some people look at their given life or identity as something that is taken for granted, others would question every aspect of it, whether silently or aloud, and others would feel safe the way they are for fear of losing it all. He shows how the people of Umofia work hard their entire lives to construct a coherent identity they cling to live with or fit in the identity imposed on them from their surroundings, and, at the same time, Achebe highlights how fragile these built-up identities are. For example, the protagonist Okonkwo exerts too much

effort for so long to crave every element of his own identity to fit in his society which installs into his mind that physical strength, personal achievements, and maleness are highly appreciated. The elements that shape his identity are his affiliation with his tribe, family, beliefs, gender superiority, economic status, and physical strength. In struggling to seek recognition from his tribe, Okonkwo constructs a typical patriarchal figure who in order to be able to marry more than one wife and be respected among his fellow tribesmen, should be competent enough to feed his family by working hard and gaining money to acquire a fortune that set a well-recognizable economic status, and he also gained physical strength by being a warrior. He knows that "age was respected among his people, but achievement was revered" (Achebe 8). After many years, he succeeded in molding an identity that was the opposite of his father and reserved a seat in society. He is described as "the great wrestler in the nine villages. He was a wealthy farmer and had two barns full of yams, and had just married his third wife"(Achebe 8), and he was not afraid of war. He was a man of action, a man of war" (Achebe 10). Hence, Okonkwo deeply understood the social, political, economic, and cultural systems of his village, and this all made his identity a stable integral part of the village's collective identity and strengthened his feeling of belonging to his imagined utopian home.

For Okonkwo, all these allegiances that shape his personality and identity can be called his "genes of the soul" (Maalouf 10) which he fought hard to hold tight to. Okonkwo's never-ending obsession to prove his masculinity has led him to go against the warnings, disobey the Oracle's orders, and kill his adopted son, Ikernefuna, which demonstrates "what determines [his] affiliations to [his people] is essentially the influence of others; the influence of those about him…who try to make him one of them" (Maalof 21). In addition to that, killing a boy by accident, which leads his tribesmen to kill his animals and burn his house, and all other belongings to purge the

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land of his sin, and to be sent to live for seven years in his mother's village "Mbanta", Okonkwo has never complained, refused, or even sought mercy, but rather accepted it calmly for strongly believing in his tribal norms .

This proves that Okonkwo is conceiving of his "tribal identity", which his own identity is an integral part of, as eternal, absolute, and never changes. At the same time, for fully absorbing and comprehending his tribe's system that he was able to build up his recognizable identity from scratch, Okonkwo is now knowledgeable enough to do it repeatedly as long as there is no other party to intrude. Living in his motherland taught him that everything he clings to is fragile and changes in the blink of an eye, and his clinging to fit into his tribal norms has turned into an obsession that facilitates his downfall. Yet, he enjoys it and accepts it with open arms, which is proven for acquiring a good status in his motherland and yearning so hard to return home. In this regard and by doing all this, Okonkwo's persistent struggle to build an identity confirms that "he is not himself from the outset; nor does he just "grow aware" of what he is; he becomes what he is he doesn't merely "grow aware" of his identity; he acquires it step by step" (Maalouf 21). Thus, this imagined built-up utopian fantasized home brings him to live into exile from within and will be shaken when encountering external newcomers, as to be discussed later

Similarly, in *Heart of Darkness*, Conrad reveals how the characters' identities change from one stage to another all due to the encounter of the other binary opposition that shakes the person's understanding of their identities during their endeavors to find or prove themselves. To begin with, the curious and persistent second narrator and protagonist Marlow went through a physical and psychological journey that led him to question and reconsider his acquired identity. Marlow conceives himself as a typical White European seaman who spent almost his entire life navigating the seas and oceans,

as he is "the only one…who still follows the sea" (Conrad 33). His curiosity prevents him from sitting at home and doing nothing, once he finishes a mission on the sea, he immediately looks for another, as he says "I did tired of resting" because he sarcastically believes that he has "a heavenly mission to civilize" (Conrad 35). So, his persistence and curiosity in achieving anything he thinks of or desires is reflected when he says "I must get there by hook or by crook", and most importantly he "went my own road and on my legs where I had a mind to go" (Conrad 36). However, his curiosity leads him to contradict his pretended values or beliefs of doing it all by himself. For example, as he was looking at the map, he eagerly wanted to explore the "mighty big river…resembling an immense snake uncoiled" (36) which "fascinated" him. But, because the "Company" held control of that river, he had to use his connections to get a job on a steamboat that goes on that river, which contradicts all his previous beliefs of only depending on himself. So, he used his connections as he "[has] a lot of relations living on the continent" (36). Thus, his ambitions, curiosity, and persistence played a significant role in shaping the personality that helped him carry on this adventurous journey to the end of the "darkness".

In addition, the patriarchal mentality is another characteristic that shapes Marlow's personality. Marlow believes that his masculinity gives him a form of power and superiority in society that puts him in a separate imagined sphere completely different from the women's feminine sphere, as he claims. His masculine world is set for work, exploration, and education, but the feminine is for only claimed trivial things, while in reality, it is just a myth to be dismantled later on. For example, when he bragged so much about his connections to get the job, his "men said "my dear fellow" and did nothing" (Conrad 36). However, his aunt is the only one who helps him with that; in return, even though, she "was determined to make no end of fuss to get me appointed

skipper of a river steamboat, if such was my fancy" (Conrad 36), Marlow makes fun of it. He said "Would you believe it? - I tried the women. I, Charlie Marlow, set the women to work to get a job. Heavens!" (Conrad 36). Hence, to protect and not to underestimate his masculinity in front of his fellows, instead of revealing gratitude for his aunt, he made fun of her, which reflects his patriarchal mindset. Besides, he believes that women's separate sphere is concerned only with superficial ideas, even if they speak the truth, they are not trustworthy and speak nonsense. When she told him about "weaning those ignorant millions from their horrid ways" (40), he said "It's queer how out of touch with truth women are. They live in a world of their own, and there has never been anything like it and never can be. It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset" (Conrad 40). This reflects his stereotypical image of women, in this case, Europeans.

Furthermore, his European Christian mentality which mostly drives all his ideas and behaviors constitutes a dominant part of his identity. At the beginning of his journey, Marlow reveals his obsession with being European and Christian. So, everything he does, for him, is based on his European and religious perceptions. To demonstrate, he believes that going with other European seamen all over the seas is a "heavenly mission", so invading other continents is justified because it comes from, as they believe, doing God's job, which is to civilize the uncivilized and to get them out of darkness into light (Christianity). He proved this by saying, "I was loafing about, hindering you fellows in your work and invading your homes, just as though I had got a heavenly mission to civilize you" (Conrad 35). It is also ingrained into his mind that going to Africa and conquering others is "the noble cause"(Conrad 36). He sees himself as "an emissary of light, something that a lower of an apostle" (Conrad 40). For him, everything that is not European is "darkness, unknown, and ominous" because he

belongs to "a world of straightforward facts" (Conrad 41). As Maalouf explained the Western course of civilization is "to set physical and intellectual standards for the whole world, marginalizing all other civilizations and reducing their status to that of peripheral cultures threatened with extinction" (58). Thus. His gender, racial, and cultural factors of his identity intertwine together and have a great impact on his journey and identity when meeting the true face of colonialism.

As mentioned above, the characters' identities consist of various elements they are consciously and unconsciously aware of. But, as they encounter different threats and unequal forces, they start to question the basic symbols of their identities, in a way, to prevent them from falling apart. This entails the necessity to examine the effects of colonization in reshaping identities.

4.2.b.The effect of colonialism on the individuals' identities.

Both novels complement each other in highlighting the two " Manichaean" separate and overlapped confrontational worlds. In other words, Marlow, Kurtz, and even the pilgrims in Conrad's novel reflect the mentality of the colonists who came to colonize in Achebe's novel. They speak for the natives, who are silenced in this novel and negatively stereotyped in the eyes of the colonists. At the same time, Okonkwo and other characters are given the voice of these natives who are muted, devoid of voice and reason to reflect the ugly face of colonialism, justify their muteness, and shatter all the stereotypes of their "vegetative existence" (Fanon 34).

As previously mentioned the damages the colonial regime imposed on the natives, the colonists as well became the subject of massive destruction in their mentality and behaviors. The initial moment colonizers conquer any region, a "Manichaean" world is created, according to Fanon. This world is based on dualism and its mentality goes

with "such racial-cultural discrimination, and the economic division set up to accommodate and authorize them, that creates the violent psycho-affective conditions" (Fanon 35). So, what makes this division and separation in this world is "first and foremost what species, what race one belongs to. In the colonies, the economic infrastructure is also a superstructure. The cause is the effect: you are rich because you are white, you are white because you are rich"(Fanon 33).

The first strategy the colonizers deploy in their conquest of other places to preserve a total hegemony is the strategy of "violence" with its multiple facets. This violence scatters all the structure of life in the colonial world and generates psychological issues for the colonial subjects. In his chapter *On Violence*, Fanon illustrates that what maintains the wide division between the two "congenitally antagonistic forces" (2) in the Manichaean world of colonizers and colonized is the act of violence. This split is sustained and nurtured by the passiveness of the colonized as violence is practiced only from one side, which is the colonizers'. He states, "You do not disorganize a society, however primitive it may be…if you are not determined from the very start to smash every obstacle encountered" (3).

To illustrate, in *Things Fall Apart*, to spread fear in the minds and hearts of the natives they plan to colonize, the white men "wiped out" (Achebe 138) a whole village in response to the killing of only one white man just to install into the natives' minds that they are strong and have no mercy, and reflect their despotic colonial regime right from the start. In his book *Toward the African Revolution*, Fanon explores that " The oppressor, through the inclusive and frightening character of his authority, manages to impose on the native new ways of seeing, and in particular, a pejorative judgment concerning his original forms of existing" (Achebe 38). In describing the event to Okonkwo, Obierika said, "The three white men… began to shoot. Everybody was

killed" (Achebe 139). By committing atrocities toward whole villages, the colonists become sure that the natives are turned into submissive objects dominated by fear. Due to this, Obierika admits "I am greatly afraid. We have heard stories about white men who made the powerful guns and the strong drinks and took slaves across the seas, but no one thought the stories were true" (Achebe 141), which illustrates the reason behind Obierika's refusal to fight the white men when Okonkwo asked him to do so. So, the colonist, as Fanon describes, "uses a language of pure violence. [he] does not alleviate oppression or mask domination. He displays and demonstrates them with the clear conscience of the law enforcer, and brings violence into the homes and minds of the colonized subject" (4). Here, the whites justified their violence as self-defense and punishment for the death of one of them.

This would facilitate their tearing of the indigenous people's values and society apart as a sense of inferiority is established. After spreading fear among the natives, the colonists begin to dismantle the natives' beliefs and enforce their own. To work this out successfully, they targeted "mostly the kind of people that were *efulefu*, worthless, empty men" (Achebe 143). So, "none of his converts was a man whose word was heeded in the assembly of the people. None of them was a man of title"(Achebe 143). Nearly, most of the army of natives created had issues with their society, such as women who used to give birth to twins and were thrown in the evil forest, outcast people, weak people, and others. These punches of the minority of inferior converts were set to rule and control the fate of the majority. To some degree, they helped the colonizers dominate easily and simultaneously divide the natives to conquer them.

In addition, Fanon writes "The Church in the colonies is the white people's church, the foreigner's church. She does not call the native to God's way but to the way of the white man, of the master, of the oppressor. And as we know, in this matter many are

called but few chosen"(42). This indicates that the white church is built as a cover for colonialism in its way "to destroy every aspect of the subaltern's culture, language and historical legacies; and replace it with the colonizer's culture, language and historical legacies" (Seals 8). As a result, this dominant religion plays a significant role in making the natives as Fanon calls, "the Wretched of the Earth".

To demonstrate, the white men started convincing the people to convert to Christianity and prepare them to be slaves of their colonial regime by using their excuse of doing God's job. The white man told the people of Mbanta, "We have been sent by this great God to ask you to leave your wicked ways and false gods and turn to him so that you may be saved when you die"(Achebe 145). Their way of talking about the natives' beliefs and religion reflects their superiority and leads to doubts and a feeling of inferiority among the natives. They challenged the natives' religion by building a church in UMuofia and "won a handful of converts", and "the new faith was a mad dog that had come to eat it up"(Achebe 143). Furthermore, living in the evil forest that is believed to be "alive with sinister forces and powers of darkness" and "none of them died" puzzles and shakes the beliefs of the natives and at the same time leads them to construct an unbroken image of the "white man's fetish had unbelievable power"(Achebe 149). With all this, the natives are made to feel inferior with all the modernity and astonishment of the whites' new customs and beliefs. After building white churches, they built their educational system, headquarters, court, trade, and government. A new community of converted Christians emerged "of men, women, and children, self-assured and confident"(Achebe 159).

Eventually, the true face of the white missionaries started to be uncovered by using power and force to enforce their own laws and annihilate the "heathens". Fanon declares, "The supremacy of white values is stated with such violence, the victorious

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confrontation of these values with the lifestyle and beliefs of the colonized is so impregnated with aggressiveness"(Fanon 8). For example, the arrival of the Reverend James Smith reflects the true face of the whites as they killed the sacred python, "the emanation of the god of water, imprisoned men of title, and made them clean the "government compound and fetching wood for the white commissioner and the court messengers"(Achebe 175), and most importantly, they made people neglect their farms, that used to be their major economy. He condemned the policy of "compromise and accommodation" with the natives, "he saw things as black and white. And black is evil…he believed in slaying the prophets of Baal"(Achebe 184) and looked at the natives as slaves and degraded objects.

Okonkwo understood this, reflected when he said "The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay…and our clan no longer acted like one. He has put a knife on the things that held us together and we have fallen apart"(Achebe 176). Hence, the natives are voluntarily and involuntarily, obliged to obey the whites' new rule and assimilate to the values that were introduced to them by force and disguised and clear forms of violence.

As a result, the direct and indirect cultural, religious, and colonial clashes between the two forces, have constructed and deconstructed the identities of the colonial subjects. To begin with, the hegemony of the whites' values, religious beliefs, type of governess, and so on has led a great number of the natives to look down on their own society and start internalizing the negative views, and stereotypes imposed on them, and even the inappropriate criticism of their lives. When the whites called them "heathen, evil men" who have "wicked ways and false Gods", they did not respond or defend their ways or Gods but rather became astonished and dazzled with the white

man's modernity as "the new religion and government and the trading stores were very much in the people's eyes and minds" (Acebe182) and "the white man's medicine was quick in working"(Achebe 181).

Maalouf explains the true motive behind the West, as "The West…convinced of its own superiority, had set out to conquer the world in all directions…spreading the benefits of medicine and new technologies as well as ideas of liberty. But at the same time, it looted, massacred, and brought people into subjection, arousing as much resentment as fascination everywhere"(65). As a result, a sense of self-doubt, ambivalence, and inferiority complexes emerge inside the colonized, which affects their identity. In other words, the natives had to learn a new language other than theirs, a new religion, and values that they all devalued their learned customs and beliefs, so this widened the gap between them and the whites and developed a feeling of inferiority that impaired any feeling of resisting and at the same time made them turn against each other.

Fanon asserts the impact of colonialism on the psychology of the colonizer and colonized. Fanon explains this status as, on the side of the colonized, it comes as a "guilt" and "inferiority" complex. He explains, "Confronted with a world configured by the colonizer, the colonized subject is always presumed guilty. The colonized does not accept his guilt but rather considers it a kind of curse, a sword of Damocles. But deep down the colonized subject acknowledges no authority… he is made to feel inferior but by no means convinced of his inferiority"(16). Eventually, all these changes brought on the natives and led them to question every aspect of their previous lives soon rendering them slaves under the whites' sovereignty. It makes them feel culturally alienated as they are forced to adopt the culture, language, and other aspects of the

colonial system which results in being disconnected from their previous lives, which affects their unconscious.

It also develops identity fragmentation among them, as they are torn between their lost native life and the imposed fake culture of the colonizer. As mentioned, this facilitates the sense of inferiority complex that makes them feel a lack of self-worth and an ongoing struggle to fit in, assimilate, and restore their identity. Fanon describes it as "at the level of the unconscious…colonialism was not seeking to be perceived as a sweet, kind-hearted mother who protects her child… the colonial mother is protecting the child from itself, from its ego, its physiology, its biology, and its ontological misfortune"(149). So, being aware of the incompatible feelings and inability to grasp a complete sense of assimilation with the colonizers, the natives, such as Okonkwo, start developing a psycho-affective conflict that generates a defense mechanism, which is violence. In demonstrating Fanon's perception of the inferiority complex, in his article "Frantz Fanon and Colonialism: A Psychology of Oppression", Blake T. Hilton explains that "in the presence of the oppressor, the colonized unavoidably assume that because their native language is so dissimilar from the new dominant population, they are intrinsically inferior. Upon comparison, the native is in a state of high proclivity to develop an inferiority complex, one that resides at the root of multiple psychosomatic consequences for the colonized individual"(49-50).

To illustrate, when it comes to Okonkwo, the presence of the white colonizers and the destructive changes they bring to the culture of Umuofia affect his sense of identity as he realizes right from the beginning that the whites came not to civilize but to colonize and exploit his people's land and bring disorder and disequilibrium. This is evident from the first time they come to Africa and wipe out a whole village. Emphasizing the damages, they cause, he says, "They have broken the clan and gone

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their several ways" (Achebe 23). As he hears of all the violent stories of the whites without even encountering them, he is fully aware that the only way to prevent their violence is by fighting them back as his tribe used to do with any intruder or anyone who violates the clan's rules. This instant decision to fight back does not stem from his colonial claimed backwardness and primitivism but because the act of violence as a defense is "logical, sensible, and naturally instinctive (i.e. based on human nature and survivability)" (Seals 17).

Okonkwo becomes psychologically and physically in a struggle between the brute reality imposed on his people and land and his resistant body. When he heard of Abame, he said "They were fools…why did they not fight back? Had they no guns and machetes? We would be cowered to compare ourselves with the men of Abame" (Achebe 140). There were also many incidents where Okonkwo heard of the brutality of the whites and the passiveness of his tribesmen towards these brutalities and did not listen to him as he continuously told them to kill the white men and drive them out of the village. So, he buried all his anger deep inside his mind. Fanon states "The colonized subject discovers reality and transforms it through his praxis, his deployment of violence, and his agenda for liberation" (21). In his preface to *The Wretched of the Earth*, Homi K. Bhabha describes "Fanonian violence…is part of a struggle for psycho-affective survival and a search for human agency in the midst of the agony of the oppression…[it] conceives of the colonized-body, soul, culture, community, history- in a process of "continued agony [rather] than a total disappearance"(xxxvi).

Here, colonialism internalizes in the people's minds not love, but rather hatred, fear, and violence. For example, when the whites imprison, humiliate, and hit Okonkwo, a thirst for vengeance and hatred dominates his mind, as he "was choked with hate"(Achebe 195). He is turned into an uncontrollable predator thirsty for blood

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for seeing himself as an emasculated warrior. Thus, they leave him no other way except violence to resist them and restore his identity. This brutal aggression exercised has become internalized and repressed by Okonkwo as a form of fright and terror because this is the first reaction from the colonized toward such dehumanization and hostility. Sartre claims that "for it's not first of all their violence, it is ours[Europeans], on the rebound, that grows and tears them apart; and the first reaction by these oppressed people is to repress this shameful anger"(lii). In this regard, Maalof says "When a person doesn't have the strength to defend that allegiance, he hides it. Then it remains buried deep down in the dark awaiting its revenge"(22). Exactly, after seeing the fear and acceptance of these disastrous changes in his tradition and values in his people's minds, and because he remains unable to defend the allegiances that construct his identity, Okonkwo buries all this deep down in his mind and "swore vengeance"(Achebe 199) by using the only means the colonizers fully understand, which is violence. In his case, as Fanon describes "the desire to live, to continue, becomes more and more indecisive, more and more phantom-like. It is at this stage the well-known guilt complex appears"(xxxvii). So, there is a connection between violence and guilt as the guilt complex triggers violence and causes disruption of the subject's psychology, which makes the colonized always "on his guard. Confused by the myriad signs of the colonial world"(xxxvii).

This can be seen when he kills one of the missionaries at the end of the novel. The narrator says "trembling with hate, unable to utter a word… Okonkwo's machete descended twice and the man's head lay beside his uniformed body"(Achebe 204). Okonkwo satisfies his anger and gets revenge for what they did to him as he is convinced that "the Others will have deserved it" (Maalouf 23). However, when he "knew that Umoufia wouldn't go to war…they had broken into tumult instead of action"

(Achebe 205), he sees himself betrayed by his people as there is no way to retain the identity that he spent years acquiring because he knows that his people refuse to fight back out of fear and a feeling of inferiority not because the whites are stronger. Maalouf said, "Once a whole population is afraid, we are dealing with the reality of the fear rather than the reality of the threat" (24). Thus, he chooses to commit suicide by hanging himself as he struggles hard to cast away the sense of inferiority the colonizers placed upon him because he is never convinced of this kind of inferiority as it is man-made and a person can overcome it. As Fanon states "because he is dominated by military power and yet not fully domesticated by the hegemonic persuasions of assimilation and the civilizing mission" (16). So, before committing suicide and getting rid of all the guilt he internalized, he first liberated himself by killing the white man. This kind of violence he pursued is natural as "violence can be understood to be the perfect mediation. The colonized man liberates himself in and through violence" (Fanon 44). In the end, the obsessive quest for constructing a coherent flexible identity under the shadow of colonization leads to his tragic ending and yet remediation.

The death of Okonkwo represents the death of resistance in the colonial world and facilitates the creation of a subservient society because killing himself once and for all is a kind of resistance and denouncing the colonial system. As he literally kills himself, his people are metaphorically dead and paralyzed in their minds and hearts. This reflects the effect of colonization on the unconscious of the colonized. As having an inferiority complex that they are unable either to fight back or even accept the new regime, they start feeling the guilt of not doing what they deeply know what's right, which is what Okonkwo did.

Most importantly, these 'modern' changes maintained by deadly force and exploitation successfully created an individualistic society where each individual cares

for himself/herself by slowly and unconsciously detaching themselves from their collective tribal identity. As Fanon reveals this colonial strategy to facilitate their domination, as he says "The colonist…hammered into the colonized mind the notion of a society where each is locked in his subjectivity, where wealth lies in thought"(11). This is evident when Okonkwo kills the "messenger" and his fellow tribesmen are just looking allowing the other messenger to flee even though they all agreed before to "root out this evil"(Achebe 204). So, as strongly believing in his sense of belonging to his own tribe, Okonkwo, in the end, realizes it is all in vain and decides to abandon his tribe's beliefs by committing suicide for he knows that doing this is evil, and he won't be buried by his tribesmen. Oberika said "it is an abomination for a man to take his own life. It is an offense against the Earth, and a man who commits it will not be buried by his clansmen, his body is evil, and only strangers may touch it"(Achebe 207). After this, Oberika told the District Commissioner "That man was one of the greatest men in Umoufia. You drove him to kill himself; and now he will be buried like a –dog"(Achebe 208). However, he fails to understand that it is not the whites who drove Okonkwo to do such a thing, but rather the sense of abandonment, betrayal, and inferiority he felt in the eyes of his tribesmen whose culture and tribe are supposed to be eternal.

On the other hand, as things fall apart with Okonkwo and the national identity of the clans in general, Nwoye has finally found his true long-waiting self. As for Okonkwo's son, Nwoye, it seems he is his father's and most of the Igbo men's foil because he "was already causing his father great anxiety for his incipient laziness. At any rate, that was how it looked to his father, and he sought to correct him by constant nagging and beating. And so Nwoye was developing into a sad-faced youth"(Achebe 13). He represents the emergence of a tabooed identity in such a conservative patriarchal society where there are only two genders, men and women, and each is

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assigned to certain eternal roles as their biological determination determines, regulates, and directs their behavior in society. In tis novel, Achebe subverts the conventional gender roles in society as e presents feminine traits in males' bodies (as Unoka and Nowye) and masculine traits in women's bodies, as in Ezinma.

To illustrate, in the Igbo culture, Okonkwo exemplifies the typical Igbo man as he understands precisely his societal expectations of manhood, what it requires from you to fit perfectly into your masculine role, which his son lacks, creating a distance between them. He "wanted Nwoye to grow into a tough young man capable of ruling his father's household when he was dead"(Achebe 60). However, his son's visible identity is that he was born a boy but did not behave accordingly because he instinctively is fond of music and storytelling, which is seen as a sign of vulnerability, weakness, and typically feminine in his society. Nwoye was so lazy and did not like or enjoy men's hard work or even men's talks. At the same time, he "knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell"(Achebe 61), which reflects a hidden feminine feature inside him. Thus, his behaviors, feelings, and thoughts diverge from his society's expectations of him being a man, which is why he is obliged to perform his gender identity as expected as much as he can but, to some extent, he certainly fails.

However, the presence of Ikernefuna in his life changed his behavior and triggered his hidden true identity to a newly performed personality as their relationship became significant in molding Nwoye's identity. Both of them develop a bond that others look at him as "an elder brother to Nwoye"(Achebe 52) but in fact, their behaviors reveal their intimate courtesy relationship prohibited in society. The very moment Nwoye met Ikernefuna, the narrator said "and from the very first seemed to have kindled a new fire in the younger boy. He made him feel grown up"(Achebe 52).

Thus, Ikernefuna's presence in Nwoye's life has led him to pretend to embrace his masculinity and meet society's expectations of him being a man only for the sake of being admired by Ikernefuna. For example, he started faking enjoying the hard work, and listening to his father's stories with Ikernefuna. His father observed the changes as "nothing pleased Nwoye now more than to be sent for by his mother or another of his father's wives to do one of those difficult and masculine tasks in the home"(Achebe 52) which makes his father "inwardly pleased at his son's development and he knew it was due Ikernefuna"(Achebe 52).

Nwoye's masculine performance contradicts his detest of his gender's responsibilities and desires but tries hard to imitate men's behavior, sure, not out of love or fear of his father, but he becomes obliged to do so to sustain his inner desire and instinct and win Ikernefuna's heart. This reflects and proves what he deeply knows and hides that your gender identity is a matter of performance, not is born with us, as his father believes. As Judith Butler said, "Masculine and feminine roles are not biologically fixed but socially constructed"(). To prove, he knew that his father wanted him to be a man, "so he feigned that he no longer cared for women's stories. And when he did this he saw that his father was pleased, and no longer rebuked him or beat him."(Achebe 62).

Unfortunately, as he had the chance to express his true self he spent years repressing, the killing of Ikernefuna made him change into a new person and rebel against all his society's norms and beliefs that frustrated him all his life, and more importantly against his father. When he knew that Ikernefuna was killed "something seemed to give away inside him, like the snapping of a tightened bow. He did not cry. He just hung limp"(Achebe 61). Hence, Nwoye ends up feeling alienated again in his own house, and eventually, he inwardly starts questioning his society's beliefs and

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customs, which widens the gap between him and his family, and his society as well and the repressing of this manifests his identity crisis. This is the turning point in his life where "something had given away inside him"(Achebe 62) as he felt the same "snapping inside him" when he heard about the twins being "thrown away in the forest"(Achebe 62). All this leads to a shift in his identity and the aspiration to prove his true self which is accelerated by the presence of the white missionaries.

The presence of the whites has helped Nwoye construct a new identity and intensified his identity struggle and crisis. He spent his entire life internalizing all the criticism, mockery, alienation he felt, and sense of inferiority and worthlessness his father and society inflicted on him regarding his "feminine" performativity and beliefs. That's why he lived with internal conflicts between his own interests and beliefs and fitting into society's typical image of him being a man. The critical moment in his life, that led him to construct a barrier between his family/society and himself and bury his anger, is the death of Ikernufea.

He deeply and internally started abandoning and rejecting his Igbo culture, society, values, and even family's relation and identity, which makes the presence of the whites, "captivated" his "callow mind"(Achebe 147), the salvation for all the conflict inside, and brings him a sense of belonging he thrived for, longed for, and lacked in his family and society in general. At first, he was torn between his fear of betraying his own culture and family and the new world of the whites, that's why his mind was "puzzled". The narrator says "Nwoye had been attracted to the new faith from the very first day, he kept it secret. He dared not go too near the missionaries for fear of his father"(Achebe 146). As he was able to overcome his fear, he courageously and enthusiastically embraced Christianity, allowing him to openly declare and reveal his true hidden self without feeling humiliated or betrayed. The narrator said "It was not the mad logic of

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the Trinity that captivated him. It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul-the question of the twins crying… and the question of Ikernefuna"(Achebe 147). When Oberika asked him about his father, he said "I don't know. He is not my father"(Achebe 144). Even though he did not understand the new religion, he felt safe and considers it as a new home. The white "religious" missionary Mr. Kiaga said, "Blessed is he who forsakes his father and his mother for my sake... Those that hear my words are my father and my mother."(Achebe 150). So, the colonial strategy of divide and conquer works perfectly here as Nwoye seeks another home by abandoning his father and following the new religion.

So, the white's new religion and values have become the cure and the answer that helped him overcome the haunting of his friend and the twins for so long. Nwoye's identity has transformed from a young obedient son to a rebellious converted Christian man, as this transformation costs him damage to the family relation. As stated in GradesFixer, "his choice to adopt a new religion is a form of rebellion against the oppressive expectations placed upon him by his father and his community. It is also a declaration of his autonomy and his right to forge his own path"(n.p). So, this transformation highlights "the interplay between individual identity and culture change"(GradeFixer n.p). Hence, as Oknokwo represents the death of the Igbo culture and the fall of their national identity, Nwoyo represents the construction of new reformed generation identities under the guidance of the colonial sphere that are apt to change.

Similarly, as colonization has a profound psychological effect on the oppressed colonized, it also, in the same vein, damages the psychology of the colonizers and disturbs their sense of identity and consciousness. Although both subjects are different,

they both experience the same brutal and formidable psychological transformation they are forced to go through under the colonial oppressive regime. Conrad's *Heart of Darkness* represents Marlow's psychological journey and the devastation and fall of Kutz's psychology in the African colonies under British hegemonic colonial domination. Frantz Fanon demonstrated the destructive impacts of colonialism on the psychology of the colonizers, which led them to question their sense of identity and even sometimes to lose it all.

To illustrate, Fanon points out what divides this "compartmentalized world" and "psyches" of colonizers and colonized is "first and foremost what species, what race one belongs to…you are rich because you are white, you are white because you are rich"(Fanon 5). As he started delving deep into the dark continent, Marlow instantly began developing a cognitive psychological need to rationalize and justify the divine colonial 'civilizing' mission inherited in his mind of the undeveloped, poor, and primitive Africans. This justification is based on the belief in his racial superiority of white supremacy and duty which creates a superiority complex that he tries hard to maintain, support, and sometimes hide. As mentioned before, Marlow begins his journey with the fossilized ideology of doing "a heavenly mission to civilize you"(Conrad 35).

But besides this, he deeply knows that being white and European is a kind of virtue and a sign of advancement which makes him immediately identify himself as a superior man when encountering any black African, whose ways of living and tropical atmosphere shape their bodies and colors as such. However, their whiteness would not protect them in the colonies as most of them killed themselves or got killed. For example, Marlow explains the reason for the Swede to hang himself as "the sun too much for him"(Conrad 42). In addition, he justifies the Company's motive of coming

to Africa as to civilize them because they are "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves"(Conrad 34), which is the ground of colonization that is based on racial discrimination and superiority that is anything that's not white is less. Nursel Icoz confirms this by describing the colonizers saying, "drunk on power, their presumed racial superiority… colonization worked to decivilize the colonizers, to brutalize him, and to awaken him to buried instincts"(247). Also, his visit to the doctor before visiting the "dark" continent includes measuring his head, as he says "he produces a thing like calipers and gets the dimensions back and front and every way"(Conrad 39), the doctor told him "I always ask leave, in the interests of science, to measure the cornea of those going out there"(Conrad 39) which reflects their inherited racial discrimination. These racist ideologies would never help construct equal parties or maintain individuals' identities, but rather "it creates profound ethical and phenomenological problems of racial injuries at the heart of the psycho-affective realm of the colonial relation"(Fanon xxiv) that demolishes any assimilation and brings ambivalence to this world.

Furthermore, Fanon states, "The violence of the colonial regime and the counter-violence of the native balance each other and respond to each other in an extraordinary reciprocal homogeneity"(88) because "The development of violence among the colonized people will be proportionate to the violence exercised by the threatened colonial regime"(88). Going into the heart of darkness with such a mentality, Marlow constantly justifies any brutal incident he witnesses or encounters in the colony. On his first days there, he went to the place where his 'predecessor", Fresleven, was killed. After he "whacked the old nigger mercilessly" over a hen quarrel. He described him as "the gentlest, quietest creature that ever walked on two legs"(Conrad 36) even though he knew that he is the cause of "vanishing" and "scattering" the whole village and

bringing a "calamity" to it. Marlow sees this incident of killing the black man with a hammer and annihilating the people there as a "glorious affair"(Conrad 37) and would care less about them and the hens because "the cause of progress got them"(Conrad 37). In other words, Marlow normalizes all forms of violence committed by his fellow white colonists not knowing that would affect his psychology and sense of humanity as e is in a constant state of repressing and denial of all these brutal actions.

Here, Marlow deeply believes that Fresleven and his people were pursuing "a noble cause"(Conrad 36), in Africa in enforcing the law, and order and deploying European values in order to entail Europe. Fanon states that, "the colonist…plainly indicates that here he is the extension of his metropolis. The history he writes is therefore not the history of the country he is despoiling, but the history of his nation's looting, raping, and starving to death"(15). So, they go to Africa with stereotypical perceptions and associations of the natives and a superior mentality which enables them to become by force and deception a ruling class. Fanon asserts this as "the ruling species is first and foremost the outsider from elsewhere, different from the indigenous population, "the other"(5).

In addition to that, bearing this psychological disease and dilemma of racial discrimination and supremacy leads the colonizer to be in a state of fear, delusion, and paranoia, which widens the wound of "profound internal dissonance"(Fanon xxi) between the colonial subjects. Despite having and enforcing power, living by force in another country intensifies their fear of the natives, and at the same time, they become always ready on the outlook and in a constant state of readiness and alertness which exhausts their mental health and sense of safety and even security. Fanon says "The colonized man is an envious man. The colonist is aware of this as he catches the furtive

glance, and constantly on his guard, realizes bitterly that: "they want to take our place"(5).

The colonizers deeply knew the colonized would one day rebel against them and bear a grave hatred towards them due to the injustices, destructions, and violence inflicted on them. Fanon says "The violence which has ruled over the ordering of the colonial world…the destruction of native social forms and broken up without reserve the systems of reference of the economy, … that same violence will be claimed and taken over by the native"(40). Thus, the colonist becomes an "exhibitionist"(Fanon 17) because beside enduring a psychological tension of being replaced, the colonizer as well exhibits a "constant muscular tension [that] may turn into a hysterical rigid limb"(xxxix). The colonizers start comparing his physical strength with the natives' bodily construction which makes him "on the inside achieves only a pseudo-petrification"(Fanon 17).

For example, Marlow describes white men in the colonies as "being so much alike at a distance" because they "hoisted weapon to [their] shoulders with alacrity"(Conrad 43). Also, he reassures that being in Africa and surrounded by a constant threat, he "had to strike and to fend off, I've had to resist and to attack sometimes that's the only way of resisting-without counting the exact cost"(Conrad 44). His greatest fear and paranoia of the natives manifest in his fear of being eaten by them, which represents his cannibalistic view of them that enlarges his disturbance. Fanon says "The colonist turns the colonized into a kind of quintessence of evil"(6), which can be seen when he asks one of the natives on the boat "What would you do to them" and he replies, "Eat 'im"(68). In this regard, Marlow, and colonizers in general, started to deploy intense violence against the natives as a self-defense mechanism against the fear they felt inside which made them use "zoological terms"(Fanon 7) to refer to the natives as a means of

relief and rationalization to their violence, such as "cannibals, prehistoric, savage, nigger,…".

In this way, they internally reduce the paranoia they feel towards the natives by projecting on them their own cannibalistic and fetish behaviors to prevent any rebellious actions against them. So, they start looking down on the natives as less than humans and humiliate them. Fanon states "This Manicheanism reaches its logical conclusion and dehumanizes the colonized subject…he is reduced to the state of an animal"(7). That's why Marlow feels disgusted towards looking at the natives as human beings equally to him as he says "What thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough"(Conrad 64). As well, he referred to the natives as hollow and empty creatures with no souls or values. He said, "They were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom."(Conrad 64). As Fanon indicates "The 'native' is declared insensible to ethics; he represents not only the absence of values but also the negation of values. He is, let us dare to admit, the enemy of values."(6).

Thus, this process of dehumanization and degradation of the colonized and their environment, as a dark continent, and values, as primitive and prehistoric, degrade and devoid the colonizers of humanity and morality, renders them phantom-like and hollow creatures, and brings mental illness to their minds which creates ambivalence in their behaviors and a split in their identities of who they really are and what they have become when internalizing the brutality, violence, and darkness surrounding them.

In other words, they become morally corrupted. So, the colonists realize that "the native sector is not complementary to the European sector"(Fanon 4) but "they follow

the dictates of mutual exclusion"(4). In talking about the effect of colonialism on the colonists, Fanon writes "The colonialist …, therefore, can neither free itself from its moral and psychic miseries nor separate its destiny from that of the colonies."(23) because "colonialism and all its modes of thought seeped into him..by sticking to the abstract the colonist is being forced to make a very substantial leap into the unknown…the colonist knows perfectly well that no jargon is a substitute for reality"(10).

In short, colonization creates two splitting and counterpart worlds, or as Fanon describes "Manichaean world" which, in fact, creates two different and splitting psychologies, and the relation and the only means of communication between them is characterized by violence, subjugation, and inequality. Both colonial subjects internalize the violence committed by each other and duplicate each other's behaviors which affect their mentality and lead them to suffer psychological disorders, identity crises, and even loss. As Fanon states "In the colonial context, the colonizer does not stop dealing with the colonized as long as the latter is not liquefied or taken over."(9). Both Okonkwo and Marlow are victims of disruptions to their own sense of identity due to the discursive changes imposed on them and their countries by colonization that comes with the mask of civilization. Achebe and Conrad reveal the impacts of colonization and how it turns the colonial subjects into machines by internalizing in their minds its oppressive and redoubtable ideology that leads to their mental and physical destruction whether they resist or hide it.

4.3 How do the relations of power, language, and muteness play a role in[re]shaping the colonial identities in both novels?

Language plays a crucial role in constructing and shaping people's identities as it defines people's positions inside and outside society and the relations between the nations, to either put them into the position of masters/superiors or slaves/inferiors. So, some languages are connected with modernity and enlightenment while others with primitivism and backwardness which mirrors the person's position through the language he/she speaks. Fanon said, "A man who has a language consequently possesses the world expressed and implied by that language."(165). So, language is a means of power used to elevate some and dominate and demonize others—the more a party produces. knowledge about the other, the bigger it gets, and the more powerful it becomes to oppress and subjugate it.

Usually, the production of knowledge about the other groups comes in the form of discourse. Foucault says that "discourse is not simply that which translates struggles or systems of domination, but is the thing for which and by which there is a struggle, discourse is the power which is to be seized"(qtd. In Nichols 8). The West or English-speaking countries conceive of themselves as the masters of this world with the language they speak, and they successfully manage to spread their ideologies with the discourse produced. As their literature is filled with stereotypical representations of other countries, mainly African and Arab countries, they gain more power due to the power of the discourse they invent and fabricate. Edward Said comments on this saying that the Orient is a "European invention" which is the antithesis of the Occident.

Said indicates that "there is a mutual implication on power and knowledge… western power, especially the power to enter and examine other countries at will, enables the production of a range of knowledge about other cultures"(qtd in. William and Chrisman 8). Thus, in such texts written by the white colonizers, the natives are represented as savage, primitive, inhumane, subservient, and docile objects, and most

importantly they are all muted and devoid of any voice, values, or reason. From this point, unequal power relations are established when discussing the colonizers and colonized because their world is a binary oppositional "Manichean" world characterized by violence and struggle to acquire and reclaim power, and power is maintained and appropriated for the one who produces more knowledge about the other.

Heart of Darkness and *Things Fall Apart* demonstrate the imbalanced, unequal power or slave-master relations that shape and dominate the relations between the colonizers and colonized in the colonial world through the use of language as "colonization is a power struggle"(Fanon 23). In their novels, both Conrad and Achebe highlighted the relational nature of power that can be reversed but not possessed by only one group or member which helps construct a flexible, fluid identity that refutes its stable nature in the colonial world and its effects on formulating the identities of the colonial subjects.

4.3.a. Power, language, and muteness in *Heart of Darkness*

Marlow in *Heart of Darkness* represents the ideal colonial agent who uses euphemistic language in describing his fellow white people and demonizing language in describing the natives, black Africans, which put him in control of the whole story invented by him about both parties. Drawing on the work of Bill Ashcroft and Pal Ahluwalia, Icoz highlights that "the discourse of colonialism obscures the underlying political and material aims of colonization"(246). As a white man coming from Europe, Marlow comes with racist preconceptions and a distant outlook about Africa, its people, and culture and he is fascinated with the European progress in the Congo. For example, in describing the black slaves at the first station, he says "They were called criminals and the outraged law, ... All their meager breasts panted together, the violently dilated

nostrils quivered, the eyes stared stonily up-hill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages"(Conrad 15). The language he uses is seen as racist and dehumanizing. In doing so, he presents a demonized and distorted image of the natives that is dominant in the text which helps to elevate his position, and their brutality, and soften the hostilities of his own 'superior' people.

In return, Conrad presents muted, powerless, and silent natives as none of them has a voice, they are all mute, and even if they speak, their language is seen as illegible and incomprehensible. Icoz supports this by saying "It is by denying them the faculty of human speech that Marlow delineates his recognition of the unbridgeable gap"(253). So, the white European man, who is seen as a "visible minority" in Africa, with the power of his narration, is steering the readers' attention, sympathy, and imagination according to his own interests. Amin Maalouf says "Your allegiance is to be seen in the color of your face because you are a member of what in some places is called the visible minorities"(125). In this way, unequal power relations are established between the silent natives and the colonizers all due to the [in] comprehensibility of the language presented on the side of the colonized. This would intensify and boost the superiority complex the colonizer experiences which would affect his own sense of identity as he struggles between his invented representation and fabricated images of the natives and the heinous and immoral actions he and his fellow men commit.

More importantly, as the colonial condition is a "nervous condition", Conrad reflects how the position of producing knowledge offers you not only the power to mute, fabricate, and invent but also the power to speak for and present an opposite image to reveal the true face of colonialism which shatters the colonial narration and reverses the means of power. To demonstrate, Marlow, initially, was convinced of the holy mission

to civilize the "uncivilized" and the white Christian cause to enlighten. But, when he was in Africa, he saw the true face of his people and how their true cause was to exploit, loot, and collect more ivory. Thus, he started mocking the pilgrims through the language used to describe them. For example, Marlow describes the pilgrims as " an inextricable mess of things decent in themselves but that human folly made look like the spoils of thieving…to tear treasure out of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into safe"(Conrad 58). Hence, Marlow was able to mute the pilgrims and speak for them showing their true motif, which reflects the reversal of power relations.

In other words, as power is maintained in the hands of white Christian Europeans who convince their people to do the right things away in the colonies, this power is now in the hands of Marlow who is producing knowledge about them and Europe in general as he made the readers, as well as, get a disgusted image about the natives, they also get the same image about the impostor colonizers and learn that "the danger is in Europe"(Conrad 30) itself with its sick values and fake civilization. Another example of the reversal of power due to the power of narration and language is seen with the character Kurtz.

Kurtz, the intellectual man, is seen as the embodiment of Europe as he is a "first-class agent" in Africa (Conrad 120) and 'He was a remarkable man" (Conrad 39) as he used well-constructed and eloquent language, as is seen in his reports, making Marlow endure unreserved obsession to meet him as he represents a home or civilized and modern Europe in the middle of the darkness. However, in the last moments of his life, Kurtz lost the ability to construct comprehensible words or express clearly what he intended to say. He says "The horror. The horror"(Conrad 32). So, when Marlow meets the Intendant, he tells her, 'The last word he pronounced was--your name.'(Conrad 40).

Hence, being in the place of power for Kurtz, his end and inability to construct comprehensible words using his own "eloquent" language proves how his situation has changed. Marlow interprets and changes Kurtz's words when he meets the Intendant which puts him in the place of a master. Moreover, Marlow remains under the power of the narrator who narrates his story and repeats what he says. Conrad intends to convey that Marlow's deception of the Intendant by changing Kurtz's real message reflects that the narrator who gains power from his narration can sometimes be untrustworthy and does not tell things as they truly are especially in the colonial world.

So, producing knowledge about the other and being in such a position would change people's comprehension of themselves and their behaviors as well as it would make them sick in their minds and hearts, as it makes Marlow "miserable and sick, like biting something rotten would do"(Conrad 54). So, in lying to the intendant, Marlow contradicts his own beliefs and makes the readers doubt everything he said, as he is supposed to "hate, detest, and can't bear a lie, not because [he is] straighter than the rest of us, but simply because it appeals to [him]. There is a taint of death, a flavor of mortality in lies"(Conrad 54).

Moreover, as the colonial condition is characterized by instability and dualism, being in Africa scatters everything and reorders all relations and considerations. For instance, the white intellectual European colonizer Kurtz, with his excessive obsession with ivory and maintaining dominance over the natives and as well as other fellow Europeans who worked in different stations across the Congo made him unable to balance or even differentiate between who he was and who he becomes, or between being a colonizer or a colonized as he lost contact with his own native "civilized" world, Europe.

His understanding of his identity becomes vague and mysterious as his journey in the Congo gets uncanny. He becomes also skeptical of all the things around him as he initially thinks that "Each station should be like a beacon on the road towards better things, a center for trade of course, but also for humanizing, improving, instructing"(Conrad 33), but, his greediness and uncivilized ways of treating the natives and putting them in chains changed all this. He started imitating the natives around him but instead of taming them to become like him, they tamed him, yet excluded and expelled him because he was an intruder/a foreigner and the land would never accept him.

He used to write reports on how to handle the natives and send them to the International Society for the Suppression of Savage Customs. Marlow believes that Kurtz has "gone native" because something in him has been missing which is seen in his inability to control himself or his desires. He said, "They … showed that Mr Kurtz lacked restraint in the gratification of his various lusts…"(Conrad 83). He also decorated the station with the skulls of the natives. Marlow said "There were poles with human heads as ornaments placed around the house (Conrad 82). So, supposed to be a mirror of civilization, morality, and values, Kurtz has gone "mad" which negates all the European slogans of enlightening the "heathens". As Kurtz was writing about God's mission to civilize the "savages", he scribbled: "Exterminate all the brutes!"(Conrad 72).

This also shows the contradictions in the colonial project which is reflected in the ambivalence of the characters' behaviors and thinking. It also reveals the effects of colonization on the colonizers' identity and mentality and how when power is reversed all the boundaries between reality and insanity and uncertainty fall apart. Ian Watt stresses that "when Marlow discovers that Kurtz, the highest representative of European

colonial progress, has been transformed into its opposite, the dualism collapses"(qtd. In Icoz 254). So, this emphasizes the mutability of the relations and possession of power in the colonial world.

Furthermore, the reversal of the relations of power can be also captured in the relations between men and women in this novel. It is obvious that the men-women relationship in the Victorian era was characterized by inequality and also it can be called a slave-master relationship as women were seen as not equal to men and were denied basic rights. As mentioned previously when talking about Marlow's Aunt, Marlow, a typical patriarchal white European man, believes that women are naïve and illogical. Throughout the novel, Marlow is the one who speaks for and represents them, whether Europeans or Africans. In the case of European women, when they talk, they are seen as talking nonsense. But, African women are all silent which represents the double oppression colonized women have to endure in the colonial world, from their patriarchal society and due to their color.

In her article "Too Beautiful Altogether: Gender and Empire in *Heart of Darkness*", Johanna M. Smith reflects on men's treatment of women as they are putting women into separate spheres, that are shaped by inferiority which prevents them from participating or even stepping into their manly public sphere. Besides underestimating his aunt, this predetermined image of women is seen in the Accountant's judgment of the Laundress. The nameless woman, who is referred to as the Laundress, works hard under the accountant's demands by "keeping up his appearance"(Smith 192) but he tells Marlow that she "detests" work. The Laundress does her job perfectly which can be seen in Marlow's description of the Accountant. He says "[he] verily accomplished something" (qtd. In Smith 192). He dresses up well and has clean shirts because of the laundress. However, Marlow would never admit that all this is due to the Laundress's

hard work because he has a stereotypical image of all women. He doesn't base his judgments on the Laundress in terms of her well-done work, but rather in terms of his predetermined images and myths about women. He sees her as an African woman which doubles her mystery. So, this makes all the relations of power maintained into the hands of patriarchal society, especially white men.

However, the appearance of one African woman in this novel shatters the patriarchal colonial world and its partitioned possessive power. To illustrate, in the colonial world, everything is turned into feminine as a means of facilitating its oppression. Colonizing and capturing another country can be interpreted as like raping colonized women. For example, in his introduction to his book *Orientalism*, Edward Said compares the East/Orient to a female. He said talking about Kushik Hanum "She never spoke of herself, she never represented her emotion, presence of history. He spoke for and represented her"(133). So, by silencing or even mocking the women, African and European, Marlow minimizes their power and renders them just a decoration. Tyson says "Discourse wields power for those in charge, but they also stimulate opposition to that power"(271).

In more detail, in the colonies where everything is different, and the means of power and relations are always challenged and reversed, which reflects the condition and status of the colonizers and colonized or even the West and East through history. Said refers to this as "the changing historical and cultural relationship"(199) between the Orient and Occident. This is all reflected in the appearance of the African mistress who threatens Marlows' masculinity and enslaves Kurtz. Marlow describes her as "a wild and gorgeous apparition of a woman. "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

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helmet…things, charms, gifts of witch-men…She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress"(Conrad 47).

In this scene, the woman's language is neither comprehendible to Marlow nor to the Russian. He says "I don't understand the dialect of this tribe. Luckily for me" (Conrad 46). Thus, her " formidable silence" (Conrad 57) empowers and strengthens her in front of the whites which shows now that she is in a position of power. More importantly, the white men become the object of her gaze which renders their power in front of her. Marlow says "Her eyes gleamed back at us in the dusk of the thickets"(Conrad) which made Marlow fail to hide her power. Carola M. Kaplan comments on this by saying that "Marlow's description of the savage woman shows his attempts to deny the power and individuality of African natives" (6).

Hence, this anxiety and fear that Marlow felt is a reflection of the change in his identity as darkness started getting into him. So, he becomes puzzled and obscured unable to distinguish between light and darkness or rights and wrongs. The white man said "If she had offered to come aboard I really think I would have tried to shoot her,"(Conrad 22). Maalouf says, "If they feel that others represent a threat to their own ethnic group or religion or nation, anything they might do to ward off that danger seems to them entirely legitimate"(27). The black African becomes a threat to their masculine identity as they appear emasculated in her formidable presence.

4.3.b. power, language, and muteness **in** *Things Fall Apart*

Similarly, as Conrad highlights the importance of producing knowledge and using language to gain, maintain, and even reverse the power relation, Achebe does the same. Initially, the decision to write the novel can be seen as a means to reverse and resist the

colonial discourse that subjugates and enslaves the natives in its narration and demonizes their images. As Fanon says "to speak is to exist absolutely for the other"(35). *Things Fall Apart* signifies how language in the colonial world becomes a tool for power, cultural, and identity alienation that it is also used as a tool of oppression, dominance, and subjugation. Language also affects the psychology of the colonized by leading them to internalize the white man's language which would increase the inferiority complex they go through and lead them to have a double consciousness as they are torn between their own native language and the colonizers' new language.

In discussing power relations inside the Igbo society, power was set into hierarchal positions maintained by those who worked hard, owned money, and had physical strength and popularity. In Umuofia, there were people with titles who were respected and had the power to judge and rule and others with no title or any worth in the society. None of them objects to any of it, revealing how everything flows smoothly because they have a long history of laws that govern all aspects of life. Guide indicates, "Achebe has succeeded in creating a vivid picture of African society in the process of change"(126).

However, the arrival of the white missionaries reverses all these hierarchal positions and shatters them all. One of the crucial and first strategies used by the colonizers to divide and widen the cracks in the society is the use of a new language, which is English. As referred to the dangerous impact of introducing the English language to society, Tsitsi Dangarembga in *Nervous Conditions* says, "It is the Englishness. It will kill them all if they aren't careful… the problem is the Englishness, so you just be careful"(207). To illustrate, as foreigners, the whites do not understand the language of the African people but to avoid any feeling or sense of being judged as intruders or conquerors, they project their ignorance on the natives by describing their

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language as illegible and primitive as well as eliminating their language. So, instead of learning the language of the people they are colonizing, they force the natives to speak their language as a means of humiliation. The encounter between Mr. Smith and the egwugwu (ancestral spirits) represents this colonial mindset of rigorous adherence to their English language and total dismissal and intolerance of the natives.   As well, it created a barrier between the natives and colonizers. Instead of learning the language of the natives and delivering their messages and values or even exploiting them in a language they comprehend and understand, none of the whites bear the burden to learn it but rather force the natives to speak and obey their rules and laws in English no matter to what extent they master it. For instance, when the court messengers or the kotma try to stop a traditional gathering of the natives, their lack of understanding of the language results in hostile and violent practices.

They built an educational system to teach their new language that would facilitate poisoning the natives with their ideology, and this intrusion of the English language disrupted the natives' cultural and personal identities. Initially, the Europeans used interpreters to communicate with the natives. The narrator said "The white man began to speak to them. He spoke through an interpreter who was a lbo man, though his dialect was different and harsh to the ears of Mbanta. Many people laughed at his dialect and the way he used words strangely (Achebe 126). The people look at the language of the whites and the imitation of their language on the side of the interpreter as fun. They failed to understand the essence of their message through language which reflects the clashes between the two languages and would result at the end of disturbing the people's way of life and tradition.

In addition, Nwoye, Okonkwo's son implies the effect of language in changing people's beliefs and affiliations. He becomes obsessed and fascinated with the English

whites' songs, stories, and religion that are all conveyed in English not their Igbo language. As mentioned before, he got attracted to the new religion not because he understood it, but due to its rhythms and songs, which indicate the influence of the English language on people's identity shift. So, his conversion to Christianity highlights his loss of Igbo culture, language, and identity. The loss of his identity and others who converted to the white man's language and religion signifies the gradual loss of cultural identity with all its symbols. Fanon states "And the fact that the newly returned Negro adopts a language different from that of the group into which he was born is evidence of a dislocation, a separation" (43). Here, Fanon asserts that learning a new language requires the person, especially in the colonial world, to adopt the culture, values, and identity of the other which causes a split between the native's language/ identity and the foreigners' new language/identity because "there is a retaining-wall relation between language and group"(Fanon 56)

Furthermore, the intrusion of the English language has shifted and reversed the relations of power in the Igbo culture and other villages. As the native language becomes a sign of backwardness and "heathen", the English language is connected with modernity, power, and authority and spreads like a disease in the region. The whites use English as a means of power and dominance to subjugate the natives and force them to absorb their values and be submissive. For example, when the village leaders were summoned to the courthouse, they were addressed only in English. The whites do not bother themselves with the level of understanding of the rules or their English system on the part of the leaders. So, their inability to comprehend the language puts them at a disadvantage which leads them to be imprisoned and humiliated, which demonstrates the hegemonic colonial power structure all through the language division.

For instance, in the case of Okonkwo's son, who used to be lazy, powerless, and gained no title either in his family or among his people, the new language he embraced left him up and changed his position in society and offered him more agency to speak up and reveal his true self. So, language has given people who were powerless and neglected or abandoned in their society an agency and power to govern and rule. Fanon says "The one who expresses himself well, who has mastered the language, is inordinately feared; keep an eye on that one, be almost white"(20-21). These people who were oppressed in their societies have internalized their oppression and inferiority and the arrival of the whites that gave them agency led them to deadly assimilate with the whites and resulted in turning into templates that duplicate the colonial hostile practices against their own people, as they presume they now become equal to the whites because "He becomes whiter as he renounces his blackness"(36). Achebe reflects this with many scenes of the natives blindly obeying the whites in punishing their fellow men, like the messengers' treatment of the elders.

More importantly, the hegemony of the English language on the culture and lives of individuals has led to alienation besides identity loss. After owning power and having agency, the presence of whites with their language has put Okonkwo in alienation and disruptions of his mind and identity. He gradually loses his authority inside his village and becomes alienated due to his refusal to accept the whites' beliefs. For him, unlike his son, accepting the whites' beliefs and speaking their tongue is a means of surrender and submission to the colonial system, abandoning essential parts that constitute his identity in his old society, and accepting humiliation which is a betrayal of himself. As Fanon illustrates "The black man is supposed to be a good nigger; once this has been laid down, the rest follows of itself. To make him talk pidgin is to fasten him to the effigy of him, to snare him, to imprison him, the eternal victim of an essence, of an

appearance for which he is not responsible"(53). In this way, as Maalouf says "for a change to be accepted…it must pass without making those who are being asked to change feel they are betraying themselves"(61). He indicates that if it occurs with a feeling of bitterness, humiliation, or defection, it certainly leads to an identity crisis as what happens with Okonkwo.

So, his refusal to learn the language and obey their laws represents his resistance to the colonial regime. His also rigid clinging to his tribe and ethnic identity represents his culture, history, and land that remains original and authentic no matter how long the change remains or the number of conquerors who arrive there. Fanon indicates that all this creates a psychological impact on the natives, as they struggle with double consciousness. He said, "Every colonized people... in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality... finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country."(36). This shows the wide difference between Okonkwo and his son as they represent two distinct generations and ideologies, as Fanon describes them "In every country of the world there are climbers, "the ones who forget who they are," and, in contrast to them, "the ones who remember where they came from."(55).

In this regard, it is obvious that the intrusion of a new language into a country would wipe out all its customs, beliefs, and even history and render all its people's lives and struggles trivial and unworthy. Okonkwo struggled hard with this fear of annihilating all his ancestor's achievements and struggles. He kept thinking of "suppose when he dies all his male children decided to follow Nwoye's steps and abandon their ancestors. Okonkwo felt a cold shudder, run through him at the terrible prospect, like the prospect of annihilation"(Achebe 153). So, he had an internal conflict between clinging to his old

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life and adapting to the new change as others. The more he thinks of this, the deeper this conflict gets and makes "a sudden fury rise within him and felt a strong desire to take up his machete, go to the church and wipe out the entire vile and miscreant gang"(Achebe 152). His internal mental struggles as "he cries in his heart"(Achebe 152) here foreshadow his violent means of resistance that leads to his death.

Hence, Achebe's use of a mixture of English and Igbo in the novel enriches his narrative and reveals the formidable damage the colonial regime with its language as a tool to subjugate others imposes on the natives which leads to their loss of identity, disrupts their cultural sense of belonging, and reverses power relations in the society. This reflects the interplay between language, power, and identity. Achebe asserts that Europe and Africa are two different places with distinct cultures and values, and the excuse to enlighten the black Africans is just an excuse to exploit them because they were content with their lives before the arrival of the white colonizers. Achebe highlights this in the novel when the people wonder "Does the white man understand our custom about land? How can he when he does not even speak our tongue…although they speak your tongue they are ignorant of your customs"(Achebe176-193).

More importantly, as Achebe presents and produces knowledge about his people and the effect of colonization in scattering their identities and reversing all dynamics of power in the society, he also presents how the changing reality of the means of power would reproduce a new discourse that fits the ideology of its producer which is evident at the end of the novel. Achebe concludes his book by referring to a white writer who planned to write a book entitled *"The Pacification of the Primitive Tribes of the Lower Niger"*(209) about being in Africa as "every day brought him some new material"(Achebe 208). The story of Okonkwo's death and the customs regarding his burial would lead him to write about it not a "whole chapter" tracing the reason for his

death but maybe "a reasonable paragraph at any rate"(Achebe 209) which renders all his life and all the natives' lives and struggles into trivial exactly as the natives are represented in Conrad's novel, just a muted background of the story with no worth or valuable life. This reflects the mutual relation between language, power, and discourse in representing and shaping the individual's identity.

4.4 What stylistic features do the writers implement in their novels that help them successfully construct a coherent image of the [de]construction of identity in the colonial world?

In their book *Style in Fiction: A Linguistic Introduction to English Fictional Pros*, Geoffrey Leech and Mick Short state "Any description of a state of affairs must use language, and language by its very nature is a vehicle for abstraction and differentiation…whenever a writer uses language, he seizes on some features of 'reality' which are crucial for his purpose and disregards others"(139). *Heart of Darkness* and *Things Fall Apart* elucidate the contrastive representation language plays in representing and reflecting reality and igniting readers' attitudes in interpreting the words used as either a reflection of reality or the writers' ideology and mentality.

Both novels are rich with stylistic elements the writers use to illustrate several intended, obvious, or embedded, important issues and messages regarding the psychology of the colonizers and colonized, and the crucial role colonization plays in shattering all built-up identities in this unsettled world and succeeding in constructing a distant Other. Peter Barry, in his book "Stylistics. "*Beginning Theory: An Introduction to Literary and Cultural Theory*, explains that "Stylistics is, in a sense, the modern version of the ancient discipline known as 'rhetoric', which taught its students how to structure an argument, how to make effective use of figures of speech, and generally

how to pattern and vary a speech or a piece of writing to produce the maximum impact" (153). So, in examining the stylistic elements the novels are filled with, this paper's major concern is how the writers present their messages rather than what their messages are.

More precisely, this paper follows the psychological stylistic analysis of both novels through the use of narrative style, symbolism, and imagery to get a deep insight into the characters' inner thoughts, conflicts, and struggles intertwined with external colonial regimes that affect their understanding of their identities. It also provides more understanding of the psychological ambiguity and complexity of the characters and their identities that play a crucial role in the thematic development of the novels.

4.1 The Narrative (Style)

One of the distinctive features both Conrad and Achebe employ in their novels is the narrative style, which explicitly implies the writers' distinct methods and yet similar criticism, perceptions, and points of view regarding the destructive nature of colonialism on the characters' identities, which utilizes the crucial role the narration plays in building up the events of the novels and tracing the developments or downfall of the characters. In discussing the narrative style of the authors in any literary or fictional works, Leech and Short illustrate how it "progress[es] along a one-way track, gradually building up a fuller store of knowledge and understanding of the events, places, characters, etc. of the fiction" (159). As a crucial psychological stylistic element, the narrative style plays a significant role in tracing the psychological development of the characters by delving deep into their psychology and reflecting the complexity of the human psyche.

4.4.a). *Narrative Style (Structure and Voice) in Things Fall Apart*

Unlike *Heart of Darkness* which is written from a white European perspective, *Things Fall Apart* is written from the perspective of a black African, colonized man. Achebe presents a vital stylistic feature, a third-person omniscient narrator, who knows everything and bears no prejudice toward any character or side. *The Oxford Dictionary of Literary Terms* defines this narrative style as an "all-knowing' kind of narrator very commonly found in works of fiction written as third-person narratives. The omniscient narrator has a full knowledge of the story's events and the motives and unspoken thoughts of the various characters. He or she will also be capable of describing events happening simultaneously in different places"(n.p).

The importance of the omniscient narrator here is that he is presenting the images of the natives, or the missionaries, as they are, he is not being biased or judgmental of their practices or trying to embellish their images but rather he is giving them a voice to express themselves, and their beliefs and even showing their struggles to fit in and blend in their tribal identity as well as the narrator sheds light on those who are discontent of their tribal beliefs and practices.

In other words, the crucial role the narrator plays that significantly contributes to the development of the novel is first and foremost giving voice to the natives and revealing the importance and richness of the language, and the very long history of their cultural, economic, religious, and social constructions and system, which all from the colonial perspectives is seen as primitive, trivial, and uncivilized. Fanon says in *Black Skin, White Masks,* " To speak a language is to take on a world, a culture"(56) stressing the power a language offers its speakers.

To illustrate, the narrator used different phrases, words, sayings, and sentences to unmute the subaltern natives and highlight the importance of their language in their

communication, the richness of their culture, and preserving power and the laws inside the tribes and villages, and between them. For instance, the narrator said "Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten"(Achebe 7), which reveals the richness and complexity of their culture and norms that defeat the colonial accusations. In addition, the narrator used both English and Igbo languages in narrating the events offering a dialogue of the linguistic differences in these languages. He used various Igbo words and phrases with their meanings, such as "*ndicibie*" which means the elders, "iba"(fever), and so on.

Another important tool used by the narrator is the naming of the characters. Each character is given a name, a typical African name to stress that Africans/natives are humans and individuals, with different lives and dreams, not phantoms or alien-like. This mechanism of describing all the details of the characters, their beliefs, whether the readers agree with or see them as superstitions, their economic, religious, and social structure, and even struggles with other villages required the author to devote fourteen chapters talking about all this. So, filling the novel with African stories, words, and patterns stressed their tribal and cultural identity the colonizers would never understand. As Fanon says " Mastery of language affords remarkable power. Paul Valery knew this, for he called the language "the god gone astray in the Besh."(18).

Moreover, the crucial role the omniscient plays here can be seen in his ability to delve deep into the characters' psychology and help the readers get different internal and external views of them by reading and exposing their thoughts and internal conflicts, monologues, and struggles which in return builds a connection between the readers and the characters as they become inclined to understand and justify the characters' behaviors based on their multiple perspectives. There are many incidents where the narrator reveals the characters' internal conflicts. For example, when Okonkwo knew

his son's conversion to Christianity and abandoning all his father's and grandfathers' struggles and norms, the narrator referred to several thoughts inside Okonkwo's mind not mentioned directly but on his behalf as he started thinking of his son as "how could he have begotten a son like Nwoye, degenerate and effeminate? Perhaps he is not his son, no he could not be, his wife had played him false! But Nwoye resembled his grandfather, Unoka, … he pushed the thought out of his mind"(Achebe 153). In addition to that, the omniscient narrator reveals the authoritative way of speaking Okonkwo performs to assert and maintain his masculine identity reflected in the dialogues between him and his son, wives, and daughters in comparison to his son's soft and quiet language used in his dialogue.

Another example is when Nwoye starts behaving as masculine as his father wants him to be. The narrator exposes Nwoye's inner feelings "Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell"(Achebe 53). Hence, the narrator explores the perception of gender roles inside the Igbo culture as masculinity is measured by violence and subjugating women. The narrator said "No matter how prosperous a man was, if he was unable to rule his women"(Achebe 53). This all illustrates how the narrative style offers a multi-faceted understanding of the characters and events and demonstrates the changeability or mutability and developments or destructions of their identifications of personal and cultural identity along with exposing their inner and external monologues and dialogues.

Furthermore, to set forth what's mentioned before, the narrator indicates no sign of superiority or inferiority, support or disclaiming, masculinity or femininity inclination as it is evident in demonstrating the role of men and women in society and how these roles have changed with the arrival of the white colonizers who shatters all

agreed upon norms whether we agree or disagree with. Unlike Marlow in *Heart of Darkness* who explicitly represents a patriarchal white man who glorifies men's separate sphere leaving no room for the readers to examine women's roles or sphere, the narrator here presents in detail each role assigned to each gender with no hints to his preference, defense, or judgment.

To illustrate, Igbo society is a patriarchal society that sets all means of power, judgments, and fortune in men's hands. Men are supposed to be strong, wealthy, work hard, marry more than one wife, and tame their wives and children. So, as men enforce restrictions and taboos towards women, women, in contrast, are obliged to behave femininely, which is to stay at home, obey their husbands, take care of their children, do expected domestic work, and never interfere with men's domain. Several incidents provide evidence of this, for example, in describing Okonkwo's family, the narrator says "His mother and sisters worked hard enough, but they grew women's crops, like coco-yams, beans, and cassava"(Achebe 23). As well, when Ezinma, whom Okonkwo hopes was born a boy because her behaviors equal society's requirements and demands of a boy, asks her father to bring him a chair, he says "No, that is a boy's job" (Achebe, 13).

Besides this division of labor, men must use force on women to maintain their masculinity to fulfill society's gaze because they are preoccupied with the fear of being emasculated or effeminate when being soft as Okonkwo, who represents most Igbo men, "his whole life was dominated by fear, the fear of failure and weakness"(Achebe 4). Another crucial incident is during the Week of Peace when Okonkwo hit his wife who went to plait her hair "Okonkwo bit his lips as anger welled up within him. When she returned he beat her very heavily"(Achebe 9). Plus, music is connected with femininity which makes Okonkwo hate his father and keep beating his son for having

tendencies towards stories and music. In addition, the man who gains no title is referred to as "*agbala*"(Achebe 13) which is "another name for a woman"(Achebe 13).

On the contrary, the narrator presents another controversial role of women in Igbo society that serves as a vital religious and spiritual power of being oracles and priestesses which contradicts their subservient domestic roles. The narrator here reflects the complexity of the Igbo structure, beliefs, and culture that any outsider would mock or underestimate when keeping a distant outlook of its system rather than a close vision of it all as a unit. There are some female oracles such as the Priestess of Agbala whose name is Chielo. The narrator describes her as "Chielo was not a woman that night…it was a different woman- the Priestess of Agbala, the Oracle of the Hills and Caves"(Achebe 107).

From this point, it is obvious the omniscient narrator highlights the mutability and transformability of gender identity in the novel. By connecting Ezinma's behaviors and tendencies to that of masculinity, Nwoye's tendencies contradict his biological male determination that is connected with masculinity and maleness and is more of femininity, and the transformation of some ordinary women into spiritual creatures all implies the fluidity and dualism of identity as it is never stable. Ezinma deconstructs the fixed gender roles in society by presenting a powerful side of women away from their separate domestic sphere. In addition, the language used to describe her is characterized by admiration, strength, respect, and love on the side of both her father and her mother, as the narrator said "Ezinma was an only child and the center of her mother's world. Very often it was Ezinma who decided what food her mother should prepare"(Achebe 44)

The narrator reflects on his shock at Chielo's physical strength as "how a woman could carry a child of that size so easily and for so long was a miracle"(Achebe 107), as well The priestess participates in maintaining society's orders and participating in forcing orders and commands as "Every year the Oracle of the Hills and the Caves was consulted"(Achebe 12) which contradicts all the previously mentioned stigmatization of women's inferiority and insignificant domestic trivial domain.

Thus, as it is obvious, the all-knowing narrator presents an objective perspective of the characters whatsoever, either natives or white colonizers without presenting any negative adjectives describing any party or dehumanizing or underestimating their behavior, which functions as a connector between readers and the novel who communicates their feelings, thoughts, and various perceptions and conflicts. Hence, using only one narrator to tell the events serves as a form of power and authority in the hands of the Igbo people. By all means, the omniscient narrator is in full command of the novel which helps him reveal the superiority of the Nigerian people. Saying so is because the dominant narrator reveals struggles and commitments not only in Umofia but also with other clans and villages surrounding the country.

4.4.b). *Narrative Style (Structure and Voice) in Heart of Darkness*

Conrad's novella is structured using a framing style that is evident in the narrative by which he intends to uncover the true and multiple faces of colonialism that are perceived and acted upon differently. The frame narrative is structured into layers of narration built on the core and essence of the novel's intended meaning. *The Oxford Dictionary of Literary Terms* defines this literary technique as "A story in which another story is enclosed or embedded as a 'tale within the tale', or which contains several such tales"(n.p). This technique enriches the literary work by adding complexity and depth

to it. Andrea Feccomandi indicates "Frame narratives add complexity and depth to the storytelling by providing different perspectives or layers of storytelling within the overarching framework" (n.p).

It plays a crucial role in constructing different perspectives from different narrators or layers of narrations on the same or certain main issue the writer wants to highlight and deliver with no room for random or arbitrary constructions. So, the meaning can be observed overall, not from one view or perspective. In discussing *Heart of Darkness*, Vincent Pecora argues that "Conrad's narrative should not be understood as a set of themes and techniques that are separate from each other, but rather it should be looked at as a discourse that struggles to reveal the truth because its own tools and techniques try to conceal it"(997). On the other hand, Achebe comments on Conrad's use of frame narrative by saying, "Conrad appears to go to considerable pains to set up layers of insulation between himself and the moral universe of his story. He has, for example, a narrator behind a narrator. The primary narrator is Marlow, but his account is given to us through the filter of a second, shadowy person" (Achebe (1997) 19).

The intended multi and various layers of perspectives presented in the novel with this anonymous narrator and Marlow create analogies and different views. To illustrate, Conrad starts his novella with an anonymous unnamed narrator, presumed a seaman, who is fascinated with the Thames River. This anonymous narrator expresses his glorification of the British Empire and its superior "noble" cause of doing God's job and their philanthropic endeavors to "civilize" the primitive uncivilized sub-humans. For example, he describes the river by saying "brooding motionless over the biggest and the greatest, town on earth… It had known and served all the men of whom the nation is proud… "(Conrad 31-32). In his descriptions, he appears to glorify the colonial project or imperialism, whether naively or in knowledge and support of it, as he said:

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"What greatness had not floated on the ebb of that river into the mystery of an unknown earth"(Conrad 32).

Yet, he has never mentioned visiting Africa or being on this river before, which proves that he represents the majority of white Europeans called imperialists who were not in direct contact with the colonies but believed in the idea behind colonization. In contrast to his views, Marlow, the second narrator, interrupted him and said "And this also has been one of the dark places of the earth" (Conrad 33). Michale Stubbs comments on this analogy between the two narrators at the beginning of the novel as "The anonymous narrator is presented as naively in favor of British imperialism" (6) while Marlow's descriptions "suggest his confusion between reality and appearance? that everything implies its opposite? that nothing is itself?"(6). This unsettling atmosphere presented right from the beginning represents the contradictory points of view the writer is trying to convey, and foreshadows the escalation of darkness in the novel.

The gradual rise of darkness and revelation of the true face of colonization as the more it forcibly resides in a city, the more sinister it gets, and the more brutal it becomes can be also seen in the narrator's different description of the same river, as He said "haze rested on the low shores that ran out to sea in vanishing flatness… The air was dark… and back still seemed condensed into a mournful gloom"(Conrad 103). As well, "change came over the waters, and the serenity became less brilliant… the gloom… became more somber every minute"(Conrad 104). This indicates that despite glorifying the Thames River, the anonymous narrator hints at the darkness and insanity of the events to be unfolded.

These layers of narration or frame narrative offer various doubts, uncertainties, and concerns regarding the eternal or overall truth of the events, which ends up presenting a distorted truth the readers struggle to comprehend as it is all covered with vagueness and ambiguity. These layers, as well, represent the layers of darkness Marlow experiences as he proceeds on his journey. It becomes difficult to decide who is more reliable in telling the story and foreshadowing how the more the story goes on, the more uncertainty, absurdity, and darkness get bigger. To illustrate, as the first narrator is narrating the story after hearing Marlow's story, he is still glorifying imperialistic Europe which indicates his fossilized superior ideology and renders his narration to suspicions.

In addition, Marlow's narration is characterized by ambiguity and uncertainty as he is unable to distinguish between dream and reality or to believe what he sees or is seeing because he keeps referring to the things he witnesses there as a dream which renders him unreliable. Stubbs describes Marlow as "a notoriously unreliable narrator"(6) because "we never quite find out what has happened, or what Kurtz has done, Marlow himself never quite understands what is going on: he complains that his experiences seem like a dream"(6). This is evident in the novel as he never names any places, clear settings, or even events during his journey or offers reasons for going up or down the river. So, the reoccurrences of ambiguous and vague events and narrations reflect Conrad's impressionist writing style which indicates the ambiguous psychological and inner state along with the multiple layers of perceptions presented.

Also, when Kurtz died, Marlow was in another room and there was no evidence that the Russian man told him what Kurtz had told him. To prove, he said describing the event "and while I waited he *seemed* to stare at me out of the glassy panel-stare with that wide and immense stare embracing, condemning, loathing all the universe. I

seemed to hear the whispered cry, The horror! The horror!"(Conrad102). So, this reveals that Marlow is imagining things as he "seemed to hear" from a distance "the whispered cry", and there is no evidence that Kurtz had said this. As well, he used the same vague adjectives and words in all his descriptions of the events, as it is obvious, as "shadows, shades, phantoms, foggy, fogs, dark, darkness" and this brings doubts of whether Kurtz is a real figure or an invention from is phantasy. Not only these descriptions but the uncertainty of his narration can be seen by as Stubbs indicates "frequently using words such as "something" and "somehow"(17).

Furthermore, the absurdity of the events he is describing adds more unreliability to his narration. For example, he described a stout man who came to the river "dipped about a quart of water and tore back again. I noticed there was a hole in the bottom of his pail."(Conrad 73). This absurd incident signifies the emptiness and vagueness of his narrations. So, from the previous descriptions of the events, it becomes obvious this style of layers of ambiguity that leads to uncovering the darkness as it symbolizes the layers of people's inner self and identity colonization exploits as it lays its roots in their minds and lands. The depth and epic of darkness are revealed when Marlow meets Kurtz who symbolizes colonization with its darkest sides. Dowden indicates that "the realm in which Kurtz moved was devoid of sunlight"(44). Marlow reflects on Kurtz's soul as it represents his core self "His [soul] was an impenetrable darkness. I looked at him as you peer down at a man who is lying at the bottom of a precipice where the sun never shines"(Conrad 177).

More importantly, the unnamed narrator's narration reflects his superiority and fascination with Europe, and Marlow's narration, which gives him the power to produce knowledge about the other and his peers, is characterized by subjectivity. To illustrate, Marlow's descriptions of the natives are filled with negative stereotypical

representations and void voices as they are just limbs and rolling eyes. He described them as "Fine fellows—cannibals—in their place"(Conrad 55) and "black shadows of disease and starvation, lying confusedly in the greenish gloom…lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest"(Conrad 55). These descriptions build barriers between the narrator and the natives as less than humans because "What thrilled you was just the thought of their humanity—like yours. . . Ugly kinship"(Conrad 34). Achebe criticizes Marlow's images and descriptions of the natives that he sees as Conrad's as " a mutilation of the identity of the black race due to Conrad's xenophobia"(16). So, Conrad's style of narration highlights the ambiguity and vagueness of human's understanding of their own identities and trivializes others' identities by rendering them mere objects with no souls, and it is all thanks to the colonial ideology.

To sum up the previous discussion, Conrad's kernel use of a frame narrator also reveals how being in a place to produce knowledge would result in presenting a distorted truth with the mutability of power relations, which is absorbed and fossilized in people's minds. In the novel, as Marlow holds the power to obtain and produce knowledge, he becomes the subject of this production under the unnamed narrator's production of knowledge. Thus, the use of frame narrative along with an unknown time frame reveals the multiple layers and complexity of the human psyche which adds psychological depth and enhancement to the novel.

Regarding the brutality and hostility of colonial practices in the colonies, it does not require digging deep looking for evidence to prove this because "the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze"(Conrad 43). As the layers of narration and darkness also represent the layers of the self as the novel is seen as a psychological

journey, this following Fanon's definition of identity as "identity is never an a priori, for a finished product; it is only ever the problematic process of access to an 'image' of totality"(15).

In sum, both Conrad and Achebe intend to highlight the mutability of identity that is shattered layer after layer by colonization all through the significant role of the stylistic feature of the narrative style in the thematic development of the novels. Conrad presents a frame narrator skirting around criticizing colonization and the idea behind which resulted in being trapped or being accused of racism, while Achebe's omniscient narrative presents one layer of narration that all the characters and events are under the dominance of his voice.

4.4.b Symbolism and Imagery

Conrad's and Achebe's writing style, with elevated language and discourse, and the effective use of stylistic devices, helps them construct two distinct but complementary works that underline and expose the true face of colonization and its devastating impacts on the psychology and identity of the subjects in the colonial world. Their abilities to engage the readers and even critics stem from their language's power by using intertextuality, allusion, figurative language, symbolisms, phonological, grammatical, lexical, and semantic stylistic elements that enrich their texts.

Hence, one of the prominent stylistic elements they used in their novels to highlight the [de[constructiveness of identity, and to reflect upon the unequal relations between colonizers and colonized, and men and women is the use of symbolism. The great Chinese Philosopher Confucius said, "Signs and symbols rule the world, neither words nor laws". (qtd. In Toirova 2). The use of symbols is one of the figurative ways of using

words to convey meanings. Nargiza Toirova indicates that symbols are "used widely as a means of strengthening descriptiveness and expressiveness"(1).

Symbolism means to represent things, ideas, or people by using symbols. Arp and Johnson define symbolism as "The symbolic use of objects and actions. A literary' symbol' is something that means more than what suggests on the surface. It may be an object, a person, a situation, an action, or some other element that has a literal meaning in the story but that suggests or represents other meaning as well"(2). So, using symbols is a crucial stylistic technique the writers use to enrich their works and avoid any accountability for criticizing any religious or political party in reality. It serves as a vehicle for developing the themes of the novels and as well the complexity of the characters

4.4.a) Symbolism and Imagery in Heart of Darkness

Heart of Darkness is a symbolic novella filled with symbols and imagery Conrad deploys to reflect upon various issues regarding the ambiguity and mysteriousness of human nature and the cannibalistic, fetishistic ideology of imperialism and colonization that puts its subjects under haziness and uncertainty and drives them mad and hollow creatures. Many symbols and imageries can be observed in the novel that each holds a significant role in the thematic development of the novel and delivers the writer's intended message, such as the title, the river, the fog, the ivory, the torch, the intended, the mistress, the ivory, rivets, paintings, darkness, and so on. This rich and dense use of symbolism highlights the psychological states of the characters, the darkness they encounter, and their unstable complex unconscious. The researcher focuses on some of them relevant to the paper's objectives.

As mentioned before, the colonial condition is a nervous condition that is built on domination, vagueness, hegemony, and ambiguous realization of the true self and identity as individuals encounter distant Other and contrastive or similar images of themselves that disturb their long-time observation and preservation of their identities. To convey the absurdity and fluidity of identity, Conrad presents the quest for identity through various symbols that result in encountering or representing the Real, the unknown as it is complex to define or explain the true nature and complexity of the human identity. As well, in the lack of language used to describe things, and events and the incomprehensibility of some words uttered in the novel, Conrad shows the split and even arbitrariness between the signifier and signified.

The most convenient method to reveal all this is to refer to Jacques Lacan's ideas that show how the human psyche is structured into three orders, which all play a significant role in the development and comprehension of identity. These orders are the Imaginary, the Symbolic, and the Real. Moses May-Hobbs comments on it saying "The imaginary order is the "Mirror Stage," in which the infant fixates upon the image of themselves in the mirror as an enclosed whole…The Symbolic order, however, encompasses not just language but also all the other social and representational structures that conscious daily life rests upon…The Real remains something beyond direct experience, and yet is constantly contained in and expressed by perception and behavior"(n.p). Conrad's novel is seen as a symbolic journey within the self with its symbolic representation of the darkness of the unknown as he proceeds into his quest. Identity is seen as something complex, shadowy, and indistinct the characters struggle to comprehend or preserve.

To begin with, the symbolism of Kurtz, whose name is repeated a hundred times, represents the collapse of the boundaries between enlightenment or civilization, and

darkness or savagery as he symbolizes the encounter of the Real (unknown) that indicates the loss of any comprehension of identity or self. To illustrate, throughout the novel, Kurtz's identity is seen as fragmented and disintegrated with the ambivalent contradictory behaviors in the Congo. After becoming a beacon of hope of salvation and enlightenment for the natives as a representative of white Europe "all Europe contributed to the making of Kurtz"(Conrad 77) with the reputation he gained and the benefits he offered to Europe, which resulted in being a symbol of Jesus Christ who died for the sins and for the salvation of people in the European eyes, Kurtz was turned mad, savage, and tyrant all due to his encounter with beyond civilization. So, he embodies chaos and brutalism that lie outside the order of civilization. Marlow says "The wilderness had patted him on the head, and, behold, it had caressed him, and—lo!-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 favorite"(Conrad 76).

To state it right, as being free and unattained beyond the symbolic order of rules and regulations in Africa that leads him to loot viciously loaded quantities of Ivory, he becomes unable to comprehend it all as is being feared by his peers and worshiped by the natives. Marlow describes him as "I saw him open his mouth wide—it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him"(Conrad 87).

His vicious obsession with what belongs to him outside the symbolic world leads him to encounter a void and vague reality of himself and the world surrounding him. This is reflected as Marlow criticizes him when he hears him saying "my ivory, my intended, my station, my river, my-"(Conrad 76), he says ironically "everything belonged to him-but that was a trifle. The thing was to know what he belonged to, how

many powers of darkness claimed him for their own"(Conrad 76). So, Kurtz's encounter with the unknown reality of human nature when it goes unrestricted and unsatisfied, the Real that is characterized by the absence of language to explain or understand, which is reflected in his last words and realization of it all as he encounters the limits of the symbolic, real with its voids "The horror! The horror!"(Conrad 102).

Also, as the novel is full of various layers of perception, Kurtz obviously symbolizes the idea behind colonialism, imperialism, and the multiple feelings or perceptions towards it. The idea resides in its ability to deceive people of its fake morals and values all due to the use of God's reason as it is reflected in Kurtz. To demonstrate, Marlow, the Russian, pilgrims, people at the company, and even Europeans who have never met Kurtz are fascinated by him and his reputation and accomplishment all due to his "eloquence". Marlow mentions that of all Kurtz's "gifts" "the one that stood out preeminently, that carried with it a sense of real presence, was his ability to talk, his words—the gift of expression, the bewildering, the illuminating"(Conrad 152).

This character who symbolizes imperialism has various layers of attitudes, as he is being loved and admired, people also have ambivalent feelings towards him, feelings of envy, hatred, and fear as well all due to his contradictory and ambivalent behaviors because he can convince the natives and Europeans of his cause. Marlow, despite seeing him as a remarkable man, knows his eloquence is the "deceitful flow from the heart of an impenetrable darkness"(Conrad 152). Besides being hated by the manager, the Russian also has mixed feelings towards him, he adores Kurtz and at the same time, he admits that Kurtz is mad and evil for he mentioned how he once tried to kill him. However, he remains loyal to him and is afraid of Kurtz's reputation in the end.

Another aspect of imperialism Kurtz symbolizes, besides different perceptions, loyalty, and reputation, is his exploitation of the natives. As mentioned previously the main objective of colonialism is to exploit the natives' resources and even women and convince the natives of their inferiority. Kurtz exemplifies it all as he "in all the tones of jealousy and admiration that [Kurtz] had collected, bartered, swindled, or stolen more ivory than all the other agents together" (Conrad 152). He viscously exploits the natives' major resources, renders them slaves under his commands, and convinces them of their inferiority as they start looking up at him and "worshipping" him for he becomes like a deity in their eyes. This doubles down on Tyson's reflection of colonization saying that "it is based on the colonizer's assumption of their own superiority, which they contrasted with the alleged inferiority of the native (indigenous) people" (419). Besides, taking a native woman as a mistress is another form of exploitation, which is sexual exploitation. Having no feeling towards her in comparison to the intended reveals how he conceives of her as only a commodity, a sexual object. The symbolism of Kurtz reflects all the colonial and imperial major objectives of their cause.

In addition, Conrad uses the symbol of ivory as a driving force to identity loss and fragmentation, repeated around thirty-one times in the novel. The European obsession with ivory, economic dominance, and power, reveals their voracious desire to exploit and loot the natives' land, which gives them a sense of immunity and immorality. Colonizers would never feel satisfied with any amount of ivory they forcibly collected, the more they gain, the more insatiable their appetite becomes. So ivory here represents *object petit a* that seduces and tricks people of reaching ultimate satisfaction but in vain.

Hence, Kurtz's consistent pursuit of ivory leads to his moral and psychological decay and fragmentation of his identity. In this way, the obsession with ivory here represents the encounter with the Real that he thought he understood and

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comprehended. Thus, Conrad's symbol of ivory represents the desires that play a crucial part in the construction of identity, but in the end, it leads to its disintegration and eventual loss as it eludes and consumes it unknowingly. Marlow expresses his shock at hearing the amount his peers and the pilgrims talking about Ivory "The word 'ivory' rang in the air, was whispered, was sighed. You would think they were praying to it"(Conrad 50-51).

Furthermore, other pervasive symbols and images used are *fog* and *darkness* which are connected with the vagueness and uncertainty of people's understanding of their identity, as it is elusive and misleading to have a solid and strict clinging to any form of it. Both conceal and mask the vision as they hide the truth, whether the truth about colonialism and as well the inner self, and identity, making everything uncertain and ambiguous. Marlow says "When the sun rose there was a white fog, very warm and clammy, and more blinding than the night"(Conrad 67), and "behind the blind whiteness of the fog"(Conrad 70). Here, darkness, and whiteness have the same job of blocking and keeping the truth of human inner self and nature hidden and a dilemma unresolved.

The recurrence of these symbols symbolizes Marlow's confusion as he is caught between foggy vision in daylight and darkness at night. He is torn between his identification with his European people and civilization and the "ugly" kinship with Africa, which affects his unstable sense of identity and ambivalence of uncertainty and ambiguity of what he is seeing and what's real. This state of doubt, as well, stems from his fear of the reality behind the fog and darkness as he encounters the real. Thus, all his description of the journey is characterized by words like "uncertain, unclear." and "the reality - the reality, I tell you fades. The inner truth is hidden"(Conrad 62). That's why he said reflecting on the death of Kurtz "The most you can hope from it is some knowledge of yourself - that comes too late- a crop of inextinguishable

regrets…impalpable greyness"(Conrad 98) as darkness is "impenetrable" because he is stepping "over the threshold of the invisible" (Conrad 99).

Moreover, to add to these symbols of identity fragmentation and loss, Conrad symbolized the river and the forest or jungle as a mask of self and certainty. To illustrate, traveling up the river symbolizes darkness and uncertainty which foreshadows the inner conflicts he is to navigate as he proceeds. The river here also reflects the escalation of the internal struggle he is facing as he says "an empty stream, a great silence, and impenetrable forest…the long stretch of the waterway ran on, deserted into the gloom of overshadowed distances… there were moments when one's past came back to one…in the shape of an unrestful and noisy dream"(Conrad 61).

The forest mirrors Marlow's unexplored self he is afraid of encountering, and the river mirrors the unknown and wild manner of exploring the self as it shifts him away from civilization and enlightenment into the unknown forest and heart of darkness within. Marlow said "The reaches opened before us and closed behind as if the forest had stepped leisurely across the water to bar the way for our return"(Conrad 63). Here, the forest symbolizes chaos and the untamed nature vanishing away civilization as it leads to unmasking the characters of their identity alluding to its loss. As well, the image of the forest represents the force that blurs the boundaries between civilization and darkness as it is untamed and wild. So, referring to the forest as "bar the way" reveals how the more he stays inside it, the more phantom-like, hollow, and empty he becomes, meaning of civilization and sense of identity. So, it gradually consumes all his power and understanding of the self, leaving him fragmented and unstable. In addition, he refers to the river saying "The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress; and

Kurtz's life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time"(Conrad 85)

Hence, the image of the river, as mentioned, is seen as a pathway into the heart of Africa that is wild and dangerous but a person must undertake to proceed on the journey. This loss and fragmentation can also be observed when Marlow says "I couldn't have felt more of lonely desolation somehow, had I been robbed of a belief or had missed my destiny in life... A haze rested on the low shores that ran out to sea in vanishing flatness"(Conrad 61). In another incident, Marlow reflects on the effect of the jungle and river "I assure you that never, never before, did this land, this river, this jungle, the very arch of this blazing sky, appear to me so hopeless and so dark, so impenetrable to human thought. So pitiless to human weakness"(Conrad 83).

To sum up this discussion, the symbols presented here reveal various interpretations and symbolism obvious and hidden in the novel, helping the construction of the multi-layers of narration the frame narrative indicates. As well, it plays a significant role in the thematic development of the novel as well as in unveiling the mysteriousness of the self and the ideology of colonialism.

4.4.b Symbolism and Imagery in Things Fall Apart

Achebe's novel is full of symbols and imageries that underscore the disruptive impact of colonization on the identity of individuals. They serve a prominent role in the thematic development of the novel as well as the [de] constructiveness of the characters' identities. To begin with, the first symbol related to identity formation and loss is the "yams". In the Igbo culture, yams are the major symbol of economic wealth and dependency, power, and masculinity that shape the characters' identities. The more yams they cultivated, the greater their position and wealth inside their social system and

vice versa, as it is, as described, "Yam, the king of crops was a very exacting king. For three or four moons it demanded hard work and constant attention from cock-crow till the chickens went back to roost. Okonkwo's prosperity was visible in his household" (Achebe 23). Here, the imagery of the yam symbolizes the sign of physical strength, success, and determination in society. Its significance can also be seen when "one man tied his cloth to a tree branch and hanged himself" (Achebe 24) due to the loss of the harvest and everything it symbolizes, especially the status in society.

To illustrate, people in Umoufia are not born with silver spoons in their hands as they had to work hard and construct a respected personality that depended heavily on being able to feed their family which gives them the "manly" power to marry more than one wife and be physically strong enough to defend their land as well. So, yam is not a routine form of planting to serve their family and community, rather it has more significance in reserving a seat in the masculine and social world as it requires a lot of work and physical strength.

For Okonkwo, yam is a reflection and measure of his identity and mainly a reflection of his psychological state as it ties him to either be close or distant from his father's laziness and weak status in his society. So, besides its importance in constructing economic and power positions in society, it is also connected to his masculine identity. The yam is seen as a "man's crop"(Achebe 23) which means losing it equals a loss of masculinity which puts the men in a state of fear of castration they struggle to avoid all their lives. Okonkwo knows how important it is to construct a respected and feared identity in his society as the yam mirrors his worth and identity construction. So, as his father was too lazy and accomplished nothing leaving Okonkwo with no kind of seeds to plant, Okonkwo had to start up share-cropping and ask rich men to lend him some seeds to farm, such as the wealthy man Nwakibie. This opens the

way for Okonkwo's development and accomplishment in his society as he refers to his admiration and appreciation of the yam as "a bowl of pounded yams can throw him in a wrestling match" (Achebe 21). This signifies Okonkwo's obsessive determination and passion to construct his own identity in society. The narrator uses the metaphor of fire to refer to this as "He was like a fire, a flaming fire with the strength to consume everything in its path"(Achebe 152), which foreshadows his success in reserving a seat among the men of title in his society and yet his downfall.

However, the arrival of the white Europeans, who represent the real, has disturbed all social, economic, masculine, cultural, and even religious values of the yams. The symbolism of the yam with its economic, masculine, and wealth status, as it was a crucial component of the people's identities in Umuofia, has diminished with the introduction of new forms of economy, trade, and crops. This shift in society has led to a deep change and shattered all the pillars of its culture and people's identifications, as "the clan had undergone such profound change… the trading stores were very much in the people's eyes and minds"(Achebe 183) which indicates the breaking of all economic and even masculine identification with.

Thus, besides economic disruption, the whites disrupt the dynamic social construction of power in society. The narrator said, "The white man had indeed brought a lunatic religion, but he had also built a trading store, and for the first time palm oil and kernel became things of great price" (Achebe 178). So, the change in the value of a certain once was a crucial product in society and a manifestation of masculine and economic wealth to change power relations in society, which means, opposite to common belief, the successful accumulation of the yams equals no power in society because other products have replaced it. In addition, the new religion, as well, undermined the religious value and spirituality of the yam's festivals that represent the

bond of the Igbo culture, which threatened and shattered the society's tradition, undermined their authority, and eroded their identity. Okonkwo and others are now feeling as if they are being castrated and lost an integral component of their personal and tribal identity. Thus, the dismantling of the yam's role of playing a central role in the economic, masculine, and cultural identity highlights the profound disruptive impacts of colonialism on people's lives and identities.

Furthermore, another important symbol related to identity fragmentation and loss that Achebe highlights is the symbolism of the evil forest, where twins are thrown alive or people with serious diseases. To illustrate, the Evil forest plays an integral part in the people's identity and belief in Umoufia as it embodies the dark or negative side of their culture that they get rid of to remedy and purify their spirits. The narrator said, "An evil forest was, therefore, alive with sinister forces and powers of darkness"(Achebe 148). In maintaining the presence of the evil forest as it is believed to be inhabited by evil spirits, the people are preserving their norms and regulations because its existence reveals confinement to laws and abiding by the norms of the Igbo culture as it defines their identity. Also, it signifies a judicial court, a political position to maintain social order, where the egwugwu (ancestral spirits) hold trials and enforce justice and laws.

Moreover, the imagery of the evil forest symbolizes people's strong beliefs, and at the same time is the reason for their identity shift and loss. For example, when the whites came asking for a lot of land, Okonkwo suggested giving them a portion of the evil forest for he strongly believed they would die immediately, as it has a strong tie to his identity. He says, "Let us give them a portion of the Evil Forest. They boast about victory over death. Let us give them a real battlefield in which to show their victory "(Achebe 149). However, as days passed with nothing happening to them, this aroused doubts in the faiths of the people as their beliefs in the power of the evil forest started

to fade which affected their identity as well. The narrator said "The inhabitants expected them to be dead within four days. The first day passed and the second and the third and fourth, and none of them died. Everyone was puzzled"(Achebe 149).

More importantly, this act has led to identity transformation when it comes to Nowye as he "had been attracted to the new faith from the very first day" as beautiful songs and sounds come from the evil forest where they built a church. Hence, Nowye's internal conflict, related to the evil forest where the sounds of twins are heard, is now solved as his admiration of the new religion is no longer hidden due to the evil forest. Hence, the arrival of the whites has affected not only the individual's identities but all tribal identities as many people shifted their traditional beliefs to that of the whites and they are no longer performing their previous traditional rituals. In short, the evil forest embodies the interplay between the encounter or the clashes between tribal tradition and colonial regime as it affects identity crisis and transformation.

Furthermore, Achebe highlights the changes in the cultural and individual identities with the symbolism of the locusts that represent the arrival of the white colonists and foreshadows the disruption they cause to the tribal and personal identities. The narrator said "At first, a fairly small swarm came. ..And then appeared on the horizon a slowly-moving mass like a boundless sheet of black cloud drifting towards Umuofia"(Achebe 18). To demonstrate, the locusts symbolize the white Christian colonizers who came in large numbers and seemed to be harmless and friendly at the beginning, the villagers were happy and joyful with the arrival of the locusts as "They were the harbingers sent to survey the land"(18) similar to the arrival of the colonizers as Okonkwo said, "we were amused at his foolishness and allowed him to stay"(176) but they came to colonize and exploit the land, "[the white man] has put a knife on the things that held us together and we have fallen apart"(176).

A swarm arrived drifting the land and the Igbo's intended on cooking and eating them. The locusts are symbolic because the arrival of the locusts was unexpected rather than a surprise for the villagers. They "settled on every tree and on every blade of grass they settled on the roofs and covered the bare ground. Mighty tree branches [represents old traditions] broke away under them, and the whole country became the brown-earth color of the vast, hungry swarm"(Achebe 56) which symbolizes that the Igbo culture and tradition will break into pieces and people will convert to another new religion, Christianity. Hence, the imagery of the locust symbolizes the unexpected arrival of white colonizers, the unknown, and the encounter of the real, who enforce new systems on the natives and diminish all their old ones creating hybrid identities as the young people struggle to blend in new and abandon the old traditions. So, it symbolizes identity transformation and shift where the traditional Igbo life is forcibly replaced by the colonizers' which leads to an identity crisis and loss among other characters destroying their collective identity.

Besides the symbolism and imagery that reflect the psychological gap between the characters especially Okonkwo and his son which is widened and diminished with the arrival of the whites, the symbols, and images of the yams and fire that describe Okonkwo's ambition and physical strength he gained in his society, Achebe presents also images of weakness, fear, and vulnerability ingrained in his personality that double down his internal and external conflict and struggle and foreshadows his ultimate downfall. For example, the narrator said, "His whole life was dominated by fear, the fear of failure and weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic" (Achebe 13).

This imagery indicates his hidden fear, fear of castration due to the hegemonic masculinity that determines every aspect of life in society, that he always uses

psychological mechanisms of denial and avoidance ingrained in his mind and reflected in his behavior due to his father which leads him to exert double efforts to gain a title and cling tightly to his built up identity as he did not acquire it by granted or born with. Thus, Okonkwo is driven by his insatiable desire to fit in society by maintaining his physical strength, masculinity, and economic status but unfortunately he fails due to the changeability of the surrounding circumstances. This puts him on the same path that Kurtz, in *Heart of Darkness,* has undertaken, which is being driven by an insatiable desire to dominate, exploit, and loot, with no consideration for the unexpected end.

Another significant imagery that reveals Okonkwo's turning point in his life, as his hidden weakness starts to unveil and the mask of strength is dropped, is when he accidentally kills Ezeudu's son. The narrator said "Okonkwo's gun had exploded and a piece of iron had pierced the boy's heart…The storm was over, and everything was calm again. Okonkwo's palm trees stood only a little less high"(Achebe 124). So, the "palm trees stood less high" imagery indicates the changeability of Okonkwo's position in his society, foreshadows his downfall, and exposes his inner weakness.

To summarize the previous discussion, symbolism in Achebe's novel underscores the complexities of the characters' identities in encountering colonization, as some struggle to preserve their old identities against all external forces, while others' identities transform. Each symbol has various connections to multiple issues, mainly, identity with its different faces. By highlighting the profound impact of colonization on the people and culture, Achebe examines the construction, destruction, transformation, and challenges of the identities through the many symbols used, such as the yams, the evil forest, and the locusts.

4.5 Conclusion

This chapter explores the stylistic techniques the writers implement in their novels to delineate the destructiveness of colonialism on the identity of the colonized subjects that leads to identity transformation, fragmentation, and loss through the use of elevated narrative style and rich symbolism. Conrad's *Heart of Darkness* and Achebe's *Things Fall Apart* explore the multiple facets and complexity of identities by using different symbols that draw similarities between their works. They both utilize the symbols that reveal colonization's profound impact on the characters' construction and preservation of their personal and cultural identities, causing internal damage to their sense of identity and leading them to identity fragmentation and disintegration. Conrad's symbols of the river, Kurtz, and ivory reflect the darkness of stepping the boundaries between the self and others highlighting the duality and mutability of identity in the colonial world, and Achebe's use of symbols of the yams, locusts, and evil forest as well uncover the impact of colonization on cultural and personal identities.

Chapter Five: Conclusion and Recommendations

5.1 Conclusion

Far in this analysis, Joseph Conrad and Chinua Achebe represent anticolonial writers who directly and indirectly criticized the oppressive hegemonic regime of colonialism and imperialism on the colonial subjects' identities. In *Heart of Darkness*, Conrad sheds light on the atrocities committed by the White European colonizers against native Africans in the Congo that humiliate and deprive them of any right to claim their identities and even humanity, and at the same time affect the colonizers' sense of identities. He mocks as well his fellow missionaries or as he calls them "pilgrims" and reveals their true motive for coming to Africa, which is to loot ivory and exploit the land and women, contrary to their claimed slogans of doing God's job and civilizing the uncivilized. Yet, Conrad's novel is full of ambiguity and vagueness with his descriptions of the events and the negative representations of the natives that lead the reader to question whether he is reflecting his own perceptions of the natives or any colonizer in general.

The use of psychological stylistics has enriched the development of the plot and themes of the novel by revealing the characters' inner conflicts and thoughts that affect the comprehension of their own identity reflected in their dialogues, imageries, narrative style, and symbolism. Conrad's frame narrative indicates the multi-layers of the humans' identities they lose gradually as they encounter their real unknown opposite dark sides. As well, it highlights the multi-layers of perspectives and perceptions regarding colonialism in and outside the colonies. In addition to that, Conrad's use of symbolism adds more depth and coherence to the plot development and the overall novel. He reflects upon the destruction of the colonizers' identity in the dark continent

as they encounter their shadows due to the collapse of the boundaries between civilization and darkness, which is reflected in the symbolism of Kurtz, the river, the jungle, and the ivory. All these symbols play a significant role in revealing identity loss and fragmentation as the novel proceeds.

In a similar vein, Achebe's *Things Fall Apart* traces the development and downfall of the individual's personal and tribal identity before and after the encounter with their antithesis colonial regime that forcibly leads to identity loss, fragmentation, and transformation of the characters. In his novel, Achebe reflects on the importance of asserting the language in subverting the colonial narrative and revealing the ugly side of colonialism, the same narrative presented in Conrad's above novel.

By shedding light on the complexity of the Igbo social, cultural, religious, and economic system with its obvious cracks as every simple element of each plays a crucial role in maintaining the characters' identities all reflected in the omniscient narrator, Achebe stages the gradual construction of the individual's identity such as Okonkwo, and his psychological and physical downfall all due to the internal and external struggles and conflicts to maintain his identity in front of the coercive colonial regime. As well as the identity shift that occurs to his son, Nwoye whose psychological wound of being alienated and inferior in his own house and society due to the inability to fit in the social gender expectations of him being a man and his tabooed tendency to the feminine sphere that is all cured with the arrival of the white system of language and religion.

Moreover, the stylistic feature of symbolism fits strongly with the themes and plot development of the novel and is in support of the major concern here, which is the issue of identity. Achebe integrates various symbols to reveal the psychological and physical

or internal and external symbolic relations with identity as each symbol is crucial in the individual and even collective element of identity, such as religious, economic, personal, cultural, and law affiliations of the characters.

The characters' struggle to comprehend and maintain their identities would never be understood without implementing these stylistic techniques that reflect the beauty and depth of a language in commenting upon the same idea and even conveying the same message with the same stylistic elements differently.

5.2 Recommendations

This comparative psychological stylistic analysis of the novels lays the importance of this thesis that combines the use of narrative style, and symbolism in reflecting upon the psychological struggle and quest for identity under the coercive system of colonization and its devastative impacts on the colonial subjects, colonizer and colonized. Thus, the researcher proposes and recommends the following for further studies regarding the comparative stylistic analysis of the novels.

1. Conducting comparative stylistic analysis of both novels to shed light on various issues the writers proposed other than the issue of identity.

2. Applying the stylistic analysis to other works, done by Conrad and Achebe, to compare their styles and reveal similarities and distinctions in their styles.

3. Conducting a stylistic analysis of Conrad's other works to prove or defend his accusation of being a racist in *Heart of Darkness*.

4. Integrating both novels in the English language department in universities would strengthen the students' understanding and their analysis skills, especially since both novels imitate the Palestinian struggle under a settler colonial oppressive regime.

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