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**Treatment of Coloured Community in Conrad's *Heart of Darkness* and Achebe's *Things Fall Apart*: A Post Colonial Perspective**

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**Abstract:**

The paper deals with the concept of the treatment specifically maltreatment of the coloured community which is considered as one of the darkest chapters in the history of the world. This paper aims at exploring different treatments towards coloured community exposed in *Heart of Darkness* by Joseph Conrad and *Things Fall Apart* by Chinua from two different regions and races considering postcolonial perspective. The study found that in Conrad's *Heart of Darkness* the coloured community were treated brutally and disesteemed like animal of Africa. As a European white man, the writer, Joseph Conrad nakedly exposed his own attitude towards the coloured community. On the other hand in Achebe's *Things Fall Apart* the writer explained the real African culture where he showed a proper structured society with manly command and prejudice of their own. This research is qualitative in nature and the researcher collected data from both primary and secondary sources.

**Kew Words:** Coloured community, maltreatment, racism, European and African

**Introduction:**

*Heart of Darkness* (1902) by Joseph Conrad was written at the turn of the 19th century when the atrocities of Belgian colonialism under the rule of Leopold II had begun to be revealed to the world. In his novel, Conrad describes the journey of his main character Marlow who travels along the Congo River at the end of the 19th century. The novel has been greatly commended and is likely to be the most reprinted short novel in English (Hochschild 142). One reason for its popularity is, as Adam Hochschild expresses it, because it "remains the greatest portrait in fiction of Europeans in the scramble of Africa" (147). According to Watts, another reason for its popularity is because it has been said to be ahead of its time in the sense that it anticipates many 20th century preoccupations (45). *Heart of Darkness* is today part of the British literary canon.

Despite the accolades, one problem with *Heart of Darkness* is that it expresses implicit racist views of Africa and its people ("An Image of Africa"), which were rather common at the time when the novel was written (Hochschild 147). After the independence of the African colonies, voices from countries around the continent started to be heard. Works like Conrad's *Heart of Darkness* began to become reinterpreted. In the novel, colonialism is portrayed from a European perspective. The significance of this perspective and the racist elements it implies became of interest within the theory of post colonialism.

As a response and critique of *Heart of Darkness*, Chinua Achebe published his debut novel *Things Fall Apart* in 1958. Achebe was one of the first Africans to publish a novel receiving international acclaim that looks at Africa from an African person's perspective. With the novel he also contributed to the literary sphere of postcolonial literature. With the increasing

interest in postcolonial theory, many critics have analysed Conrad's novel from a postcolonial perspective, for instance Abdelrahman, Abiaziem Okafor, Mwikisa and Maier-Katkin. Achebe uses postcolonial theory to criticise the novel in his lecture "An Image of Africa: Racism in Conrad's *Heart of Darkness*." "An Image of Africa" is one of the most famous critiques of *Heart of Darkness*, where Achebe goes as far as to condemn Conrad as a "bloody racist." Achebe comments further on *Heart of Darkness* in an interview and tells the listener that it was when he studied the novel at university level that he realised its racist nature because he was one of the savages in Conrad's novel jumping up and down on the beach, an image that he as an African could not relate to (Achebe, youtube.com).

In the first section of this essay, I will give a short introduction to colonialism. I will also give a short introduction to the theory of post colonialism where I will present the terms that I will use in the analysis of the works. The analysis consists of three different sections. In the first section I will look at how the novels' attitudes towards colonialism are portrayed. In the second section I will analyse how the concept of 'othering' can be used to develop an understanding of the novels. Finally, I will investigate the difference between the native characters' ability to speak in *Heart of Darkness* and in *Things Fall Apart*. In each section, I will first provide an analysis of *Heart of Darkness* and then show how *Things Fall Apart* responds to *Heart of Darkness* by portraying Africa and its people differently. By doing so, I will be able to answer the question of how Achebe, through his novel, included the African people in the story of imperialism. Moreover, *Things Fall Apart* will be contrasted to *Heart of Darkness* which denies the African characters to play a significant role in the same story.

Even though in many renowned critics *Heart of Darkness* as an indictment of colonialism, there are a few critics who claim that this novel portrays Africa and its natives as dark, mysterious and primitive. Many post-colonial authors, like Achebe, consider this to be a degrading try to perpetuate that image of the Africans this is projected inside the Eurocentric system of beliefs. This mentality is clear in Hugh Trevor-Roper (1914-2003) Oxford historian's reference to the 'darkness' of the African beyond, and diminishing the African records. This reminds us of Conrad's *Heart of Darkness* which is set within the dense, 'dark' and mysterious jungles surrounding the Congo River. In his essay posted in 1977, "An Image of Africa" Achebe critically criticizes the assumptions posed through such historians and condemns the portrayal of Africans in Conrad's *Heart of Darkness*. In this essay, Achebe rejects the long held notion of the opposite critics who label the novel as unconventional as a post-colonial novel due to the fact he believes that it provided a picture of Africa that changed into existent in the Western imagination. Conrad, he says, is a "thorough going racist who ignores the cultural achievements of Africans and represents them no longer as people, but as 'limbs and rolling eyes' refusing even to confer language upon them"(noted by Trench-Bonett84).

Achebe also refutes Conrad's depiction of Africa as "a place of positive bestiality which capabilities as a 'foil' for an enlightened Europe" (ibid), and attacks Conrad's utilization of 'racist' phrases in describing the African natives and what he considers an intentional use of the narrative techniques, which highlights the differences among the 'whites' and the 'blacks'. Achebe presents the following passage as one of the examples of such racist and degrading portrayal, in which Conrad gives the reader certainly one of his rare descriptions of an African who is provided as: the savage who turned into fireman. He turned into an advanced specimen; .... He turned into there under me and, upon my word, to look at him turned into as edifying as seeing a canine in a parody of breeches and a feather hat strolling on his hind legs. A few months of education had done for that really exceptional chap (HOD 43). In this context the African fireman is called a "savage" a "canine in a parody of breeches and a feather hat" who's "walking on his hind legs" a description that Achebe unearths insulting. Moreover, Achebe refers to the image of the African female who has obviously been a few

type of a 'mistress' to Mr. Kurtz and now like a "bold thriller" presides over Kurtz's departure (stated by Bloom 77). She is described as "savage and exquisite, wild-eyed and awesome... looking at us without a stir and just like the desert itself, with an air of brooding over an inscrutable reason"(HOD40). Achebe disapproves this photograph due to the fact he believes that the African woman "fulfils a structural requirement of the tale: a savage counterpart to the subtle, European woman who will step forth to give up the tale" (cited by means of Bloom77). This photograph is in sharp evaluation with that of the meant, who is "floating toward" Marlow "within the nightfall", and "She had a mature ability for constancy, or belief, or struggling"(HOD88). The distinction inside the mind-set of the novelist is to these girls as Achebe argues is clear in "the writer's bestowal of human expression to the only and the withholding of it from the opposite".

For that reason Achebe offers a severe critique of Conrad's novel, which as Cornwell claims, "served to reveal a text lengthily celebrated for its searing indictment of Western hypocrisy as in truth perpetuating a number of the West's most derogatory and insulting stereotypes of Africa and Africans" (Cornwell 299). Achebe sees that *Heart of Darkness* "initiates the photo of Africa as 'the opposite world' the antithesis of Europe and, therefore, of civilization, a place where guy's vaunted intelligence and refinement are eventually mocked with the aid of positive bestiality"(cited by way of Bloom seventy three). He believes that Conrad's image of the Africans is that of a primitive and undeveloped nation, because they're set in a dark, prehistoric and underdeveloped setting. He later draws interest to the way the story starts on the River Thames, which is defined as "tranquil, resting peacefully at the decline of the day after a long time of top provider done to the race that peopled its banks", and the actual story that takes vicinity on the Congo River, that is "the very antithesis of the Thames"(ibid). In reality, Achebe considers the River Congo as "pretty decidedly not a River Emeritus. It has rendered no carrier and enjoys no old-age pension. Instead we are informed that —going up that river changed into like travelling back to the earliest beginnings of the arenal. Achebe argues that the photo depicted in Conrad's work is favoured and favoured by means of the Europeans, and conforms the Eurocentric view of the arena. He even denounces folks that 'justify' Conrad's paintings as dealing with ordinary subject matters such as "the fragility of civilization and the savagery that lurks inside the innermost coronary heart of every human being" (Cornwell299)and claims that: I ought to like to see the word "accepted" banned altogether from discussions of African literature until this kind of time as people give up to use it as a synonym for the narrow, self-serving parochialism of Europe, until their horizon extends to encompass the whole international (quoted in Ashcroft et al. 2004: 60). Cromwell emphasizes Achebe's view and contends that "the West uses the rubric of the 'usual' to impose upon others the point of view and values which it regards as 'natural' 'reasonable' 'logical' and so on." (229). In *Things Fall Apart* Achebe challenges this angle and delineates Africa, with a protracted history, subculture and culture and a totally complex machine of ideals. Achebe discards the self-serving parochialism of Europe and the Eurocentric assumptions, while he asserts that "heart of Darkness depicts Africa as a place of negotiations... in contrast with which Europe's very own nation of spiritual grace will be take place" (stated through Watts fifty three). He also condemns the way the Africans are denied speech 'dehumanized and degraded' and visible as "grotesques or as a howling mob" and asserts; we see 'Africa as setting and backdrop which removes the African as human component. Africa as a metaphysical battlefield without all recognizable humanity into which the wandering European enters at his peril'. Can no one see the preposterous and perverse vanity in thus decreasing Africa to the role of props for the ruin-up of 1 petty European thoughts? However that isn't even the point. The actual question is the dehumanization of Africa and Africans which this age-lengthy mind-set has fostered and keeps fostering in the international. And the query is whether or not a singular which celebrates this dehumanization, which

depersonalizes a portion of the human race, may be referred to as a splendid work of art. My answer is: No, it cannot (mentioned by using Bloom seventy nine). Achebe argues that terrific literature need to be "on the facet of guy's deliverance and now not his enslavement; for the brotherhood and harmony of all mankind and now not for the doctrines of Hitler's grasp races or Conrad's rudimentary souls" (noted by using Sarvan6). This attitude stimulated many critics to re-look at those works for finding out the true intentions.

### **Objectives:**

The supreme objective of the study is to show different treatments towards the coloured community by two different writers from two different regions and races considering postcolonial perspective and the other specific objectives are:

1. To show the intention of the writers, Conrad and Achebe behind the given messages in their novel
2. To show a comparative study between two famous literary texts, *Heart of Darkness* and *Things Fall Apart* from post colonial perspective
3. To explore how the coloured community was maltreated or complemented by two different writers, Conrad and Achebe

### **Research Questions:**

Based on the background of the research, the research question can be formulated as follows:

1. How is the treatment of Coloured Community in Conrad's *Heart of Darkness* and Achebe's *Things Fall Apart* considering Post Colonial Perspective?
2. What are the causes and realities of two different attitudes of two different writers from two different regions and races?
3. How is the relationship between *Heart of Darkness* and Achebe's *Things Fall Apart* concerning coloured communities?
4. What are the intentions of the writers, Conrad and Achebe behind the given messages in their novel?

### **Methodology:**

This research is qualitative in nature and it engages a comparative study between Conrad's *Heart of Darkness* and Achebe's *Things Fall Apart* considering Post Colonial Perspective. The primary sources of information are *Heart of Darkness* and *Things Fall Apart*. The secondary sources of information are Conrad's and Achebe's writings, relevant websites, books, library archives and research articles etc. For better ideas of the research, the researcher studied some of the research papers prepared by the teachers and the students of literature of different universities from home and abroad. The researcher is going to describe and critically analyses the treatment of Coloured Community in Conrad's *Heart of Darkness* and Achebe's *Things Fall Apart* considering Post Colonial Perspective. Various theories of critical discourse evaluation have been implemented.

### **Discussion and Findings:**

The study takes up Joseph Conrad's *Heart of Darkness* and Chinua Achebe's *Things Fall Apart* to observe with postcolonial perspective the multiple methods in which tradition and countrywide identification get articulated. Joseph Conrad's *Heart of Darkness* is taken into consideration as a rich, shiny, layered, paradoxical, and intricate novella; a combination of indirect autobiography, vacationer's yarn, journey story, mental odyssey, political satire, symbolic prose-poem, black comedy, non secular melodrama, and sceptical meditation. It has proved to be 'ahead of its time': an incredibly proleptic text. First posted in 1899 as a serial in Blackwood's Edinburgh magazine, it became significantly influential in the course of subsequent decades, and reached a zenith of critical acclaim in the duration 1950-75. It

belongs to the overdue nineteenth century. It's far a tale of travel of adventurous exploration of the heyday of imperialism. Symbolically it is a story of a journey into the darkest Africa.

It is a story is instructed with the aid of a British gentleman to different British gents. From its very identify onwards, the tale is full of paradoxes. Conrad changed into able to voice his paradoxes not handiest via express assertion however additionally thru ambiguous photos and plenty of-faceted symbols. The identity of the story refers now not best to the heart of the 'darkest Africa' but additionally to Kurtz's corruption, to benighted London, and to innumerable sorts of darkness and obscurity, physical, ethical, and ontological.

The novella has a diversity of resources in Conrad's personal experience. His scepticism about 'the imperial project' can be associated with the records that he turned into born into Poland which had vanished from the map of Europe, and that his dad and mom had been redoubtable patriots who have been exiled by using the Russian authorities as punishment for their conspiratorial patriotism. Partially as a result of his mother and father' political warfare towards Russian oppression, both of them died whilst Conrad turned into still a boy. For this reason his eager sense of the price in human terms exacted by way of political idealism, and, indeed, by using idealism of diverse sorts. *Heart of Darkness* was caused specially through Conrad's own journey into the Congo in 1890. During this journey, he noted evidence of atrocities, exploitation, inefficiency, and hypocrisy, and it completely convinced him of the disparity among imperialism's rhetoric and the harsh fact of "the vilest scramble for loot that ever disfigured the history of human judgment of right and wrong".

That revel in furnished a foundation for the informed indignation of *Heart of Darkness*. Different, greater intimate, non-public elements additionally provided substances for the tale. Marlow has various functions in commonplace with Conrad; the depiction of Kurtz became probably inflected by the author's sense of similarity among Kurtz's plight and that of the devoted innovative author's.

*Heart of Darkness* becomes abundantly suggestive and remarkably quotable. If offered a concise iconography of present day corruption and ailment. The story became an anthology of epitomes. The primary global battle confirmed how men might be engulfed, diminished, and destroyed via man-made agencies and generation. Conrad appeared to have predicted this in his depiction of the methods wherein men in Africa served, and died for a remorseless employer. He portrays men dwarfed by way of the machine that dominates them and by alien surroundings. Hitlerism and the Holocaust appeared to be anticipated in the depiction of Kurtz's charismatic depravity: Kurtz, potentially 'a tremendous chief of an extreme celebration', celebrated for his intoxicating eloquence, is the persuasive genius whose grandiose targets are decreased to the exclamation 'Exterminate all the brutes by means of 1974, C.B. Cox should hopefully declare:

This masterpiece has become one of those excellent present day fictions, inclusive of Thomas Mann's death in Venice or Kafka's *The Trial*, which throw light on the complete nature of 20th-century art, its problems and achievements. The cultural influence of the radical, *Heart of Darkness* became clearly pervasive. This novella served as a reference-point, an anthology of scenes and passages that in diverse methods epitomized twentieth-century issues and specifically 20th-century modes of exploitation, corruption, and decadence. For Terry Eagleton, a Marxist, Conrad's artwork became an artwork of ideological contradiction ensuing in stalemate: Conrad neither believes inside the cultural superiority of the colonialist countries, nor rejects colonialism outright. The 'message' of *Heart of Darkness* is that Western civilization is at base as barbarous as African society - a point of view which disturbs imperialist assumptions to the ideal diploma that it reinforces them.

However, in a 1975 lecture, the outstanding Nigerian novelist, Chinua Achebe, declared that Conrad was a bloody racist. Achebe asserted that *Heart of Darkness* depicts Africa as an area of negations... in assessment with which Europe's own country of non secular grace may be

show up. The Africans are dehumanized and degraded, visible as grotesques or as a howling mob. They're denied speech, or are granted speech handiest to sentence themselves out of their own mouths. We see Africa as placing and backdrop which removes the African as human element. One of the subtlest functions of the text is the dramatization of Marlow's uncertainties, of his tentativeness, of his groping for affirmations that his personal narrative in the end questions. To take an obvious instance, he gives conflicting interpretations of Kurtz's cry, 'The horror! The horror!' (Conrad 103) perhaps they talk to Kurtz's corruption, possibly to the horror of a mindless universe. However there can be every other that means: no final resolution is obtainable. In line with Ian Watt, the narrative [Marlow] probes, questions, and subverts familiar contrasts among the far and the near, among the 'savage' and the 'civilized', among the tropical and the urban. Repeatedly, the tale's descriptions advantage vividness by way of Conrad's use of delayed decoding, a way whereby impact precedes motive.

Conrad's style in *Heart of Darkness* is characterised with the aid of indirectness. The emphasis falls upon the suggestive and intangible as opposed to the descriptive and genuine. None the less, whilst asked in which Marlow's journey takes place, readers commonly solution: inside the Congo free

nation. However that is to blur the boundary among the data of Conrad's existence and the reports of Marlow, a fictional introduction. Marlow's geo- graphical wanderings can be examine as metaphors for a story of self- discovery.

*Heart of Darkness* is a story no longer most effective of Belgian colonialism however greater substantially of the colonial organization tout court, even as Marlow's tale of his voyage into the unknown may be seen to imitate the imperial impulse itself. Marlow's fashion is guided by metaphors that provide invi- tations to interpretation whilst by no means yielding a single which means. In this manner, fashion conveys his insecurity when faced via cultural distinction, and, in the method, the correspondence between phrases and the sector they describe is refashioned. More and more, Marlow's language is linked not to the sector but to his intellectual nation and perceptions of the sector.

In Marlow's tale, the indistinct 'brooding' presence of nature con- tributes to his visionary experience, helping to deepen his person as he tasks private unease onto his surroundings. The reader negotiates the story thru atmosphere and idea as Marlow struggles to discover appropriate phrases to explain his increasingly more mystical experience. Important to the tale's coercive rhythms, the repetition of phrases like 'brooding' and 'darkness' reflect Marlow's haunting recollections' inside the narrative style. Anticipating this, repetition characterises the novella's commencing paragraphs. regardless of how the narrator chooses to introduce those paragraphs, whether or not describing 'the sea-attain of the Thames', 'The Director of agencies', 'the bond of the ocean', or the sundown, they continually finish with a poor vision of London: 'a mournful gloom, brooding motionless over the most important, and the best, town in the world', 'no longer available within the luminous estuary, however behind him, inside the brooding gloom', 'the gloom to the west, brooding over the upper reaches', and 'the contact of that gloom brooding over a crowd of men' (HD,2). Suggesting the unnamed London as the source of the story's 'brooding gloom', this pattern establishes an ideological, instead of merely a contextual body for Marlow's narrative, prompting the suspicion that the human 'darkness' he encounters in Africa is carried there and released by using Europeans.

The introduction of Marlow, the sailor-became-raconteur, is certainly one of Conrad's fantastic achievements. Marlow is English and so provides Conrad an immigrant creator writing for an English readership, with a recognizable English attitude. Concurrently man or woman and interpreter, Marlow has a twin narrating presence, recounting the tale and transforming its motion into ethical and philosophical enquiry. Marlow's presence as an

English narrator thus weaves Conrad's own existence into the lifestyles of his followed kingdom, through the strong delusion of English literature. In Najder's words:

Thanks to Marlow's duality, Conrad may want to feel team spirit with, and a feel of belonging to, England by way of proxy, at the same time preserving a distance including one has in the direction of a creation of first imagination. As a consequence, Conrad, although he did no longer completely remedy his look for a steady consciousness of self-identity, found an integrating point of view.

Man or woman and narrator, positioned among the story and the reader, Marlow may be thought of as Janus-faced seeing and addressing both the colonial 'international' of *Heart of Darkness* and the British 'island' of the reader.

Marlow's tale of his journey to locate Kurtz and its outcomes is structurally 'framed' by means of the presence of an unnamed narrator, who introduces the tale and once in a while interjects. Peter Brooks argues, *Heart of Darkness* is ... a framed tale, in which a primary narrator introduces Marlow and has the last phrase after Marlow has fallen silent; and embedded inside Marlow's story is apparently another, Kurtz's, which never quite gets informed - as perhaps Marlow's does now not quite either, for the frame structure right here is characterized by using terrific uncertainties...it's far glaring that in the novel the entirety ought to eventually be recovered on the plane of narrating, within the act of telling which itself tries to recover the tricky relations of Marlow's narrative plot to his story, and of his plot and tale to Kurtz's tale, which in turn entertains doubtful relations with Kurtz's narrative plot and its narrating. Marlow's narrative plot will more and more as it precedes take as its story what Marlow knows to be Kurtz's tale. Marlow as storyteller, retelling his tale on the deck of the *Nellie* to a sure organization of listeners. Marlow's tale is proffered at a moment of suspension: the moment of the turning of the tide, because the mariners await the outbound tide in the Thames estuary as a way to begin a brand new voyage. by the time Marlow falls silent, they may have neglected the 'first of the ebb'. Marlow's tale inserts itself, then, in a moment of indefinable suspension among the flood and the ebb of the tide, at a decisive turning factor that passes undiscerned to people who rely on it. Marlow's tales, where that means isn't inside but 'enveloping'. The story, that photograph tells us, does not incorporate that means, but as an alternative brings it out as a surrounding medium, appearing itself as a virtual supply of illumination which must be perceived in that which, outdoor itself, it illuminates: 'as a glow brings out a haze', in the way of a misty halo made seen 'by way of the spectral illumination of moonshine'. Marlow's tale makes the darkness seen.

A body-narrator introduces Marlow, who then tells a tale approximately Kurtz, creates the impact of being taken deeper and deeper into the narrative by means of a telescoping technique, suggesting a quest for essence via the progressively delicate awareness. The body narration establishes an ideological context for Marlow's tale. The narrative starts offevolved by establishing the placing: Marlow recounts his tale to four buddies aboard the *Nellie* a small pleasure boat, moored in the Thames estuary. Except the body-narrator, Marlow's target market consists of three guys identified simplest through their social roles: the Director of agencies, the Accountant and the lawyer. These three guys, allied by using 'the bond of the sea' (Conrad 1), all have their counterparts in the story to observe.

In the novel there are few reminders of the presence of Marlow's target market beyond occasional interruptions to dramatize the telling—consisting of whilst Marlow pauses to mild his pipe or certainly one of his listeners items to his flip of word: "attempt to be civil, Marlow" (Conrad forty six) – and tips of their reaction: "It had end up so pitch darkish that we listeners should hardly see one another...The others might have been asleep, however i was conscious" (Conrad 36). The narrative consists of two journeys: the literal upriver assignment to locate Kurtz, and Marlow's odyssey of self-discovery. The two trips, the telling

and the story, come to be symbolic representations of every other. Marlow's narrative is supplied in three degrees: the primary charts his adventure from London to the significant Station; the second that from the vital Station to the internal Station; and his assembly with Kurtz and its effects. Confronted by means of the brutal fact of 'the excellent reason', Marlow encodes his studies of human excess, beyond, gift and future, in phrases of an infernal taxonomy:

I've visible the devil of violence, and the Satan of greed, and the Satan of hot choice; however, via all the stars! Those had been sturdy, lusty, purple-eyed devils, that swayed and drove guys- men, I tell you. But as I stood on this hillside, I foresaw that inside the blinding sunshine of that land I might emerge as acquainted with a flabby, pretending, vulnerable-eyed devil of a rapacious and pitiless folly. How insidious he could be, too, I best to discover several months later and one thousand miles farther (Conrad 19-20).

The designation of the dwelling-dead Africans as 'black shadows' provides an irresistible project to the mild- dark opposition that offers Europeans with a vindication for colonialism, considered as bringing enlightenment to a 'savage' darkness for the benefit of those incapable of locating it for themselves.

The primary a part of *Heart of Darkness* concludes with Marlow's wondering whether Kurtz, "who had come out equipped with ethical ideas of a few kind, might climb to the pinnacle after all and the way he would set about his paintings when there" (Conrad 41). Marlow's literal river journey assumes metaphorical and metaphysical implications, a adventure into the irresolvable, because the narrative seems to be attempting to find a language to match the audacity of the truths it attempts to speak about the character of guy. It starts along with his remark that "Going up that river became like journeying again to the earliest beginnings of the arena" (Conrad forty five). Marlow feels him to have entered an unknown world, and as the steamboat carries him deeper into Africa, so his sense of estrangement from the world he knows will increase. first of all a image of alienation and strength, as Marlow's adventure progresses the jungle is reconstituted as an expression of forces that cannot be contained or controlled.

Marlow literal navigation of the river sporting him "deeper and deeper into the *Heart of Darkness*" (Conrad 47) is simultaneously figured as a navigation into human values and capacity, his unsure perceptions reflecting those of the reader negotiating the twists and turns of the textual content. Marlow's narrative is casually racist in its recourse to phrases like 'savage' and 'nigger', reminding the reader that such became the foreign money of his colonial age and, unsurprisingly, in our time fees of racism had been levelled in opposition to the novella as well as Conrad himself. Kurtz's actions Marlow none the less locations them inside an understandable but deeply unsettling context:

He had taken his seat amongst the devils of the land - I mean literally. You couldn't understand. How may want to you? - With stable pavement below your ft, surrounded with the aid of kind neighbours ready to cheer you or to fall on you, stepping delicately between the butcher and the

policeman, in the holy terror of scandal and gallows and lunatic asylums - how should you believe what unique vicinity of the primary ages a person's untrammelled feet can also take him into by using way of solitude- utter solitude without a policeman - by using way of silence - utter silence, wherein no warning voice of a kind neighbour can be heard whispering of public opinion? These little things make all the amazing difference. (Conrad 67).

The results of this for any civilized self-definition are profound. Morality is relative now not absolute. Some distance from being innate, our ethical behaviour is consequential upon the strictures of the conditions we discover ourselves in. At its maximum intense, this suggests that we all have the capacity to behave like Kurtz, and the cause that we do not is because we



lack the opportunity. As an alternative, it is worry of the social outcomes of our actions that determines behaviour. While Marlow says, "All Europe contributed to the making of Kurtz" (Conrad sixty eight), more than his parentage - his mother English; his father French - is implied.

The report that Kurtz prepares for the worldwide Society for the Suppression of Savage Customs offers an illustration of the impact of his sojourn in Africa, charting his slide into moral dereliction. Starting with such excessive-minded sentiments as, "[W]e whites", from the point of development we had arrived at, "ought to always seem to them [savages] in nature of supernatural beings- we approach them with the many as of a deity", and so forth, and so forth. by means of the easy workout of our will we are able to exert a power for accurate nearly unbounded", it concludes with the 'scrawled' postscript: "Exterminate all of the brutes!" (Conrad 68).

Venturing to Africa with civilizing intent, Kurtz ended up presiding "at certain midnight dances ending with unspeakable rites, which ... had been supplied up to him". That those rites have to be 'unspeakable' is part of the poetics of *Heart of Darkness*: the narrative suggests in preference to enforces which means with a purpose to implicate the reader in the atmosphere surrounding the tale. In this case, Marlow relies upon his target audience to fill within the hole with their individual nightmare-visions. The dialogue of Kurtz concludes with a return to the narrative present, thru Marlow's comments that, even as Kurtz left an indelible mark on him, he is 'not organized to affirm the fellow was precisely really worth the life we lost in attending to him. Having tipped the helmsman's frame into the river, to be eaten by fishes as opposed to the cannibals, Marlow takes charge of the wheel and, quickly afterwards, the steamboat in the end arrives at her vacation spot, the inner Station.

Marlow is guided into shore with the aid of a white man whose patched garments supply him the appearance of a harlequin, a parent from the commedia dell'arte tradition, dressed in multi-coloured clothing, who approximates the trickster. Accurately his facial expressions recommend that his clothes replicate his character: "His face was like the autumn sky, overcast one moment and shiny the next" (Conrad 73). "You English?" asks Marlow, searching for a mirroring nationality, and is upset to find that the man isn't. As a substitute he seems to be Russian, and a fellow sailor, who have been "wandering approximately that river for nearly two years by me". Confirming the worldwide presence inside the US, the 'harlequin' additionally contributes to the feel of EU identity as destabilized there. He, too, confirms the spell forged with the aid of Kurtz's phrases, claiming: "You don't communicate with that man - you pay attention to him" and "this guy has enlarged my thoughts". This phase of the narrative concludes by way of confirming Marlow's suspicions approximately the assault at the steamboat, and reaffirming Kurtz's ambiguous repute as tyrant-deity, as the Harlequin says of the natives: "They don't want him to go".

The final part of the novella starts with Marlow's verbal exchange with the young Russian sailor. a part of Marlow's enjoy of Africa, The Harlequin is viewed as 'splendid', 'inexplicable', 'bewildering', and 'an insoluble problem' (Conrad seventy five). indeed, so exquisite seems this kids that, after their parting, Marlow wonders "whether I had ever certainly visible him - whether it was viable to meet one of these phenomenon!" in the Harlequin's personal phrases, and reminding the reader that Kurtz's absorption by his environment is shared by way of different Europeans, together with Marlow, his presence within the desert has concerned venturing "a bit farther ... then still a bit farther - until I had long past to this point that I don't recognise how, I'll ever get returned". in spite of his look, 'in motley', the traditional clothing of the idiot, The Harlequin's location in the story is vital not least because, as his patchwork garments endorse, he too reflects the fragmentation of European identity that offers one of the story's primary themes - and can be seen, in put up-colonial terms, as resistance to the colonial invasion. as if to verify this, The Harlequin is

provided ambiguously: as an instance, he's included from the wilderness through his innocence, even as his words about Kurtz are spoken 'with mingled eagerness and reluctance'. The Russian's stories similarly offer a in addition body of expectation for Marlow's imminent meeting with Kurtz. This apologist for Kurtz, who he feels has been 'shamefully deserted' by way of his fellow Europeans, has served in the capacities of confidant, nurse, pander, and whipping-boy. Left with an unshakable 'devotion' to Kurtz, which Marlow considers "about the maximum risky issue in every way he had encounter thus far", his account presents in quick outline the info of Kurtz's decline into barbarity, from his early ivory expeditions that included discovering a lake, to walking out of change items and resorting to raiding the use of a, with the help of a tribe to whom he had come 'with thunder and lightning' and who accord him the status of a deity. On one occasion he threatened to shoot The Harlequin for a little ivory in his ownership, truly "because he could achieve this, and had a fancy for it, and there has been nothing on the earth to save you him killing whom he jolly properly thrilled". To Marlow, Kurtz is certainly 'mad'. However to The Harlequin, 'Kurtz's closing disciple' and enthralled via his eloquence, "you couldn't judge Mr. Kurtz as you'll an ordinary guy".

During conversation with the Russian, Marlow reviews the surprising revelation that the 'ornamental' balls around Kurtz's hut are, in reality, human heads. The Harlequin's declare that these human heads belonged to 'rebels' similarly compounds the difficulty of attitude, albeit in the admittedly slim sphere of a Eurocentric vision that topics the Africans to repeated redefinition: "Rebels! What will be the subsequent definition I was to listen? There were enemies, criminals, employees - and those have been rebels". However Marlow silences him whilst he starts explaining how local chiefs might move slowly before Kurtz, believing that the 'clear-cut savagery' evidenced in the tangible heads is most excellent to the imagined ceremonies of abasement that transport him 'into some lightless area of diffused horrors'.

The advent of Kurtz's African mistress, 'a wild and gorgeous apparition of a woman', identifies the wonderful placing as an erotic area, a fairly standard trope in colonial journey writings and, contradictorily, in making the opposite an object of choice, a connection that undermines the distinction upon which colonialism is based. The paragraph-long description of the woman that follows is worth quoting:

She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a mild jingle and flash of barbarous adorns. She carried her head high; her hair turned into completed within the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; weird things, charms, presents of witch-men, that hung about her, glittered and trembled at each step. She must have had the feel of numerous elephant-tusks upon her. She was savage and terrific, wild-eyed and fantastic; there was something ominous and stately in her planned development. And within the hush that had fallen unexpectedly upon the complete sorrowful land, the big desolate tract, the gigantic frame of the fecund and mysterious lifestyles appeared to observe her, pensive, as even though it have been looking at the image of its own tenebrous and passionate soul. (Conrad eighty four). When Marlow overhears some of the communicate taking place in Kurtz's cabin, the reader, located in an identical role infers that

Kurtz has visible via the 'philanthropic pretence' of the manager's rescue assignment: "store me! - shop the ivory, you mean!" (Conrad 85). That is showed whilst the supervisor emerges to tell Marlow that Kurtz has "executed extra harm than correct to the organisation" and that 'trade will suffer'. Ominously, he judges that Kurtz "did no longer see the time was now not ripe for vigorous action" (Conrad 86), suggesting that it is not the 'lively action' however alternatively the timing of it that he resents. Kurtz is judged incompetent rather that depraved.

To the supervisor's claim that Kurtz's strategies are 'unsound', Marlow responds that he sees "No technique at all" (Conrad 86), but while the manager, seizing the possibility to cast off his rival, declares that it is his "duty to factor it out inside the right region". Marlow acknowledges its actual reason and declares that "Mr. Kurtz is a first-rate guy", and right away will become personality non grata. Alternatively, he is taking comfort within the fact that it become some component to have as a minimum a desire of nightmares (Conrad 86). The figure of Kurtz has been interpreted as an emanation of 'evil'. In this formulation, Conrad's audacity in the novella consists of giving new emphasis to the idea of evil through putting it on the centre of Western colonialism, the amazing current truth of European life on the time of writing. The phrase 'evil' happens most effective three times in the textual content, most forcefully while linked to 'the profound darkness' on the heart of the barren region. A extra outstanding repetition is that of the phrase 'Satan' which, collectively with its variations 'devilry' and 'devilish', takes place twenty instances. Its continuity with phrases along with 'witch-craft' and 'witch-men' reminds the reader that the maximum dramatic manner in which the Satan turned into

Idea to interfere in human affairs became to be conjured up by means of witchcraft, as, say, via Faust. Kurtz for this reason will become an embodiment of the demonic, conjured up through the practice of witchcraft to take a excessive seat among the devils of the land.

The novella concludes in which it began, aboard the *Nellie*, with Marlow sitting aside, "in the pose of a meditating Buddha" (Conrad 108). All that is presented via manner of response to the story, besides the Director's commentary that the tide has already all started to ebb, is the frame-narrator's final atmospheric sentence: "The offing changed into barred by using a black bank of clouds, and the tranquil waterway main to the uttermost ends of the earth flowed sombre beneath an overcast sky - appeared to lead into the coronary heart of a giant darkness" (Conrad 108). This description itself returns to the imagery that characterized his beginning paragraphs. The narrative seems to be circular: beginning and ending at the Thames, simply as Marlow's African adventure begins and leads to 'the sepulchral city', and his undertaking to rescue Kurtz involves a journey up after which downriver. However something has changed, for Marlow it is a journey from which European civilization's feel of itself does now not return intact. The compositional sample of 'go back' thus needs to be seen not as a reversion to a prior kingdom but inside the transformative sense that T.

S. Eliot describes in 'Little Gidding': 'we shall not quit from exploration/ and the quit of our exploring / might be to reach in which we commenced I And recognize the region for the primary time'.

Chinua Achebe's *Things Fall Apart* seeks to find out the cultural ethos of Igbo society. Achebe tries to explore and perceive the roots to his society and its socio-spiritual contexts. Right here an attempt is made to examine and study *Things Fall Apart* in admire of its interpretation of cultural identity and atmosphere. It gives a vivid account of the fabric of the Igbos in jap Nigeria of Eighteen Nineties. Achebe underlines the indestructible elements of Igbo subculture at the same time as sensitively depicting its method of disintegration underneath the impact of the white man's arrival. *Things Fall Apart* is analysed in terms of those enduring values which have the potential of turning into the critical, rejuvenating forces of a resilient and independent Nigerian identity. This novel seeks to fictionalise the occasions in jap Nigeria of the 1890s. This part of the United States is regularly called Igbo land because of the concentration of this unique tribe within the vicinity. The Igbos, with the aid of and large, are recognized for their difficult-running and enterprising characteristics. You

can parent a sort of cultural uniformity the various Igbos who're a unmarried people speaking some of associated dialects with many social functions in commonplace.

It could not be out of area to provide right here a short account of the political, sociological, religious and cultural factors of the lifestyles of the Igbos for a proper understanding and appreciation of *Things Fall Apart*. in contrast to in distinct elements of Nigeria, the institution of Chieftdom is incredibly strange a number of the Igbos. The Igbos are a pluralistic society. Selection making energy or authority generally rests with the community itself. In different words, a set of elders are worried in topics of essential decisions at the village community meetings. Except, the village network is connected via not unusual shrines and a commonplace fantasy of descent. Although every Igbo village is an-self sustaining political unit,

These villages are interlinked and included into one another with the aid of way of marriages, titled men, Oracles and shrines. Marriages of women within a village network are a taboo. As a result, exogamy serves as an integrative component linking several villages developing a machine of affiliations and communications large than that of the self reliant village.

Guys of titles occupy an area of importance within the hierarchy of power in each village. These titles are not conferred through a ruler nor are they provided by the kingdom. Then again, these titles have to be received with the aid of the individuals worried either via way of registering achievement on the village or intra-village degree tournaments or via the charge of initiation rate. Those men of titles are treated with honour and admire now not only via their villages however by way of the neighbouring villages as nicely. yet every other good sized integrative aspect is the presence of oracles and shrines not unusual to many villages.

Igbo spiritual beliefs and practices also function a unifying element. Three foremost modes of notion are well worth bringing up: worship of the supreme god Chukwu and many other middleman deities; the worship of ancestors; and finally, the cult of private god or Chi. Chukwu is the perfect god without a shrine or monks. The sky is his domicile and he is the god of creation and fertility. he's the very last receiver of all the gifts and sacrifices offered to minor deities. Next in the hierarchy is Ala or Ani, the goddess of earth. She is the proprietor of all of the human beings, each useless and alive. She is the father or mother of the laws of the land and punishes offenders. A constant interplay among the dwelling and the useless is ensured with the aid of the presence of Ala. Chi is a kind of personal god or spirit

Double gifted to an character at start by way of Chukwu. Even though the Igbos are a pluralistic society, the man or woman is supplied with enough scope to maipulate his manner for the realization of his targets by way of his Chi. according to David Carroll:

The individual is controlled by using his Chi, out on the grounds that his role in society has been bargained for he is endorsed to make a success of it.

As a consequence, the Igbo mythology appears to emphasise the principle of dualism as in opposition to monism or absolutism. but, what's great right here is that a single autonomous village at its personal level as well as a cluster of villages is held collectively via a network of relationships, with a commonplace reputation, an awful lot stronger than in current European civilization that the community is extra than the individual and is the source and method of his self-achievement.

*Things Fall Apart* deals vividly with these kinds of elements of the [Igbo] network life. Accordingly, Achebe's delineation reminds the arena - each African and the European - that Africa had a wealthy beyond and legacy. African peoples did now not pay attention of culture for the first time from Europeans; that their societies had been no longer senseless but had a philosophy of superb intensity and value and beauty, that they had poetry and, specifically, they had dignity. it's far this dignity that many African peoples all but lost inside the colonial

length, and it's miles this dignity that they must now regain. The message of this have to be clean for both the natives and the Europeans as properly. accordingly, Achebe assumes for himself the jobs of a cultural

nationalist, explaining the traditions of his humans to a in large part adversarial world, and a instructor, instilling dignity into his personal people. *Things Fall Apart*, the name has carefully been selected by way of Achebe. The name without delay is attractive and hanging for several reasons. As talked about in advance, the novelist desired to join -problem with Joyce Cary's Mister Johnson so that you can counter the racist account of an outsider dealing with the African scenario and the African man or woman. *Things Fall Apart* has three components, the primary component attempts to rejoice the rite of innocence symbolized through the Umuofians. This part of the radical is devoted to the depiction of the existence of the inhabitants of Umuofia (youngsters of the bush) in phrases of their political, cultural, sociological and anthropological factors. the second component is a form of formless darkness attributable to the intrusion of the ecu missionaries inside the land of the innocence. It offers with the depressed life of the protagonist, Okonkwo, as an exile at his mom's location, Mbanta. The element assumes the shape of an anarchy let out at the Umuofian global to break the local establishments and traditions. this is a stage in which the missionaries collaborate with the coloniser or the alien management. This very last segment of the unconventional bills for the tragic end of the protagonist following his return from exile after a duration of 7 years.

The hero of the unconventional, Okonkwo, who symbolizes the African tradition, is on the middle of the occasions. he is one among a few important guys of his village, Umuofia. His religion inside the social order of his society is unshakeable. He immensely loves his clan and is constantly prepared to abide by the code his extended family prescribes. He enthusiastically participates in all of the

activities of the extended family. He additionally serves his extended family as a warrior in battles against the enemy clans. The intrusion of Christian missionaries into the affairs of his extended family makes him restless. for the duration of the unconventional we find him stressed and agitated. He sternly opposes the access of the colonialists into his land and desires his clansmen to combat teeth and nail in opposition to the colonial forces. however his urge for aid from his clansmen to uproot the new faith and the brand new lifestyle isn't complied with. His failure is not an final results of his flaw however is due to the failure of his clansmen in grasping the immediacy of his message and their inability to foresee the peril. The ruthless and dominating colonial strength enters Okonkwo's land in his very presence will impede the herbal waft of the fictional path. So, his devises a scheme thru which he sends Okonkwo into exile. it is all through his absence the colonialists make inroads into his land. As a punishment to the unintentional killing of one among his clansmen, Okonkwo has to escape from his extended family. He can not return for seven years. In Okonkwo's absence the colonialists set their tender paw on Okonkwo's land. They find an easy access and at ease shelter in Umuofia whilst he's in exile. His absence from Umuofia, consequently is fantastically symbolic; it symbolizes the absence of resistance, rejection and retaliation, that could have been placed forth by way of an embodiment of indigenous elemental forces in the shape of Okonkwo. His absence also symbolizes the proliferation of vulnerability of temptations and greed. The colonialists have continually been schematic, foxy, opportunistic and exploitative. they arrive in the guise of Christian missionaries and rent all feasible means to draw Africans in the direction of them. except

arguments and reasons, the missionaries additionally trap the natives with items which include bicycles and guns and galvanize them with modern-day centers and comforts together with colleges and hospitals. A verbal exchange among villagers of Mbanta and a white missionary through his interpreter goes on as follows:

where is the white man's horse?" he [a man in Mbanta] asked. The Ibo evangelists consulted amongst themselves and determined that the man likely supposed bicycle. They requested the white guy and he smiled benevolently. "tell them", he stated, "that I shall bring many iron horses while we've got settled down amongst them. a number of them can even journey the iron horse themselves (Achebe 132).

The tragedy of Okonkwo is that he does no longer hesitate to do a thing all by myself. He chooses to fight 'alone' and on behalf of the network against the colonial administration. He is likewise aware that his community isn't prepared to support him in his combat. In a fit of close to madness, he beheads the messenger of the white man together with his machet to the dismay and surprise of the entire community. He realizes the possible results of his motion in killing the messenger and makes a decision at the route of suicide rather than allow himself to be hanged through the white administration, which regularly "judged cases in ignorance." (Achebe 158) for this reason, Okonkwo awaits the same destiny of his father for who no funeral might be arranged. Okonkwo embodies the Igbo-developments of sturdiness, strength and self-dignity. The negative factor, however, became his worry of 'failure.' The 'manliness-complicated' appears to dry up the milk of human-kindness in him as evidenced in his cruel killing of Ikemefuna

towards the advice of Ezeudu, a village elder. His irrational and nearly pathological allergic reaction to affection which he considers to be a form of weak spot almost dehumanizes him. He had a fiery disposition; was an iron guy, hut he failed to take the community with him. He lacked the leadership satisfactory to rally and consolidates the native forces in opposition to the aggression of the white man. His rash and impulsive act of killing the Whiteman's messenger, however heroic in itself, amounted to an admission of collective defeat - a sign of network's give up and colonial triumph.

The setting of the radical, *Things Fall Apart* is Umuofia and Mbanta, the two primary villages in a union called the 'nine villages'. Okonkwo, the primary character of the radical became a extremely good wrestler in his young people, a famend warrior and one of the maximum rich, effective and influential contributors of Umuofia. The language of Okonkwo and the other villagers is expressed within the idiom of the Ibo villagers as Achebe transmutes it into present day English. The warfare within the novel, vested in Okonkwo, derives from the collection of crushing blows which are levelled at traditional values with the aid of an alien and more powerful way of life causing, in the end, the conventional society to crumble. accordingly the importance of the identify of the ebook taken from Yeats's poem, "the second one Coming":

Turning and turning within the widening gyre  
The falcon cannot hear the falconer;  
*Things Fall Apart*; the centre can't hold;  
Mere anarchy is loosed upon the arena.

Achebe's important difficulty in *Things Fall Apart*, like that of Yeats in his the second Coming, is with the decline, disintegration and fall of

civilizations. The novelist, obviously, seems to have been stimulated through the message in the second Coming and all that the poem seeks to por- have a tendency in terms of the inherent limitations in every civilization. Yeats is of the view that no civilization can ever beat the laws of time and exchange regardless of its frantic effort for perfection and permanence. ultimately, each civilization collapses paving the manner for a new one so as to be antithetical to the one it seeks to replace in order that a completely new order comes into

being. For Umuofia-the fictional locale of *Things Fall Apart*, the Western civilization isn't any more than a terrific formless darkness and a mere anarchy set free at the Umuofian world. consequently, in each the civilizations of Europe and Africa, "the centre can't maintain" and "the falcon can't pay attention the falconer." The end result: *Things Fall Apart*.

This novel is a vision of what life become like in Iboland between 1850 and 1900. Achebe makes a serious try and seize the lines and tensions of the studies of Ibo people below the impact of colonialism. What in the end offers this novel its electricity is Achebe's emotions for the plight and problems of those peoples. Achebe is a 20th-century Ibo man, a de-colonised creator, and acknowledges the huge gulf which exists between his gift-day society and that of Ibo villagers sixty years in the past, sixty years that have seen great changes in the feel and structure of Ibo society.

Achebe is able to view objectively the forces which irresistibly and unavoidably destroyed conventional Ibo social ties and with them the first-rate of Ibo lifestyles. In displaying Ibo society before and after the approaching of the white man he avoids the temptation to provide the past idealized and

the prevailing as unpleasant and unsatisfactory. The environment of the unconventional is sensible, although there are romantic elements in it. placed any other manner, Achebe manages to explicit a romantic vision of Ibo lifestyles in realistic form, to embody elements of that lifestyles which evoke it in all its complexity and convincingness. Achebe's fulfillment proceeds not from his interest within the records of his human beings and their folklore and legend in an educational feel, despite the fact that he places these to right use inside the novel, nor from the truth that he tells a compelling tale, although that is genuine. His fulfillment proceeds from his potential to see his problem from a point of view that is neither idealistic nor dishonest. Of the temptation to give the beyond in an idealized form, particularly to the African author, Achebe has written: the past wishes to be recreated now not handiest for the enlightenment of our detractors however even extra for our very own education. "because...the beyond with all its imperfections, never lacked dignity...that is where the writer's integrity is available in. Will he be strong sufficient to triumph over the temptation to pick simplest those facts which flatter him? If he succumbs he will have branded himself as an untrustworthy witness. however it is not handiest his personal integrity as an artist that's worried. The credibility of the arena he is making an attempt to recreate will be called to question and he will defeat his personal reason if he's suspected of glossing over inconvenient facts".

in the components of the unconventional, *Things Fall Apart* the important social battle takes area. those sections gift the social and mental outcomes and the tragic consequences which end result from the conflict among traditional Ibo society and British Christian

Imperialism. within the 2nd segment, as properly, the connection between Okonkwo and his refractory son Nwoye is delineated in this sort of way as to transmute the wider cultural warfare to the private degree. Okonkwo prepares for the remaining day of his life packed with deep foreboding and brooding nostalgia:

Okonkwo slept very little that night. The bitterness in his coronary heart become now blended with a type of toddler-like exhilaration. earlier than he had long past to bed he had delivered down his struggle dress, which he had now not touched for the reason that his return from exile. He had shaken out his smoked raffia skirt and examined his tall feather head-equipment and his guard. They were all satisfactory, he had notion. As he lay on his bamboo bed he idea approximately the remedy he had received in the white man's courtroom, and he swore vengeance. If Umuofia decided on war, all would be nicely. however if they selected to be cowards he could exit and avenge himself. He concept about

wars in the beyond. (Achebe 141.) at the start it seems as though the accumulated remnant of the extended family percentage Okonkwo's emotions and that some decisive action could be taken.

The final paragraph of the novel incorporates an understatement of a unique type with which the unconventional ends is well worth quoting:

in the many years wherein he [the DC] had toiled to deliver civilization to distinct components of Africa he had learnt a number of things. one of them became that a District Commissioner should by no means attend to such undignified details as slicing down a hanged guy from the tree. Such interest would give the natives a bad opinion of him. in the e book which he planned to jot down he could strain that factor. As he walked lower back to

the court docket he idea about that book. every day added him some new cloth. The tale of this guy who had killed a messenger and hanged himself would make thrilling analyzing. One could nearly write a whole bankruptcy on him. perhaps now not a whole bankruptcy however a reasonable paragraph, at any charge. there has been so much else to include, and one have to be company in slicing out info. He had already selected the name of the e book, after tons thought: The pacification of the Primitive Tribes of the lower Niger. (Achebe 187)

The entire passage, from first to remaining, is ironical; the narrative takes the commissioner's factor of view, and consequently, makes his intentions clear. Okonkwo's dying is an "undignified detail" for him whereas for Obierika it's miles the demise of "one of the best men in Umuofia" (Achebe 187). genuinely Okonkwo's demise is a metaphor to the collapse of Ibo society. The commissioner can by no means recognize this truth. Even some critics of *Things Fall Apart*, along with Robert Serumaga, fail to see the nobility in Okonkwo's demise. Okonkwo never turns his back on the society. on the opposite he urges his clansmen not to show their backs at the values their society has loved. Okonkwo, inside the view of Begam Richard is an embodiment of the Ibo values and genuine consultant of his human beings. whereas G.D. Killam argues, "He [Okonkwo] even accepts exile to protection the ones values. His motion of suicide proceeds from "a profound experience of loss of values" most of the clansmen". sixteen

it's far once more ironical to D.C. Hunks who says, while the DC Hunks that "you may write a whole bankruptcy on him" [Okonkwo]. Okonkwo's demise symbolizes the crumbling of Ibo conventional tradition due to

its come across with the British colonialism. The DC thinks that only "a bankruptcy" or a "entire paragraph" can be written in this incident. This occasion is epoch-making in African records while for the DC it is simply a small "detail" about which "one should be firm in reducing out." The ironic tone of the DC continues to the last line of the novel. The title he chooses for his e-book to be written is: The Pacification of Primitive Tribes of the decrease Niger. Denial of freedom to stay with self-dignity, according to the DC, is "pacification." Lloyd W. Brown makes following statement on DC's mind:

The District Commissioner is an archetype of those severa Europeans, especially missionaries and administrators, whose instantaneous knowledge on Africa has contributed to the Westerner's profound lack of knowledge of the continent. And the ethnocentric bias of the Commissioner's imperial manual underlines the historical lack of ability of the Western student to emancipate himself from the same old perspective on African "Primitives."

Critics like Solomon O. Iyasere and Ernest N. Emenyonu accuse Okonkwo of his inflexibility. For them the purpose for his loss of life is "his inability to bend." Such complaint is to deny Okonkwo the proper area he merits in records. He died a heroic dying when his clansmen refuse to rally round him and be part of him in resisting the British. They act as quiet onlookers when their way of life is ruthlessly distorted by way of an alien



tradition. however Okonkwo does not fail his obligation. Foreseeing the collective suicide which his clansmen are going to devote by using filing themselves to the alien pressure he truly precedes his human beings and through

dying also he leads the manner. His failure to establish a stability between his inner self and his society, between his own humans and the intruding forces depart best suicide as a route of motion open for him.

In its analysis, dying of the agitated hero dramatizes the start of a struggle between the colonial forces and Achebe Hero who's more matured now. Direct confrontation with the enemy, with out in reality estimating his power that operates on numerous places simultaneously, would not yield preferred end result. If the enemy must be met on equal floor, his merit or otherwise must be correctly judged, Achebe hero has to unavoidably undertake another method. He, therefore, reconnoiters.

*Things Fall Apart* is the expression in terms of imaginative artwork of the tensions, stresses and conflicts, offered in personal, social and religious terms, of past due 19th century Ibo society. The males and females within the novel are actual; they stay inside the global and are looking for to govern their destinies, every now and then efficaciously, occasionally painfully and with trouble and errors. The inevitable procedures of records are suggested with the aid of the war made concrete in the novel and conceived and offered in actual and unique terms, without idealism and with out sentimental. the radical is commonly worried with the struggle between the two cultures-African and the european. It also addresses the socio- financial issues and psychological tensions generated with the aid of the intrusion of the colonial forces into the African society. the radical is filled with innumerable episodes that shed light at the strengths and weaknesses of Ibo tradition. Adewale Maja- Pearce rightly factors out that:

one in all Achebe's purposes in *Things Fall Apart* is to assert that the ... values of pre-colonial Africa had been in no way inferior to the ones of Europe, merely one-of-a-kind.

The colonisers use all the method and techniques with obvious intentions of the natives' amelioration, development and comforts. Bicycle (iron horse) is the engaging method right here. Achebe very subtly criticizes the inherent social weak point, positive rites and rituals and cultural practices that perturb the touchy beings of the land. The converts, however, additionally consist of worth guys in the extended family like Ogbuefi Ugonna, who had taken two titles. Okonkwo's son Nwoye also embraces Christianity, no longer because he knows the philosophy of Christianity but due to the fact he can't agree with certain customs of his very own network. Achebe hence well-known shows Nwoye:

It became no longer the mad common sense of the Trinity that captivated him. He did now not understand it. It become.

. . A indistinct and chronic question that haunted his younger soul- the question of the twins crying inside the bush and the query of Ikemefuna who changed into killed. (Achebe 134)

Nwoye's conversion perturbs Okonkwo. His opposition to the life of Christians in his mom's extended family - in which he spends his period of exile assumes a extra extreme measurement. He thinks it is a fatal blow for him because in maximum African societies, "the first son is meant to be his father and it's miles shameful and disgraceful for a father to lose his first son." Okonkwo wishes his son "to be a fantastic farmer and a wonderful man." (Achebe 30) once he says, "i can not have a son who can not preserve

up his head within the amassing of the clan. i would faster strangle him with my fingers." (Achebe 30) while he comes to understand about Nwoye's conversion, he catches Nwoye by way of neck and threatens him to kill. Okonkwo's uncle, Uchendu, rescues the boy from his father's grip. Obierika additionally explains at duration to Okonkwo approximately the

situation, which has grown worse in Umuofia. Their very own men are with the whites now. They help him in his governance. consistent with Obierika, the situation is out of manipulate and “it is already too past due” (Achebe 159) to do anything. Obierika expresses his fear: i am substantially afraid. we've heard stories approximately white guys who made the effective guns and robust beverages and took slaves away throughout the seas. at the same time as leaving Okonkwo he once more says who is aware of what may additionally manifest day after today? perhaps green men will come to our extended family and shoot us. (Achebe 127-8).

here Okonkwo fails to foresee what Obierika talks about. He nonetheless believes that his extended family might give a hard combat to the white men. but this illusion about his clan is shattered as soon as he comes lower back to Umuofia from exile. He is aware that he has misplaced his place within the clan. Now he is no greater one of these ‘nine masked spirits who administer justice’ within the extended family. “The clan (is) like a lizard; if it lost its tail it soon grew any other” (Achebe 155). a man’s place is not there waiting for him. As soon as one leaves, someone else rises and fills it up. all through Okonkwo’s exile, Umuofia has changed lots. Its “centralizing traditional controls have broken down.”

the brand new faith, the new authorities and the buying and selling store have come to be a remember of huge observe. human beings do no longer speak lots about Okonkwo’s return. A church has been hooked up and it has attracted many Umuofians. Okonkwo comes to realize that one of his clansmen, Aneto, turned into hanged by the white men. Aneto kills Oduche inside the fight over a land. according to the custom Aneto, the killer, ought to flee from the clan. but he is arrested by way of the white administration and he's hanged. The enforcement of those new laws similarly perturbs Okonkwo. he is passionate about the best idea of freeing his extended family from the clutches of the overseas forces. even though he knows that the things have began to crumble in his clan and his clansmen too have turn out to be soft like women, he does not withdraw himself from the area. He wants to motivate his clansmen to upward thrust up against the foreign rule.

The District Commissioner (DC) invitations the leaders of Umuofia to his headquarters. because it is not for the first time that the DC has invited them, six leaders consisting of Okonkwo go to the headquarters. As quickly as they attain the headquarters the six men are arrested and severely overwhelmed up. Their heads are shaved. they may be neither given some thing to consume nor allowed to go out to urinate. The DC tells them:

we've delivered a peaceful administration to you and your people so that you will be satisfied. If any guy ill-treats you we are able to come in your rescue. however we can not assist you to ill-treat others . . . That have to no longer appear inside the dominion of our queen. . . (Achebe 175)

The ironical phrases of the commissioner confuse the leaders of Umuofia. How can his administration be a ‘peaceful’ one? How did he rescue them

while Enoch illtreated them by way of unmasking the egwugwus? How can their land become the ‘dominion of his queen?’ Okonkwo tells his partners that they have to have killed the white men as he advised earlier. one of his partners mockingly says if they had achieved so that they could were ready, now to be hanged. ultimately Umuofians pay the “Extortionate ransom” the white guy needs and release their leaders. Okonkwo comes to a decision his final movement. If the clan is going on war it'll be well; otherwise he'll depart them and plan his own revenge. the following morning the clansmen collect to debate a line of freeing movement against the colonial government. Okika, an orator within the clan, addresses the collection:

We who are here this morning have remained proper to our fathers, however our brothers have abandoned us and joined a stranger to soil their place of origin. If we fight the stranger we shall hit our brothers and possibly shed the blood of a clansman. but we should do it. Our fathers by no means dreamt of this kind of aspect, they never killed their brothers. however a white man by no means came to them. So we have to do what our fathers could in no way have accomplished. . . We should root out this evil. And if our brothers take the aspect of evil we need to root them out too. (Achebe 183)

for this reason he tries to encourage the clan to upward push up in opposition to the white men. Then five court docket messengers come there with the white man's order that the meeting be stopped right away. Okonkwo, 'trembling with hate, unable to utter a phrase', drew his matchet. The messenger crouched to avoid the blow. It became useless. Okonkwo's matchet descended two times and the person's head lay beside his uniformed body. The ready backcloth

jumped into tumultuous lifestyles and the meeting changed into stopped. Okonkwo stood searching at the useless guy. He knew that Umuofia could now not go to battle. He knew due to the fact that they had allow the alternative messengers break out. they'd broken into tumult in preference to movement. He discerned fright in that tumult. He heard voices asking: "Why did he do it? He wiped his matchet at the sand and went away". (Achebe 44-five.) Uchendu in searching for to win Okonkwo from despair in his exile says that he himself has suffered a good deal and adds, 'I did no longer grasp myself, and i'm still alive'. (Achebe 95.) This prepares the manner for Okonkwo's dying via striking, his very last act of melancholy. The symbolic sample is entire. Obierika says to the District Commissioner to whom he appeals to reduce down Okonkwo's body and bury it:

it's miles an abomination for a man to take his personal life. it's far an offence in opposition to the Earth, and a person who commits it's going to now not be buried by his clansmen. His body is evil, and simplest strangers may additionally contact it. (Achebe 147.)

Okonkwo, 'one of the best men in Umuofia' is on the stop totally alienated from his people and 'now he could be buried like a dog'. (Achebe147.) Having embodied the tragic drama of a society in the tragic future of a consultant member of that society, having suggested that the inexorable forces which determine Okonkwo's private tragedy are analogous to the inevitable, irrepressible forces which determine historic trade, Achebe seeks to distance himself from the unique occasions of the story and to in shape both story and theme into a wider ancient context. The dangling body of Okonkwo is merely

an 'undignified element' to the District Commissioner who has it cut down and the indifference displayed by way of him is symptomatic, now not most effective of the utter failure of the systems to recognize every different but, via the irony of the final paragraph, symptomatic of the hypocritical foundation of the imperial-colonial perception of the 'civilizing project', the idea contained inside the word 'the white guy's burden'.

## Conclusion

On this essay it's been mentioned how Achebe manages to offer a unique photograph of Africa and its human beings than the photo provided to the reader in *Heart of Darkness*. In Achebe's novel, the African characters are no longer presented as primitive or mute characters; as an alternative they were given their humanity and voice again. Moreover, Achebe demanding situations the mystification of Africa as a darkish continent by giving the reader a nuanced photographs of these residing there thru his characters. Additionally, it changed into concluded that *Heart of Darkness* best criticises a few elements of the colonial undertaking and now not the colonial venture in standard. Alternatively, *Things Fall Apart* suggests the essential part of the colonial project, particularly the destruction of any other tradition, by using exposing the devastating outcomes of the civilising challenge on African

society. Whilst Marlow highlights the immorality of the colonial marketers who are seduced by the African primitiveness, *Things Fall Apart* makes a speciality of a society that falls apart because of the civilising challenge.

In *Heart of Darkness* the African characters are the 'different' when it comes to the civilised European characters. At the contrary, Achebe subverts the concept that the African humans are primitive and want to turn out to be civilised. Even as the African characters are portrayed as a primitive mass of humans in *Heart of Darkness*, Achebe portrays his African characters as those who the reader learns to sympathise with. *Things Fall Apart* highlights the qualities of one African society even as *Heart of Darkness* promotes the concept that the African people are dwelling in utter chaos. The difference is striking however additionally critical whilst showing how the Europeans destroyed an already properly developed society.

Ultimately, the African characters of *Heart of Darkness* aren't given a voice, which will be stated to be a deprivation of their humanity. On this sense Achebe is proper in his declared that *Heart of Darkness* celebrates the dehumanisation of the African people. In *Things Fall Apart* Achebe takes a clear stance against *Heart of Darkness*' portrayal of the African characters as mute creatures by way of improving the oral subculture of the Igbo. In doing so, he indicates that the African humans have an exceptional amount to mention approximately their state of affairs as colonised items but were no longer listened to by means of the Europeans. It'd have been sensational to jot down about the native characters as happier and healthier than the EU characters in Conrad's time. Be that as it is able to, as a thinking individual, one ought to not be happy as being merely satisfied and healthful.

To expose from the interior how a society falls apart like Achebe does, we could African society play and vital position in the story of imperialism. Further, Achebe proves that the African human beings were no longer just a primitive model of the Europeans. Instead he suggests that their situation as civilised subjects changed into crucial with the intention to understand the story of imperialism. Most importantly, Achebe lets his important characters inform the story of imperialism themselves so that the reader is capable of see the story of imperialism from an African individual's angle. It's far important that canonised works like *Heart of Darkness* remain challenged, each thru literary contributions like *Things Fall Apart* but additionally thru criticisms inclusive of "An picture of Africa." these contributions can begin a debate that creates a awareness approximately a unique out-of-date ideas which do now not need to exist in a undying vacuum simply because they arrive from a undying literary paintings. In this manner, the African humans become protected inside the story of imperialism.

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