

Post-Colonial Reading of Chinua Achebe's *Things Fall Apart*, Naguib Mahfouz's *Miramar* and Joseph Conrad's *Heart of Darkness*

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Abstract: *During the twentieth century, the word "colonialism" gained increasingly scornful associations. Today, the history of colonialism is regarded as a predominantly unpleasant era of imposition and exploitation. The African nations, under colonialism, were depicted as a source of negations. Post-colonialism deals with many issues for societies that have undergone colonialism. It discusses the dilemmas of developing a national identity after independence as Naguib Mahfouz's *Miramar* (1967). It describes the ways in which writers from colonized countries attempt to articulate and even celebrate their cultural identities and reclaim them from the colonizers as in Chinua Achebe's *Things Fall Apart* (1958). It also shows how the ways of colonized people have served the interests of colonizers, and how the work and servitude of subordinate people are used ; and the ways in which the literature of the colonial powers is used to justify colonialism through the perpetual images of the colonized as inferior as in Joseph Conrad's *Heart of Darkness* (1899).*

Some African countries suffered from colonialism for decades and other countries for a century or more than that. It stood as a common factor in the collective subconscious of these African nations that were hindered to practise their rights to develop and advance through the dark decades of colonialism. African novelists shared the same ache, repulsion and distress that resulted from the dark impact of colonialism; economically, socially and psychologically; especially on the proletariat and middle class. Chinua Achebe , the Nigerian novelist and Naguib Mahfouz , the Egyptian novelist had their own visions that go deep trying to trace the circumstances and consequences of colonialism in their countries . They are two prolific and prominent novelists. They depicted panoramic views of colonialism and the aftermath of colonialism through the first decades of independence.

Chinua Achebe and Naguib Mahfouz as African novelists draw visions that contrast the European visions exemplified in their false aims that led the white man to settle in colonies in their countries. The Western mind adopted Charles Darwin's theories in *The Origin of Species* (1859) to justify colonialism and give it a moral vision in the pretence of enlightening and civilizing the ignorant and helpless African nations. Keith Windschuttle in here essay "Orientalism revisited" praises Edward Said because many remarkable commentaries about European literature and history are the inspiration of his ideas and critique of post-colonialism :

... *Culture and Imperialism* (1993), is a critique of those authors like Rudyard Kipling and Joseph Conrad who wrote about Europe's colonies and dependencies, but also of such writers as Jane Austen and Charles Dickens . In new Penguin Classics edition of Austen's *Mansfield Park*, the , editor's

introduction quotes Said 's explanation of the Bertram estate " as part of the structure of an expanding imperialist venture, "and ..."the family's investment in slavery and sugar is considered in a new post- colonial light"
(2)

The colonizers go on their pretence that it is the white man's burden to rule the uncivilized world. Joseph Conrad is considered by Achebe a bloody racist; he depicts the Congo through Western eyes that deny to give African characters the right to speak out for themselves. He describes them as masses seen from a distant like a flock of sheep or even less than that. They are part of the background of a picture in a savage country plagued by diseases, ignorance and poverty.

Heart of Darkness is a novella of a boat trip up the Congo. It is a mediated autobiography. It bears the fact that both author and narrator navigated a steamship up the Congo River. Conrad's very beginning of Heart of Darkness, in a subtle way used by the unnamed narrator, introduces in a diagonal technique the named narrator Marlow. In Heart of darkness, Conrad questions the right of great powers to impose their wills on weaker nations. The narrator meditates on the glory of colonialism, accomplished by those "bearing the sword, and often the torch" (137). His many years of travels had concluded finally in his African venture in 1890, when, travelling through the heart of the Congo. He, had observed the brutality of Europeans, but he tried to justify it in presenting Marlow's psychological dilemma. Though he despises the petty and materialistic goals of the majority of the Europeans in Africa and can see that they are recklessly damaging the land and the people, he cannot ignore his own complicity in the project of colonialism.

One of Chinua Achebe's many achievements in his first novel that was received well and acclaimed, Things Fall Apart, is his relentlessly unsentimental description of Nigerian tribal life before and after the coming of colonialism. It was first published in 1958, just two years before Nigeria declared independence from Great Britain. The novel depicts a pre- colonial phase in which violence, war and suffering exist. These problems are balanced by a strong sense of tradition, ritual and social coherence. The Novel describes the changes that take place in a village as it transforms from a traditional lifestyle to a modern colonized one.

Naguib Mahfouz's Miramar was first published in 1967, fifteen years after the Egyptian Revolution had occurred and thirteen years after Egypt had declared independence from Great Britain. The novel depicts a post- colonial phase in which national identity was about to be crystallized. It also implies that colonialism continues to affect the former colonies after political independence. The novel deals with the plight of the upper class and supporters of the king, the political life and all that represented life in colonial phase. Even the hypocrites who make a new class created by the Revolution, praise it to achieve certain goals. The events take place in a pension in Alexandria owned by an old Greek lady. Its lodgers symbolize different attitudes and classes. But they are depicted to present the dilemma of the rich, the educated, the peasant, the journalist, the retired journalist in a new

era. Violence and murder or suicide put a hesitating image of a vague future. It shows their inability to understand the middle of the new era.

Colonialism is a formidable entity. It is also amorphous. In other words, it has numerous shapes. African countries, the domain of the three novels, that achieved independence still suffer, more than they did during colonialism. However, this is not a claim to pretend that postcolonial periods are worse; then, colonialism is better. The answer to this enigma is that colonialism has many shapes. It is like an octopus; when a hand is cut, another appears. It is the law of the powerful countries to impose their will on weaker countries. Their power increases with the continuity of the submission and inferiority of weaker countries. This never happens, unless the lie is told by the colonizers and believed by the colonized. In the past, it took the shape of armies which are likened to locusts in *Things Fall Apart*. Achebe depicts the locusts that descend upon the village, Umuofia that is inhabited by a lower Nigerian tribe, in highly allegorical terms that represent the arrival of the white settlers. The white settlers, like the locusts, will feast on and exploit the resources of the Igbo.

There is a fact among the Igbo which shows that they eat these locusts. This fact highlights how they take them to be causing no harm. Similarly, those who convert to Christianity fail to realize the damage that the culture of the colonizer does to the culture of the colonized. They not only damage the culture but they damage everything. Locusts destroy the green land and the colonizers steal the land of its treasures and leave void behind them. The language that Achebe uses to describe the locusts indicates their symbolic meaning. The repetition of words like "settled" and "every" emphasizes the sudden presence of these insects that seems to be in several places at the same time. It also hints at the way in which the arrival of the white settlers takes the Igbo off guard. Moreover, the locusts are so heavy that they break the tree branches, which symbolizes the fragmentation of Igbo traditions and culture under the destroying machine of colonialism and white settlement. Perhaps the most apparent clue that the locusts symbolize the colonists is Obierika's comment in Chapter Fifteen: "the Oracle ... said that other white men were on their way. They were locusts" (91). The story that Okonkwo's wife, Ekwefi tells her daughter, Ezinma about Tortoise and the birds is one of the many instances in which the readers are exposed to Igbo folklore. The tale also seems to prepare the readers, like the symbolic locusts that arrive in Chapter Seven, for the colonialism that will soon descend upon Umuofia. Tortoise convinces the birds to allow him to come with them, even though he does not belong to them. He appropriates all of their food. The tale presents two different ways of defeating Tortoise: first, the birds strip Tortoise of the feathers that they had lent him. This strategy involves cooperation and unity among the birds. When they refuse to respond to Tortoise's desires, Tortoise becomes unable to overpower them.

Colonialism starts with a lie; that is wrapped by pretence of enlightening and civilizing the savages of Africa. Kurtz is aware of the lie when he paints a picture that symbolizes the evil ivory company that is blind to the needs of the Africans. Kurtz has an understanding of the horror of colonialism. The advance of European civilization into the darkness of Africa lacks vision, hence it is

blindfold. This is Marlow's first confrontation with the corruption of colonialism, when he sees in the room of the brickmaker, a sketch in oils of an evil looking blind folded woman carrying a torch, " ... I rose. Then I noticed a small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch. The background was sombre almost black " (169). Heart of Darkness ends with a lie when Marlow returns to Brussels, the same place he started his journey from. Brussels is associated in Marlow's mind, with hypocrisy because the city was the source of much hypocritical rhetoric about the noble mission of civilizing the natives of the Congo. But what they spread among the people is the "The horror! The horror!" (239). These are the last words uttered by Kurtz, the chief of the inner station in his cabin on the steamer just before he dies.

Marlow's last task in Brussels is to visit Kurtz's Intended, whose photograph and letters he carries. As Marlow stands at her door at dusk, he has felt the sense of death. The same sense Marlow caught on his first visit to the city that it stood for a tomb in a rock, " ... I arrived in a city that always makes me think of a whited sepulchre" (145). He feels the presence of Kurtz, envisions the crowd of his admirers in the Congo, and hears the echo of his last words, "The horror!". The Intended is dressed all in black and still mourning Kurtz's death after a year. He finds the woman's glance, " ... guileless, profound, confident, and trustful " (247). She wants Marlow to tell her something of Kurtz's actions in Africa; something "to live with" (251). Marlow reveals to her unintentionally that he was with Kurtz to the very end and that he heard his last words. She asks him to repeat the words. But Marlow lies and tells her that Kurtz's last words were speaking her name. Marlow quickly defends himself by telling his listeners that he could not have told her the truth, because women cannot bear to hear the truth. The lie that is told to the colonized is said for the same reason; the colonized nations cannot bear to hear the truth. It is supposed that the colonized people are effeminate whereas the colonizers are manly. At the end Marlow reveals himself to be a divided soul, much like Kurtz, filled with both good and evil. The lie in itself is evil, but the work that it does is good. It seems that Conrad is the historian of consciences. He wants to say through Marlow that colonialism is evil but the work it does is good.

Mahfouz's *Miramar* is shaped by being so Egyptian that it focuses on everything that is Egyptian in colour, taste and sense. The tone and the perspective of his narrative are Egyptian and from this locality he strikes the chord of Egyptian life. His rendering of Alexandria in *Miramar* hints at the political perception of the country. He chooses Alexandria in the winter as its Mediterranean climate is capable of creating a state of rebellion that parallels the tumult within the dwellers of the pension that lies on its disturbed sea. Mahfouz presents old and new conceptions and how they conflict. His characters are derived from the lower and middle class strata of society. Yet, he chooses to have all of his characters speak a language that is considered to be classical literary Arabic as apposed to the colloquial dialects that would be more natural to their stations in life. He wants to address the nations talking Arabic all over the Arab World. He meant to address more than 300 million Arabs. Hence, the cause he arouses is of great importance and it has to surpass the borders of Egypt to all Arab countries that suffered from colonialism; from Iraq to Morocco.

In *Miramar*, it is Aamer Wagdy, the old journalist, who is an eye-witness to a past era and from his place has a vantage-post from which he can look at the future. But he is a bachelor in his eighties. His sterility stands for that of the old times he represents, "I looked at my hands that reminded me of the hands of a mummy in the Egyptian Museum" (12). The novel begins with a long chapter entitled Aamer Wagdy. It also ends with a chapter bearing the same title. The chapters in between bear the names of three young men: Hosny Allam, Mansour Bahy and Sarhan El- Behiry. These young characters are depicted to seem lost, defeated and disillusioned standing at the verge of a new era; But they dare not enter courageously. Every one of them is a loser. Their refuge to an old pension owned by an old Greek who dreams about the old times, stands for their search for a meaning to the future. They try to make a choice of life in the wrong place. False conflicts deviate them from following the procession of modern advancement. They live in the lie that is left behind by colonialism.

Chinua Achebe's title *Things fall Apart*, however, is an allusion to one of the famous poems in English literature. The poem is "The Second Coming" by W.B. Yeats. Chinua Achebe's allusion will summon up the whole poem in which "Things fall Apart" is part of the fourth line. Moreover Achebe mentions part of the poem in the beginning of the novel not only to reinforce the idea and philosophy of the novel but also to help define his theme:

Turning and turning in the widening gyre the falcon can not hear the falconer;
Things fall apart; the center cannot hold; Mere anarchy is loosed upon the
world. (1880)

Those are the first four lines of the poem which are quoted in Achebe's novel. The poem symbolizes mindless and merciless violence. It derives its force from the poet's inner gloom because of bloodshed in Ireland, the Irish civil war and various violent events in Europe. It also bears the force of prophecy. Yeats believed that the process of history was a cyclic one. He believed also that the present cycle of history began two thousand years ago with the birth of Christ and the revelation. Previous to that there was the Greco-Roman civilization, which in its turn began in 2000 B.C. The pagan civilization broke down after a life of two thousand years; Christ came and a new civilization was born out of the ruins of the earlier one. Similarly, the Christian civilization has nearly run its course of two thousand years and so believes Yeats; a Second Coming is at hand. The poet sees a gyre rotating rapidly a fixed centre. Its circumference widens and ultimately the centre fails to control its movements. Disintegration sets in: "Things fall Apart; the centre cannot hold. "The falconer has lost control over the falcon, which does not hear his call. Falcon symbolizes the intellect, and falconer the spiritual part of man. Intellect, exemplified in science and technology, provides a proof that they are taking the world towards total destruction. As a result, anarchy has been let loose upon the world.

Chinua Achebe has expressed the same fears concerning the future of his country. His idea revolves round the white man who settles in Nigeria and his religion that replaces the old religion. The white man does not understand their customs about the land. He does not even speak their tongue. What makes things turn worse, is that he takes their customs as bad. The society is divided because part of it is converted to Christianity. The new converts think their customs are bad. The brothers in the same society turned against each other. This conflict will not enable them to fight their enemy. This is part of the cleverness of the white man. He came quietly with his religion. He has won some Nigerians to his side. The clan can no longer be one because they are divided. The white man has put a knife on the things that held them together and they have fallen apart. The pagan creed is replaced by Christianity and this change divided the society

Like Achebe, Mahfouz quotes from the Holy Qur'an. The protagonist Aamer Wagdy finds solace in it. He tries to find comfort in his isolation and in the distress of old age. When things of life seem mysterious and problematic, he recites from surat Ar- Rahman (The Most Beneficent):

"The Most Beneficent (Allah)!. Has taught (you mankind) the Qur'an (by his merci) . He created man. He taught him eloquent speech. The sun and the moon run on their fixed courses (exactly) calculated with measured out stages for each (for reckoning etc.). And the herbs (or stars) and the trees both prostrate. And the heaven He has raised high; and He has set up the Balance."
(27)

He reads it because it has been dear to his heart since he was a student in the University of El-Azhar. He goes on his recitation but outside the pension, it rains heavily; he can hear it fall over the metal ladder in the high hole within the pension. This recitation announces the mortality of every creature and the immortality of God as a kind of resignation to fate, "whatsoever is on it (the earth) will perish. And the face of your Lord full of Majesty and Honour will abide forever (27). He tries to find an explanation to the aim of life when it embarrasses him with its contradictions and futility.

Mahfouz contrasts the spiritual comfort that results from reading the Qur'an with the darkness in the room. The clouds make the room dark while it is still in the afternoon. This sense of darkness overwhelms the lodgers during their stay in the pension. It wraps their lives so that they cannot find the correct path. Housny Allam drives his car aimlessly everyday in the streets of Alexandria. Sarhan El-Behiry tries hard to become rich through a conspiracy to steal a truck full of yarn. As soon as he knows that his plan is discovered and the truck driver is caught, he commits suicide. Mansour Bahy sees Sarhan El-Behiry walking in the street, he attacks him and kicks him many times believing that he killed him. He does that because El-Behiry seduced the maid that works in the pension and never marries her. He believes he killed him but El-Behiry has cut the veins of his hand which led to his death. The other lodgers never escaped darkness. It remained all the time within their deepest realization of life.

The last lines of Heart of Darkness refer to the darkness that surrounds the Nellie, the crusing boat in which Marlow starts his tale to his companions. When Marlow finished his story, the Director says, "We have lost the first of the ebb" (252). It is a reference to the tide in the Thames, but it is also a reference to the fact that the listeners long ago lost interest in hearing Marlow's tale. The frame narrator looks up to see a sky filled with black clouds and a calm river and says:

I raised my heart...the offing was barred by a black bank of clouds , and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under and over cast sky seemed to lead into the heart of an immense darkness. (252)

This is a clear reference to the title of the book, a title that has multiple meanings. The heart of darkness refers to the dark continent of Africa, which was at the centre of the map in the company office. It is the dark heart of colonialism that has brutally invaded Africa and stolen its treasures; it is the dark reality of Kurtz who professes pure thoughts and acts violently. The listeners on board the Nellie seem to be unmoved by Marlow's torturous tale. It refers to the indifference of humanity to individual suffering. It is part of man's uncaring nature, on his unwillingness to react to man's inhumanity to his fellow man .W. H. Auden's poem "Musee des Beaux Arts" (1940) reflects the same indifference in a vivid description of three paintings he had seen in the Museum of Fine Arts when he passed the winter in Brussels in 1939.He admired the great painters of the past as they understood the nature of suffering and depicted it in their works:

About suffering they were never wrong, The Old Masters : how well they understood Its human position ; how it takes place While someone else is eating or opening a window or just walking dully along; (2266)

Chinua Achebe is not convinced with Conrad's criticism of colonialism and raises the issue of racism in Joseph Conrad's Heart of darkness. He published an essay that discussed this issue. It is entitled " An Image of Africa: Racism in Conrad's Heart of Darkness " Achebe is one of the first literary critics to question the way Conrad represented Africa and the Africans. Achebe feels that the African characters are not presented as individuals but as stereotypes. One of those characters is Kurtz's mistress. Achebe comments on the way Conrad describes this woman:

Toward the end of the story Conrad lavishes a whole page quite unexpectedly on an African woman who has obviously been some kind of mistress to Mr. Kurtz's and presides (if I may be permitted a little liberty) like formidable mystery over inexorable imminence of his departure:

"She was savage and superb, wild eyed and magnificent ... She stood looking at us without a stir and like the wilderness itself, with an air of brooding over an inscrutable purpose. (254)

The mistress is contrasted with Kurtz's Intended:

...she fulfills a structural requirement of the story: a savage counterpart to the refined, European woman who will step forth to the end of the story: She came forward all in black with a pale head, floating toward me in the dusk. She was in mourning She took both my hands in hers and murmured, "I had heard you were coming .. She had a mature capacity for fidelity, for belief, for suffering" (254)

Achebe explains that the difference in the images of the two women is conveyed to the reader in many direct and indirect ways. Conrad bestows human expression to the European woman and withholds it from the African woman.

Achebe charges Conrad with using Africa as:

.. setting and backdrop which eliminates the African as human factor. Africa as a metaphysical battlefield devoid of all recognizable humanity, into which the wandering European enters at his peril. Can nobody see the preposterous and perverse arrogance in thus reducing Africa to the role of props for the break-up of one petty European mind? (257)

Achebe thinks that Conrad uses Africa as a foil to Europe. He uses the Congo as a scapegoat to make England, that is described at the beginning of the tale, at the top of civilization. The point that he stresses is:

... the dehumanization of Africa and Africans which this age-long attitude has fostered and continues to foster in the world. And the question is whether a novel which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art. My answer is: No, it cannot. I do not doubt Conrad's great talents... (257)

Achebe's essay reveals the European prejudices drawn by Conrad and the unquestioning attitude of Western readers. Keith Windschuttle states that:

...Orientalist scholarship provided the means through which Europeans could take over Oriental lands. Said is quite clear about the causal sequence: "Colonial rule was justified in advance by Orientalism, rather than after the fact." Imperial administrators like Lord Curzon, Viceroy of India, agreed that the products of this scholarship – "our familiarity, not merely with the languages of the people of the East but with their customs, their feelings, their traditions, their history, and religion" had provided" the sole basis upon

which we are likely to be able to maintain in the future the position we have won. "(3).

It is not only Orientalist scholarship but a long series of novelists and poets who praise the white man's role in civilizing the uncivilized world. Keith

Windschuttle tries to highlight Said's continuous connection between the past and present. He tries to prove that history repeats itself though always with a difference. Colonialism in the nineteenth and twentieth centuries differs in method and style whereas it shares the same goals , "In the late twentieth century , the field helps preserve American power in the Middle East and defends what Said calls "the Zionist invasion and colonization of Palestine" (3).

English literature cannot be summed up in the novelists who praised colonialism. There are novelists such as E. M. Forster who criticized the English colonialism and their actions in foreign settings. *A Passage to India* (1924) is one of his novels that showed two different cultures without taking sides. Unlike Conrad, E.M. Forster's novel depicts Anglo-Indian and Indian characters in a vast country and begins his attack indirectly through the conflict. He never biases. His protagonist Dr. Aziz and the rational Anglo-Indian Fielding represent the two sides of the conflict, from the part of the colonized and the colonizer. Their out - looks concerning colonialism are shown throughout the novel. Dr. Aziz starts with friendship, then he turns anti-British. The narrator presents the corruption of the English officialdom. The corruption of the regime of the colonizers in Aziz's accusation, trial and its consequences. The novel ends with the famous confrontation between Dr. Aziz and Fielding during riding horses. Fielding raises a question, "Who do you want instead of the English? The Japanese? "(315) Aziz stands for the Oriental who rejects the British rule in India and faces Fielding with his opinion saying:

' Down with the English anyhow . That's certain. Clear out, you fellows, double quick, I say. We may hate one another, but we hate you most. If I don't make you go , Ahmed will, Karim will, if it's fifty or five hundred years we shall get rid of you , yes , we shall drive every blasted Englishman into the sea , and then ' ... he concluded ... ' you and I shall be friends. '(315, 16).

The Orient signifies a system of representations framed by political forces that brought the Orient into Western learning, Western consciousness, and Western empire. The Orient exists for the West, and is constructed by and in relation to the West. It is a mirror image of what is inferior and alien to the West. Said describes the development of Middle Eastern studies in America. He determines that Middle Eastern studies "retains, in most of its general as well as its detailed functioning, the traditional outlook which had been developed in Europe "(295). The same thought is reflected in the brickmaker's conversation with Marlow soon after the later arrived at the central station. He alludes constantly in his conversation to Europe. Then, he moves to talk about Kurtz the

chief of the Inner station, and describes him as an emissary of pity , and science , and progress , and devil knows what else . We want ... for guidance of the cause intrusted to us by Europe , so to speak , higher intelligence , wide sympathies , a singleness of purpose' (169).

The Oriental, in general and the African in particular, in Heart of Darkness are depicted as feminine, weak, yet, strangely dangerous because they pose a threat to the Western. The African is a single image, a stereotype, an animal-like that is tortured for no reason. This image is delineated as a contrast to the conversation that occurred between Marlow and the brickmaker:

"He blew the candle out suddenly , and we went outside . The moon had risen Black figures strolled about listlessly, pouring water on the glow, whence proceeded a sound of hissing; steam ascended in the moonlight, the beaten nigger groaned somewhere. 'what a row the brute makes!' (170).

The nigger is treated as a beast. He is not given any human trait. This description makes him seem inhuman. His suffering is a kind of nuisance to Marlow and the brickmaker as it breaks the spell and charm of the story about Kurtz; the European prodigy. The basic content of the contrast is to show the active and the static. The African is seen in contrast with the European. He is backward, different, silent and passive. If he is given a chance to talk, he will condemn himself through his own words. He has a tendency towards tyranny, cruelty and away from progress. His progress and value are judged in terms of, and in comparison to the European. This comparison always makes him the conquerable and the inferior.

The first Orientalists were nineteenth century scholars who translated the writing of the Orient into English, based on the assumption that a truly effective colonial conquest required knowledge of the conquered peoples. This idea of knowledge as power is presented throughout Said's critique. By knowing the Orient, the West came to own it. Said argues that contemporary Orientalism can be found in current Western depiction of the cultures of the Orient. The Oriental is depicted as irrational, menacing, untrustworthy, anti-Western and dishonest. Said represented Middle Eastern studies in America as a tightly integrated "establishment", which maintained dominance through numerous networks:

There is of course a Middle East studies establishment , a pool of interests , " old boy " or " expert " network linking corporate business , the foundations , the oil companies , the missions , the military , the foreign service , the intelligence community together with the academic world ... there are organizations ... there are institutes , centers , faculties , departments , all devoted to legitimizing and maintaining the authority of a handful of basic , basically unchanging ideas about Islam, the Orient and the Arabs. (301-2).

In A Passage to India the white man's erroneous idea about the colonized reflects the same attitude of Orientalist scholars towards the Orient. E.M. Forster depicts characters that represent the Western point of view towards the people in the East. Mr. McBryde, the District Superintendent of

Police is the most educated of the Chandrapore officials. He has a theory concerning the crime and criminals in India. He comments on the behaviour of Dr. Aziz when he is arrested. Dr. Aziz is led off to jail weeping:

Mr. McBryde was shocked at his downfall, but no Indian ever surprised him, because he had a theory about climatic zones. The theory ran: ' All unfortunate natives are criminals at heart, for the simple reason that they live south of latitude 30. They are not to blame, they have not a dog's chance - we should be like them if we settled here. Born at Karachi, he seemed to contradict his theory, and would sometimes admit as much with a sad, quiet smile. (175, 6)

Conrad's narrator, Marlow describes the advance of the steamer through the Congo river. He also describes the way the natives attack the steamer. The black helmsman is killed by a spear. Marlow's description of the black helmsman is degrading, " The fool nigger had dropped everything to throw the shutter open ... He stood before the wide opening, glaring, and I yelled at him to come back ... " (201). Marlow tries to state that death is what that creature longs for to get rid of his useless life:

He looked at me anxiously, gripping the spear like something precious, with an air of being afraid I would try to take it away from him. I had to make an effort to free my eyes from his gaze and attend to the steering. (202)

Heart of darkness cannot be described as anti - colonialism. It is an attempt to justify colonialism. Marlow at the every beginning looks over at London regarded by Europeans as the height of civilization and says, "And this also, has been one of the dark places of the earth" (138). Marlow begins his discussion on the Roman conquest of England. He believes that Enlightenment is brought with the Romans;

"I was thinking of very old times, when the Romans first came here, nineteenth hundred years ago - the other day Light came out of this river since - you say knights? Yes but it is like a running blaze on a plain, like a flash of lightning in the clouds. (139)

Marlow describes the struggles of the Romans with the weather, disease, savage inhabitants, and death while conquering the British Isles . He also states that the Romans explorers were " men enough to face the darkness " (139). This is a justification of the colonization of Africa but in disguise.

Marlow's dilemma lies in the way he separates himself morally from the colonialists by assuring that his reasons for coming to Africa were idealistic, based on a childhood's fancy to explore parts of the world that have not yet been well mapped . But the way this idealist looks at the land and people reflects the attitude of Europeans in general. The progress of Marlow and his companions along the Congo river and Marlow's description show the greatness of those Europeans who take the risk and forsake their lives in this land," The prehistoric man was cursing us, praying to us , welcoming us - who

could tell ? " He goes in his description of a group of people " travelling in the night of first ages , of those ages that are gone , leaving hardly a sign - and no memories " They left the civilized world to discover the uncivilized one, "The earth seemed unearthly" (186).

Marlow continues to live in his illusions and longs to find in Kurtz the perfect representative of European enlightenment acting in Africa for the mutual benefit of both Africans and Europeans. When he finds an insane European who uses his intellect and ideals to gain profits, he refuses to get rid of the idea of European righteousness. Kurtz's first words show his paternalism toward women when he tries to tell Marlow that women should not be part of what they do in Africa, "Girl! What? Did I mention a girl? Oh, she is out of it completely. The women I mean - are out of it - should be out of it" (205). What Kurtz says has to be related to Marlow's lie at the end of his story that reflects Marlow's paternalism toward women. Kurtz and Marlow do not want to distort the "beautiful world" of women. In their paternalism toward women, there is a comparison to European's paternalism toward the Africans.

The detailed depiction of Kurtz's character in the beginning of Marlow's tale as an active agent and idealist is contrasted with his true character on the first conversation between him and Marlow. He represents the way Europeans see Africa; it is seen as a part of their genuine belongings. In a fit of madness, he says:

"My ivory? Oh yes , I heard him ' My Intended , my ivory , my station , my river , my - ' everything belonged to him . It made me hold my breath in expectation of hearing the wilderness burst into a prodigious peal of laughter that would shake the fixed stars in their places. (206)

In *Things Fall Apart*, Achebe contradicts the stereotypical, European representations of Africans as savages. Achebe challenges such stereotypical representation through his use of language. The people of Umuofia speak a complex language full of proverbs and literary and rhetorical devices. Okonkwo is the protagonist of *Things Fall Apart*. He is driven by hatred to weakness as he associates weakness with femininity. His fear of becoming weak makes him hate his father and be obsessed of his fear of becoming weak like him. To avoid up Unoka's traits, Okonkwo acts violently without thinking of the consequences. He struggles to make his way in a world that seems to value manliness. That is the reason behind his rejection of everything for which he believes his father stood. Unoka was idle, poor, cowardly, recklessly extravagant, gentle and interested in music and conversation. Okonkwo adopts opposite traits and becomes active, productive, wealthy, economical, brave, violent and showing enmity to anything that seems to be soft such as emotion and conversation in a friendly manner to others. He has great self - control and endures pain , discomfort or misfortune without complaining or showing signs of feeling it . The only emotion he allows himself to display is anger. Achebe depicts Okonkwo to symbolize the traits of the colonized who stands adamantly and faces the colonizers. He finds himself unable to adapt to changing times as the white man comes to live among the Umuofians . He realizes that he has become a trace or feature

surviving from a past age and serving to remind people of it . His suffering lies in the fact that he is no longer able to function within his changing society. Oknokwo is a tragic hero in the classical sense. He has destiny like that of Odipus; it is inflicted upon him. He is also has a tragic flaw like that of Mr Tulliver in *The Mill on The Floss* (1860) - the promptitude of action that equates manliness with rashness - it leads to his destruction.

Reverend James Smith and Mr. Brown represent Achebe's attempt to depict an image of the colonial presence by mitigating bad personalities with good ones. Mr. Brown's successor, Reverend Smith is vengeful, petty - minded, and intimidatory . He stands in contrast to Mr. Brown who succeeds in winning a large number of converts because he listens to the villagers' stories, beliefs and opinions. He accepts them without conditions. On the other hand, Reverend Smith illustrates the colonial intolerance for any kind of sympathy for the native culture. The name Brown alludes to his ability to bridge the gap of racial division successfully between the colonizers and the colonized. It also suggests the practice of compromise is related to his ability to see the shades between black and white.

Reverend James Smith replaces Mr. Brown. He demands strictly the utmost obedience to teachings of the Bible and opposes Mr. Brown's tolerant and unorthodox policies. One Umuofian convert, Enoch, dares to unmask an egwugwu during the annual ceremony to honour the earth deity. This daring action is equal to killing an ancestral spirit. The next day, the egwugwu burn Enoch's compound to the ground. Then, they gather in front of the church to confront Reverend Smith and his fellow Christians. They wish to destroy the church in order to erase Enoch's sin. A translator tells the egwugwu that Smith demands that they leave the matter in his hands. They burn the church ignoring Smith's orders. The District Commissioner returns from his tour and requests that the leaders of Umuofia meet him. They go taking their machetes. The Commissioner talks to them gently and says that they should discuss the burning of the church as friends. As soon as they put their machetes on the floor, a group of soldiers handcuffs them and throws them in jail. The people of the village decide to collect the cowries necessary to pay the fine. Smith causes a great deal of conflict between the church and the clan with his refusal to understand and respect traditional Igbo culture. He sees things as black and white. He seems unable to understand the different items in a given situation, which refers to race relations and colonial power . Smith is a stereotypical European colonialist as his name is suggestive of any European.

The whole village is overcome by unnatural silence after the release of the prisoners. Okonkwo is one of the prisoners. His favourite daughter, Ezinma takes some food to him and she notices the whip marks on his back. The villagers hold a meeting in which the first speaker shows the damage that the white man and his church have done to the clan and laments the treatment of the gods and ancestral spirits in an evil way. In the middle of the speech, five messengers arrive. Their leader orders the meeting to end. After the messenger finishes his last sentence, Okonkwo kills him with two strokes of his machete. Understanding that his clan will not go to war, Okonkwo wipes his machete of blood and departs .The District Commissioner arrives at Okonkwo's compound to arrest him. He is accompanied

by a group of clansmen to a small bush behind Okonkwo's compound, where they discovered Okonkwo's body dangling from a tree. He has hanged himself.

In Miramar the lodgers escape from society and withdraw in the pension; each in his own private world. Society and its institutions seem to have no real significance to them and to provide no real basis for communication among individuals. Mahfouz depicts individuals as deserted islands that face the furious sea of Alexandria in the winter so as to increase the sense of alienation. Every one of them resigns to his own world. The superficial communication among them occurs at intervals just because they live in the same place. They never seem as intimate group of real friends. They do not manage to break down the walls of individuality that separate them. Breaking the walls means the ability to have a true society but hostility replaces intimacy. Communication between the old generation and the new generation starts at the beginning between Aamer Wagdy and Mansour Bahy ; then , it never develops .

Aamer Wagdy is like the hermaphroditic narrator of "The Waste Land" (1922) He is an observer, a seer who remains to the end even after Sarhan El - Behiry commits suicide and Mansour Bahy confesses that he murders El - Behiry as he kicks him just before he dies. Sarhan El - Behiry and Mansour Bahy stand for the new generation that has to change and lead the others to advancement. The old withered Aamer Wagdy outlives the young Sarhan El-Behiry. The young journalist, Mansour Bahy who is supposed to take the empty place left by Aamer Wagdy goes to prison. It does not differ from the large prison he comes from. His first arrival to Alexandria is a withdrawal from every thing he loved, deserted and left behind in Cairo. Zahra comes to the pension having one aim; it is to start a new life. But she fails to fulfil it. She decides to leave the pension.

At the end of the novel the three old characters are left in the pension; Aamer Wagdy talks to the aristocratic Tolba Beik Marzouk . They try to find a substitution to the Revolution. Tolba Beik Marzouk starts with a sarcastic statement.

"I imagine that I'll travel to Kuwait soon, he late advised me to de that"

"The late?"

Sarhan El - Behiry.

He laughed a short laugh, then he said without any suitable need to such talk.

"He wanted to convince me with the acceptance of the Revolution using a strange logic."

I looked at him questioning. Then he said, "He assured me that there is no substitution to the Revolution but the communists or the Muslim brothers!"

"He thought he cornered me .. I said faithfully, "But that is right!" He laughed cynically and said, "There is a third substitution!

"what is it?"

"America!

I said furiously, "America rule us?" He said calmly as if dreaming; "Through a reasonable right- wing party, why not?"(281)

Mahfouz foreshadows through this conversation that new colonialism is about to replace the Revolution. This prediction of the new wave of colonialism comes true at the turn of twentieth century and the beginning to the twenty -first century. It comes in a new and dazzling shape, under the call of globalization.

Death is seen as the neat, logical and inevitable end to the three main characters in the three novels. Kurtz dies uttering "The horror! The horror!" as if he would like to refer to the horror that accompanied his long journey in the Congo. Okonkwo hangs himself because he does not want to live in such a society where his son Nwoye abandons the traditional ways and joins the Christians. Okonkwo is enraged and said "why, he cries in the heart, should he be cursed with such a son?" (108). He cannot accept to submit to a world, law and new order with which he finds himself estranged, "if all male descendants were to follow Nwoye who would there be to offer sacrifices to the ancestors? He saw himself and his father crowding round their ancestral shrine waiting in vain for worship and sacrifice and finding nothing but ashes of bygone days , and his children the while praying to the white man's god " (108) . Sarhan El - Behiry commits suicide as he fails to fulfil his dreams. In doing so, he betrays Zahra and betrays his conscience. His dreams related to marriage and having a family with the woman he loves fail with his seduction of Zahra and his engagement to Zahra's teacher . His belief in the Revolution and its slogans are dashed with his participation in the robbery of the factory he works in.

Colonialism has been the most powerful force in world history over the last four or five centuries carving up whole continents. While oppressing the peoples who are considered the native inhabitants of these countries; looked upon with greed, colonialism slighted their language, culture and tried to obliterate the cultural identity of many countries. In doing so, they hoped to provide them with new tradition, order, law and above all - the lie that wraps them all - enlightenment. Though the colonized peoples got independence, they live in a world today in which the consequences of nineteenth - century Western colonialism are still being felt. By about 1914 Western civilization reached the highest point of its global expansion. This expansion in this period took many forms. First, it began with economic expansion. Europeans invested large sums of money abroad, building rail roads and ports, mines and plantations, factories and public utilities. Between 1750 and 1900 the gap in income difference between industrialized Europe and America and the rest of the world grew at an amazing rate. Part of this was due to the rearrangement of land that accompanies Western colonialism and to

Western success in preventing industrialization in areas Westerners considered markets for their manufactured goods. Second, millions of Europeans migrated abroad. The pressure of poverty and overpopulation in rural areas during the Industrial Revolution encouraged this migration. European settlers in the United States and Australia passed laws to prevent similar mass migration from Asia.

A third aim of Western expansion was that European countries established political empires in Africa and in Asia. This colonialism occurred between 1880 and 1990 when European governments wanted to increase the territory of their empires. White people came to rule millions of black and brown people in Africa and Asia. The causes of colonialism in the nineteenth century are still debated on a wide range today. Competition for trade, superior military force, European powerful politics and a racist belief in European superiority were among the causes of colonialism.

Colonialism produced various reactions in Africa and Asia. The first response is to drive the colonizers away and to get independence. But there were large masses who accepted European rule which led to long standing conflicts before overcoming colonialism and getting independence. But there were masses who deep in their hearts supported the European rule. A third response was the modernist response of Western educated natives, who were attracted by Western cultures, vast technological advancement, Western ideals of national independence, democracy and economic progress. Thus colonialism and reactions to it spread Western cultures to non- Western countries.

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