

Colonialism and Imperialism in Conrad's "Heart Of Darkness" and Achebe's "Things Fall Apart": A Corpus-Stylistic Approach.

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المستخلص

تبرز الروايات الإنجليزية الأصلية: "الأشياء تتداعى" بقلم تشينوا أتشيبي ، و "قلب الظلام" لجوزيف كونراد ، بوضوح الإمبريالية والعنصرية في إفريقيا بشكل عام وفي نيجيريا والكونغو بشكل خاص. كما أن الاستعمار الإمبريالية في إفريقيا تختلفان بين الكتاب الأوروبيين والأفارقة ، ويقارن هذا البحث المقارن كتاب "قلب الظلام" لجوزيف كونراد ، و "أشياء تتداعى" لتشينوا أتشيبي ، باستخدام منهجية نوعية - كمية للرد على هذه الادعاءات ، مع التركيز بشكل أساسي على الأسلوب باستخدام المتن اللغوي والتمثيل والوصف عن طريق الاختيارات المعجمية. إضافة إلى وجهات النظر المتناقضة لكاتب أفريقي كتب روايته التي ليست فقط لرواية حقائق وأحداث حقيقية ولكن أيضاً لتقديم حقيقة المجتمع الأفريقي وتصحيح سوء الفهم في رأيه بينما الكاتب الأوروبي الذي يقدم إفريقيا على أنها الأمة البدائية التي يجب استغلالها قدر الإمكان لأن السكان الأصليين لا يستحقون كنوزها و ثروتها النفيسة. سيكون التحليل الأسلوبى للمتن اللغوي المكون من الروايتين هو أداة الحكم لتمييز الأسلوب الذي يعرضون به الأماكن والأشخاص في الروايتين وسيتم توضيح الموضوعات البارزة من خلال الاختيارات المعجمية المقدمة في جميع بيانات المتن اللغوي وأهمية الأنماط المتكررة للأسماء والصفات والأفعال. عملياً ، أظهر أتشيبي أن الأفارقة فخورون بثقافتهم وأنهم متحذرون ، وليسوا متساهلون أو حمقى كما ادعى كونراد أن إفريقيا مكان مظلم حيث كل شيء في حالة كآبة مطلقة ، فالنظرة الاستعمارية للأفارقة كانت و لا تزال وستظل دائماً غير عادلة.

Abstract

The original English novels: "*Heart Of Darkness*" by Joseph Conrad, and "*Things Fall Apart*" by Chinua Achebe clearly portray the colonialism and imperialism in Africa in general, and Nigeria and Congo in particular. Colonialism and Imperialism in Africa are claimed to be different between European writers and African ones, this comparative research compares Joseph Conrad's *Heart Of*

Darkness, and Chinua Achebe's *Things Fall Apart* using a qualitative–quantitative methodology to approve these claims, focusing mainly on the writers' representation and description by lexical choices. The contradictory points of view of an African writer who wrote his novel not only to narrate real facts and incidents but also to present the truth of the African society and correct the misunderstandings in his opinion to the European one who presents Africa as the primitive nation that should be exploited as possible because natives do not deserve its treasures. The corpus–stylistic analysis will be the judging tool to distinguish the way they present the places and people in the novels and illustrate the themes by the lexical choices provided throughout corpora data and the significance of the repeated patterns of nouns, adjectives, and verbs. Empirically, Achebe has shown that the Africans are proud of their culture and they are civilized, not permissive as Conrad claimed that Africa is a dark place where everything is in brooding gloom. The colonial imperialistic look at the Africans is and will always be unfair.

Keywords: Corpus stylistics, Post–colonial literature, style analysis, Lexical choices, Colonialism in Africa.

1 Introduction

Colonialism and imperialism have been significant themes in English literature, reflecting the historical and political contexts of the British Empire's expansion and dominance over various parts of the world. This influence is particularly evident in literature from the 18th century to the 20th century. Negatively, the consequences

of imperialism and colonialism became more apparent, and English literature began to reflect these critiques. Sharmin (2018), mentioned that authors like Joseph Conrad in "*Heart of Darkness*" and George Orwell in "*Shooting an Elephant*" explored the dark side of colonial rule and the moral dilemmas faced by those in positions of power. Nevertheless, in the post-colonial era, literature from former colonies and nations under imperial rule began to emerge. These works often grapple with the legacies of colonialism, issues of identity, and the impact of imperial powers on local cultures. Prominent post-colonial authors include Chinua Achebe, Salman Rushdie, and Chimamanda Ngozi Adichie. Unsurprisingly, colonialism and imperialism have left a lasting imprint on English literature, shaping its themes and narratives (Clarke, 2017). Whether as a backdrop, a critique, or a source of inspiration, these themes have played a crucial role in the development of literary works across different genres and periods.

Colonial literature is traditionally written by the colonizers, the Europeans or Americans who held power and engaged in the practice of colonising or exploiting another geographic area. Joseph Conrad's *Heart of Darkness* is a stunning, disturbing piece of Colonial Literature because it takes place within a site of empire (Africa). Additionally, it discusses the practices of imperialism (both the economic and the social aspects). In contrast, Postcolonial Literature is literature written after the period of direct colonization or imperialism ends, typically by a member of the colonized people. Postcolonial thinking can understand the abusive power

relationship between the colonizer and the colonized and the harm it does to both peoples within a historical context. Moore (2004), in his arguments and insight illustrated that post-colonial literary works were written during the actual period of the empire, like Chinua Achebe's *Things Fall Apart*. Therefore, it needs to be careful with the use of the term "post-colonial" and make sure it applies to works that specifically address the problems and effects of imperialism. These problems can be structural, political, personal, economic, cultural, or social. But just because a book was written in India doesn't make it a work of post-colonial literature.

McIntyre and Walker (2019) defined corpus stylistics as an interdisciplinary approach that combines principles and methods from corpus linguistics and literary stylistics. It involves the analysis of large collections of texts (corpora) to investigate linguistic patterns, stylistic features, and textual characteristics within literary works or other forms of discourse. Mahlberg (2013) added that in corpus stylistics, researchers use computational tools and techniques to analyze the language use, stylistic devices, and textual properties present in a corpus of texts. By examining the frequency, distribution, and co-occurrence of linguistic features, researchers can gain insights into the stylistic choices made by authors and identify recurring patterns or themes.

According to Mahlberg and Wiegand (2018), Corpus stylistics can be applied to various literary genres, periods, and languages. Corpus stylistics offers a quantitative and empirical approach to the study of literature, complementing traditional qualitative approaches. Consequently, employing corpus-based methods allows researchers

to explore language use systematically and objectively, and enables them to define stylistic tendencies, narrative voice and stylistic devices. Corpus stylistics illustrated the areas of focus in corpus stylistics including examining the vocabulary, word choice, and semantic patterns within a corpus to explore thematic signals, imagery, or narrative style. Besides investigating language use varies across different registers or genres within a corpus, identifying features characteristic of specific genres or textual contexts. Corpus stylistics enables researchers to explore the use of rhetorical devices, figures of speech, syntactic structures, and other stylistic elements to understand the stylistic choices made by authors. Lastly, it helps researchers to investigate narrative structures, points of view, dialogue, or other discourse features to examine the construction of meaning and the impact on reader interpretation.

According to Mahlberg and McIntyre's (2011) approach, the keywords are divided into two broad groups: "fictional world signals" and "thematic signals." The categorization of a keyword into a specific group is based on the interpretative processes of individual readers, which are influenced by their reading experience and schematic knowledge. Several factors need to be considered, including the textual context of the keyword, how it is perceived by the reader, and its contribution to constructing meaning within the entire novel.

"Thematic signals" keywords are more abstract in nature compared to "fictional world" keywords, making them subject to multiple interpretations. Words with concrete meanings are typically

identified as "fictional world" keywords since they are perceived as elements that contribute to world-building. Conversely, "thematic signal" keywords, in addition to their concrete sense, contribute to the thematic interests of the novel. The analysis of concordance lines in which the keywords occur plays a crucial role in the identification process. The recognition of fictional world keywords primarily relies on understanding their connection to characters, places, and objects. Thematic signal keywords, on the other hand, often relate to evaluative, abstract, and metaphorical meanings, and their occasional ambiguous status stems from being polysemous.

This research aims at representing the imperialistic patterns and colonialism in Africa adopting stylistic analyses of the novels of the two writers, and how Europeans and Africans look at each other. As Achebe wrote ' *Things Fall Apart* ' to reframe the image of Africa in Europeans' eyes, so can Achebe do the mission successfully by the lexical choices in his novel? , by using the evidence from corpus linguistics and stylistic analysis.

2 Review of Literature

Joseph Conrad's '*Heart Of Darkness*' is a controversial novel that has been analyzed by many scholars and professors. One of the studies is '*Darkness in Conrad's Heart of Darkness: A Linguistic and Stylistic Analysis*'. (Nofal, 2013). At the end of the study, he analyzed the lexical choices of the novel and concluded Joseph Conrad's presentation of Africa as a dark place. It is illustrated clearly by word choices like '*Silence, nightmares, phantoms,..etc*'. In addition to the most frequent words that indicate darkness '*black,*

shadow, fog, gloom, dusk, craven terror, invisible,..etc'. Conrad also uses a long list of negative affixations '*countless, colorless, beardless, dishonor, grayness..etc'*. Moreover, he manipulates grammatical choices to illustrate his view that is showing uncertainty as '*sometimes, somehow, kind of, sort of,..etc'*. The study provides a clear linguistic analysis at all levels (Nofal, 2013, pp. 2-5).

3 Heart Of Darkness and Things Fall Apart

Joseph Conrad is a writer and a novelist, who was born in 1857 in Ukraine to a noble class Polish parents. Conrad received his early education in Poland. Conrad left Poland at the age of sixteen to France and he became a mariner. He began his career as a writer and a novelist in 1885. He wrote many novels throughout his life. However, one of his most significant novels is *Heart of Darkness*, a novella that was published in 1902. Conrad died at the age of sixty-seven in England.

Heart of Darkness is a novel that narrates the voyage of a British young man into the Congo in Africa. The plot of the novel sheds light on the story of the young Charles Marlow. He was on a ship called *Nellie* on the Thames River in London. Marlow was telling his story in the Congo. While narrating his story, Marlow contrasted between civilized Europe and primitive Africa. He also explained how he got the job in the Ivory trading company. Marlow heard bad stories about Mr.Kurtz, the antagonist of the novella and the manager of the ivory trading station. Mr.Kurtz was

a civilized man. He was considered a semi-god to the native Africans after he had gone mad and he had become a bloody tyrant. Mr. Kurtz died whispering to Marlow “ *The horror, the horror!*”. Marlow ended his story and the readers back to *Nellie*. The narrator describes Marlow sitting in the pose of a Buddha, then raises his head to the “*heart of the immense darkness*” in the distance.

Chinua Achebe is a Nigerian novelist who was born in 1930 in Igbo Nigeria. He studied English at the University of Ibadan. Achebe published many essays and gave many lectures. His most significant lecture was "An Image of Africa: Racism in Conrad's *Heart of Darkness*". Achebe published his first novel *Things Fall Apart* in 1958. He died at the age of 82 in 2013 in Boston.

Things Fall Apart is about the tragic flow of the protagonist of the novel Okonkwo. Okonkwo was a well-respected man and leader in his village. He brought honour to his village by beating Amalinze, the cat in a wrestling contest. He decided to be more powerful, unlike his father. His father Unoka was a lazy person. He borrowed money to buy wine leaving his wife and children to starve. His father in his village was considered a sign of shame and failure after all his father died to leave huge debts. Six missionaries came to Okonkwo's mother's village and spoke to them about Christianity. He totally refused what they said but his son was captive and converted to Christianity. The Christians were given a land in the Evil forest to build a church on . Local thought that something bad would happen to the Christians because they built

the church on a cursed land, but nothing happened that was a reason to believe that those people held a huge power that protected them and made a huge number of people enter Christianity.

After the exile, Okonkwo went back to his village and he was surprised that it changed very much. The white men built a prison and made the court of law to punish whoever broke the rules of the white man. The leader of the village Mr. Brown was a very good man. He tried to know more about the Igbo culture and he became friendly with the clan leaders. Mr. Brown became ill and was carried back to his homeland. His replacement was the total opposite. Reverend Smith was a violent and intolerant man. After the violence arose in the UmUofio village everyone started to fight and kill each other. The six leaders were imprisoned and asked to pay a fine in order to set them free. The next day after setting the six leaders free including Okonkwo, five court messengers approached the gathering of them which provoked Okonkwo and he beheaded one of them the rest ran away but no one chased them. At this moment Okonkwo realized that they will never go into war and they will still be submitting to them. Everything falls apart for Okonkwo and he hanged himself putting an end to his miserable life.

Heart Of Darkness is a condemnation of the imperialistic patterns of the West towards Africa and the Africans elaborating on the influence of colonialization on both the colonizer and the colonized. However, *Heart Of Darkness* is a controversial debatable novel that is discussed by many writers such as Chinua Achebe who

considered Conrad's book as a racist imperialistic unfair book towards the African culture.

4 Research Methodology

Due to the revolutionary expanding growth of using corpora in natural language investigations, it is acknowledged that corpus linguistics has been discovering patterns of authentic language use through analysis. Szudarski (2018) defined corpus linguistics as “the investigation of linguistic research questions that have been framed in terms of the conditional distribution of linguistic phenomena in a linguistic corpus” and briefly discussed the individual steps necessary to research the basis of this discussion. There are two kinds of tools for analysis. Firstly, commercial programs and secondly, public software that is called “Concordancing” programs.

Corpus stylistics aims at providing insights into the distinctive stylistic features and characteristics of a particular corpus by focusing on selected linguistic patterns. According to Mahlberg (2010), corpus stylistics value lies in establishing a meaningful connection between quantitative results and qualitative analysis. Additionally, it addresses the longstanding challenges of stylistic analysis, such as the difficulties of length and selecting examples for examination (Mahlberg and McIntyre, 2011). In this paper, the researcher employs both qualitative and quantitative analytical methods to identify the connection between the technology of corpus linguistics and literary stylistics.

The current study adopts two specific corpus stylistic models: Mahlberg and McIntyre (2011) and Mahlberg (2007). These models are selected based on the research needs, as they facilitate the

exploration of thematization and categorization in literary works using corpus tools.

5 Data

The corpus used in this study consists of electronic texts downloaded from the World Wide Web specifically from the website of “The *Gutenberg Project*”. The study involves two well-known novels by two writers: Joseph Conrad’s “*Heart Of Darkness*” and Chinua Achebe’s “*Things Fall Apart*”. Heart of Darkness corpus consists of 5713 types and 39078 tokens, while Things Fall Apart corpus consists of 4870 types and 51883 tokens. Both novels reveal colonial and post-colonial eras and they are selected consciously as they both reflect historical and cultural dimensions. Additionally, the two novelists are known to be sharing some similarities in their styles of building the fictional world which would make the study quite challenging.

Baker et al., (2006) affirm the importance of technology in building up a corpus. Moreover, Kennedy (1998) states that texts in a corpus are of limited value unless they can be accessed easily. The researcher’s task is to build up a systematic method of referencing, by joining the computer electronic texts of the actual referencing information. Hunston (2008) points out that in corpus stylistic studies, the researcher can get the electronic texts in different ways such as typing the text which is the most time-consuming and exhausting way. The second way is more modern because nowadays researchers can get electronic texts from the World Wide Web. Lastly, if the texts are not available in electronic versions, the researcher can use a highly developed scanner to scan the text and

convert it into an electronic version. The corpus compiled for this study utilizes a specialized corpus the researcher designed on his own to be used for a specific investigation related to analyzing the style in two literary texts. Therefore, the corpus includes two novels. It is also a monolingual corpus.

AntConc. 4.2.0

AntConc is free software, a multiplatform tool for corpus linguistics research and computational analysis. It was created by Dr Laurence Anthony, a professor in the Faculty of Science and Engineering at Waseda University, Japan. He currently serves as the director of the Center for English Language Education in Science and Engineering (CELESE). He holds a PhD in Applied Linguistics from the University of Birmingham, UK. AntConc was first released in 2014. In this thesis, the researcher employs AntConc 4.2.0 which is the most recent version released in 2022. AntConc 4.2.0 operates on any computer using Microsoft Windows. It was developed by various compilers to generate executables for the different operating systems. AntConc consists of seven different tools that can be conveniently accessed either by clicking on their 'tabs' in the tool window or using the function keys F1 to F7. AntConc. tools include Concordance Tool, Concordance Plot Tool, File View Tool, Clusters/N-Grams Tool, Collocates, Word List, and Keyword.

6 Analytical Procedures

Keyword Analysis

Keywords are the most frequent or repeated words in a text or collection of texts compared to a reference corpus. Words are a

crucial part of any corpus study. Keywords are important because they provide insights into the distinctive features and characteristics of a particular corpus. In this thesis, the researcher utilizes Log-likelihood (LL) as the keyness statistic for conducting keyword analysis.

Log-likelihood (LL) is a statistical measure used in corpus linguistics to determine the degree of association between the observed frequency of a word in a target corpus and the expected frequency based on a reference corpus. It helps identify words or phrases that are significantly overrepresented or underrepresented in the target corpus. The log-likelihood ratio compares the likelihood of the observed frequency of a word in the target corpus with the likelihood under the assumption of independence between the word and the corpus. The formula for calculating log-likelihood is:

$$LL = 2 * (\sum(O * \log(O / E)))$$

where:

- O represents the observed frequency of a word in the target corpus.
- E represents the expected frequency of the word based on its occurrence in the reference corpus.
- Σ denotes the summation across all words.

It is calculated automatically by AntConc 4.2.0 software using the “keywords” tool. The log-likelihood value is a positive number, with higher values indicating a stronger association between the word and the corpus. A significantly high log-likelihood score suggests that the word occurs more frequently in the target corpus than would be expected by chance, making it a potential keyword

that characterizes the corpus. Conversely, a significantly low log-likelihood score indicates that the word occurs less frequently in the target corpus than expected.

Log-likelihood is widely used in keyword analysis to determine the significance and distinctiveness of words within a corpus. It helps researchers identify key terms, linguistic patterns, or domain-specific vocabulary that contribute to the uniqueness of the target corpus. By comparing the observed and expected frequencies, log-likelihood allows for the quantitative measurement of the association between a word and a corpus, aiding in the identification and interpretation of significant lexical features.

In keyword analysis, higher log-likelihood (LL) values indicate that a word is more significantly associated with the target corpus. A high LL value suggests that the observed frequency of the word in the target corpus is significantly different from the expected frequency based on a reference corpus. Otherwise, researchers often establish their criteria based on the specific context and research objectives.

Keywords as thematic signals will be investigated according to the following procedures:

1. Novels are downloaded from the World Wide Web.
2. Novels are modified manually by removing any headers or footers.
3. Compiled each novel individually to create a specialized corpus for this study.
4. Compiled corpora will be individually processed via AntConc 4.2.0 software calculating the keywords of each

corpus.

5. The research will analyze the keywords following the theoretical framework.
6. The researcher will use the 'KWIC' (KeyWord In Context) tool by AntConc 4.2.0 to support understanding the keywords.

7 Data Analysis

Keywords as Thematic Signals

According to Pojanapunya and Watson Todd (2018), keyword analysis has increasingly been used in applied linguistics in recent years. A keyword is a lexical item that occurs with a remarkable frequency, either significantly higher or lower, in a target text or corpus compared to a reference corpus (Baker, 2004). They are classified into lexical categories and demonstrated from the point of view of their role and mutual relations in the text. Jaafar (2017) explained that there are specific words exploited to indicate directly or indirectly the main theme of the text, which are called 'thematic signals' or 'thematic indicators'. They have importance over others. They are simply the carriers of meaning or the clues to the hidden codes in the text.

Keywords in Heart of Darkness

Type	Frequency	Keyness (Likelihood)
Ivory	31	188.927
River	60	186.289
Station	49	141.842
Man	114	137.687
Manager	46	132.386
Steamboat	19	124.943
Steamer	19	117.079
Earth	39	102.079
Wilderness	22	95.853
Darkness	25	76.58
Shutter	13	73.858
Forest	23	66.182
Know	88	65.785
Shore	16	64.824
Silence	26	64.159
Soul	19	58.36
Glance	17	55.14
Savage	13	54.754
Devil	15	54.533
Savages	9	52.756
Sorrow	10	51.94
Fool	14	49.571
Fellows	11	47.078
Somber	10	47.043

Bank	26	46.981
Nothing	45	42.226
Stood	28	41.703
Absurd	11	40.218
Murmured	10	40.155
Eloquence	7	40.078

Table (1) Keywords in Heart of Darkness

From the beginning of the novel, both writers start their novels by taking pride in their lands. The first chapter in Conrad's novel takes place in the Thames River before the voyage to the *Heart of Darkness*. From the first lines of the first pages, He describes the English town as a peaceful city that suffered and sacrificed to be as it is now, civilized and a source of pride. "A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest town on earth." (Conrad, 1902, p. 1). Conrad's portrayal of Africans in "Heart of Darkness" is a reflection of the colonial attitudes prevalent in the late 19th and early 20th centuries when the novel was written. In the novel, African characters are often depicted in a manner consistent with the Eurocentric views prevalent during the colonial era. Conrad frequently describes African natives as primitives, superstitious, and uncivilized. They are often portrayed as nameless and faceless.

File	Left Context	Hit	Right Context
Heart_Darkness...	a few days the Eldorado Expedition went into the patient	wilderness,	that closed upon it as the sea closes over
Heart_Darkness...	to break the spell—the heavy, mute spell of the	wilderness—	that seemed to draw him to its pitiless breast
Heart_Darkness...	had closed round him—all that mysterious life of the	wilderness	that stirs in the forest, in the jungles, in
Heart_Darkness...	him at last—only at the very last. But the	wilderness	had found him out early, and had taken on
Heart_Darkness...	owing sometimes, but this—ah—specimen, was impressively bald. The	wilderness	had patted him on the head, and, behold, it
Heart_Darkness...	had fallen suddenly upon the whole sorrowful land, the immense	wilderness,	the colossal body of the fecund and mysterious life
Heart_Darkness...	touch of other things—the playful paw-strokes of the	wilderness,	the preliminary trifling before the more serious onslaught which
Heart_Darkness...	himself excellently well equipped for a renewed encounter with the	wilderness. '	Ah! I'll never, never meet such a man
Heart_Darkness...	conquering darkness. It was a moment of triumph for the	wilderness,	an invading and vengeful rush which, it seemed to
Heart_Darkness...	made me hold my breath in expectation of hearing the	wilderness	burst into a prodigious peal of laughter that would
Heart_Darkness...	glamour kept him unscathed. He surely wanted nothing from the	wilderness	but space to breathe in and to push on
Heart_Darkness...	would think, they were lugging, after a raid, into the	wilderness	for equitable division. It was an inextricable mess of
Heart_Darkness...	noise. But his soul was mad. Being alone in the	wilderness,	it had looked within itself, and, by heavens! I
Heart_Darkness...	stood looking at us without a stir, and like the	wilderness	itself, with an air of brooding over an inscrutable
Heart_Darkness...	ashore. Here and there a military camp lost in a	wilderness,	like a needle in a bundle of hay—cold,
Heart_Darkness...	least a choice of nightmares. "I had turned to the	wilderness	really, not to Mr. Kurtz, who, I was ready
Heart_Darkness...	meat which went rotten, and made the mystery of the	wilderness	stink in my nostrils. Phoo! I can sniff it
Heart_Darkness...	anything so unreal in my life. And outside, the silent	wilderness	surrounding this cleared speck on the earth struck me
Heart_Darkness...	home—perhaps; setting his face towards the depths of the	wilderness,	towards his empty and desolate station. I did not
Heart_Darkness...	will wring your heart yet! he cried at the invisible	wilderness. "	We broke down—as I had expected—and had
Heart_Darkness...	to levy toll in what looked like a God-forsaken	wilderness,	with a tin shed and a flag-pole lost
Heart_Darkness...	recover himself: afterwards he arose and went out—and the	wilderness	without a sound took him into its bosom again.

FIGURE (1) CONCORDANCE LINES "WILDERNESS" - HEART OF DARKNESS

Conrad continues his description of Africa and the Congo as it is a “*Wilderness*” to express primitivism. He also uses “*Savage*” which occurs (13) times and the plural form of it which occurs (9) times “*Savages*” to elaborate barbarism. It is also scary that always firing and flaming and full of “*Horror*”. Additionally, Conrad thinks that this dark place will never be civilized as it “*seemed to lead into the heart of an immense darkness.*” (Conrad, 1902, p. 69).

Joseph Conrad’s representation of Africa, as nothing in this world, has only a black, dark side! He uses a wide range of nouns and adjectives that reflect that “*darkness*” occurs (25) times, “*death*” occurs (19) times and “*gloom*” occurs (10) times. Conrad expands his description to show that life there is “*dark*” occurs (25) times, “*sombre*” occurs (10) times, hopeless and “*Mournful*” occurs (7) times.

File	Left Context	Hit	Right Context
1 Heart_Dark...	blacks, armed for the purpose, was keeping guard over the	ivory;	but deep within the forest, red gleams that wavered,
2 Heart_Dark...	inquire too much—but mostly his expeditions had been for	ivory."	But he had no goods to trade with by
3 Heart_Dark...	though an animated image of death carved out of old	ivory	had been shaking its hand with menaces at a
4 Heart_Dark...	the river or down stream. Evidently the appetite for more	ivory	had got the better of the—what shall I
5 Heart_Dark...	of darkness, and in return came a precious trickle of	ivory."	I had to wait in the station for ten
6 Heart_Dark...	some devilish initiation. He was its spoiled and pampered favourite.	Ivory?	I should think so. Heaps of it, stacks of
7 Heart_Dark...	cried. 'What for?' 'Well, I had a small lot of	ivory	the chief of that village near my house gave
8 Heart_Dark...	the half-caste to continue down the river with the	ivory.	The two fellows there seemed astounded at anybody attempting
9 Heart_Dark...	Van Shuyten. I've sent him one small lot of	ivory	a year ago, so that he can't call
10 Heart_Dark...	declared he would shoot me unless I gave him the	ivory	and then cleared out of the country, because he
11 Heart_Dark...	at 'the very bottom of there. Sends in as much	ivory	as all the others put together...' He began to
12 Heart_Dark...	the head, and, behold, it was like a ball—an	ivory	ball; it had caressed him, and—lo!—he had
13 Heart_Dark...	having no inducement to change my position. 'How did that	ivory	come all this way?' growled the elder man, who
14 Heart_Dark...	well. What was in there? I could see a little	ivory	coming out from there, and I had heard Mr.
15 Heart_Dark...	a trading-post, a very important one, in the true	ivory-	country, at 'the very bottom of there. Sends in
16 Heart_Dark...	though a veil had been rent. I saw on that	ivory	face the expression of sombre pride, of ruthless power,
17 Heart_Dark...	unless a species of wandering trader—a pestifential fellow, snapping	ivory	from the natives.' Who was it they were talking
18 Heart_Dark...	hands: his soul, his body, his station, his plans, his	ivory,	his career. There remained only his memory and his

FIGURE (2) CONCORDANCE LINES "IVORY" - HEART OF DARKNESS

In Conrad's *Heart Of Darkness*, the word "ivory" that is repeated (31) times has great significance and reveals the evident mentality of colonizers and how they exploit the nations' resources brutally. Meanwhile, the word "river" occurs (60) times, almost every time with a negative impression. He also symbolises the river as a dark deadly place instead of the source of life and new generations. Therefore, the river represents the journey into the unknown and the "heart of darkness". Conrad's descriptions of places play a vital role in setting the atmosphere and conveying the themes of the novel. For instance, the word "station" that occurs (49) times sets the tone for the deteriorating conditions, "forest" that occurs (23)

times, describing the trees as "black," and in "brooding gloom" along with the word "bank" that occurs (26) times.

Conrad uses colours, specifically white, black and red. The colours of racism and blood. He also uses colours to verify flames as he says, "*flames glided in the river, small green flames, red flames, white flames, pursuing, overtaking, joining, crossing each other and then separating slowly or hastily.*" In the last parts of Conrad's novel, one can notice the words of expressing fear are increasingly used; These are Kurtz's dying words. "*The horror! The horror!*" (p. 69). These are Kurtz's dying words, along with "*Being alone in the wilderness, it had looked within itself and, by heavens, I tell you, it had gone mad*" (Conrad, 1902, p. 66) ."*Never see him! I saw him clearly then. I shall see this eloquent phantom as long as I live, and I shall see her too, a tragic and familiar Shade, resembling in this gesture another one, tragic also, and adorned with powerless charms, stretching bare brown arms over the glitter of the infernal stream, the stream of darkness.*" (Conrad, 1902, p. 68).

Keywords in Things Fall Apart

Type	Frequency	Keyness (Likelihood)
Man	287	597.333
Clan	108	554.069
Hut	65	326.786
Palm	66	301.491
Mother	131	290.653
Village	75	221.566
Agabala	34	205.142
Evil	52	203.523
Pot	47	187.293
Wives	42	186.698
Priestess	30	181.005
Wine	54	157.96
Neighbors	23	138.768
Father	94	135.277
Oracle	21	113.311
Forest	37	112.706
Gods	30	112.362
Feast	22	110.811
Elders	26	106.479
Commissioner	25	103.316
Harvest	21	101.746
White	74	101.545
Messengers	19	97.409
Spirits	24	96.191

Sons	31	93.771
Drums	21	93.341
Great	85	86.476
Missionaries	15	83.118
Villages	21	82.771
Killed	39	82.636

Table 2 Keywords in Things Fall Apart

Similarly, Chinua Achebe's *Things Fall Apart* starts with a description of his protagonist and his Umuofia clan, a Nigerian tribe. Achebe portrays how honourable and courageous Okonkwo is and how he brings honour to all his clan. "*Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village.*" (Achebe, 1958, p. 1). Correspondingly, pride is distinctly demonstrated through words such as "*drums*", which occurs (21) times as the sound of drums is a significant element of Igbo culture that is used to mark the readiness for wars. Additionally, the adjective "*great*" occurs (85) times in the novel to spotlight Okonkwo's strength and persistence.

File	Left Context	Hit	Right Context
7 things-fall-...	Brown learned a good deal about the religion of the	clan	and he came to the conclusion that a frontal
8 things-fall-...	made friends with some of the great men of the	clan	and on one of his frequent visits to the
9 things-fall-...	a rare achievement. There were only four titles in the	clan,	and only one or two men in any generation
10 things-fall-...	may happen tomorrow? Perhaps green men will come to our	clan	and shoot us." "God will not permit it," said
11 things-fall-...	it told them that the strange man would break their	clan	and spread destruction among them." Obierika again drank a
12 things-fall-...	for a plot of land to build their church. Every	clan	and village had its "evil forest." In it
13 things-fall-...	could not take any of the four titles of the	clan,	and when he died he was buried by his
14 things-fall-...	among the nine masked spirits who administered justice in the	clan.	He had lost the chance to lead his warlike
15 things-fall-...	springy walk was one of the dead fathers of the	clan.	He looked terrible with the smoked raffia body, a
16 things-fall-...	time, and was now accorded great respect in all the	clan.	He refused to join in the meal, and asked
17 things-fall-...	he would bring them up in the way of the	clan.	He sent for the five sons and they came
18 things-fall-...	made a sound full of disgust. This was a womanly	clan,	he thought. Such a thing could never happen in
19 things-fall-...	and handed him over to her. "He belongs to the	clan,"	he told her. "So look after him." "Is he
20 things-fall-...	his master. I fear for you; I fear for the	clan."	He turned again to Okonkwo and said, "Thank you
21 things-fall-...	only course open to Okonkwo was to flee from the	clan.	It was a crime against the earth goddess to
22 things-fall-...	but one title which a man could take in the	clan.	It was for this man that Okonkwo worked to
23 things-fall-...	too deeply absorbed in its own troubles to annoy the	clan.	It all began over the question of admitting outcasts.
24 things-fall-...	the Peace of Ani had become very mild in their	clan."	It has not always been so," he said. "My
25 things-fall-...	faded with the wind-a peaceful dance from a distant	clan."	It is an ozo dance," the men said, among

Figure (3) Concordance lines "clan" – Things Fall Apart

Consequently, the opening sets the stage for laying out the Igbo culture, traditions, and the impact of colonialism. The writer is very proud of his origins as he utilises the name of the clan “*Umuofia*” excessively. Moreover, Achebe’s highly significant words such as the word “*village*” (75) times to show his loyalty and pride, in addition to the plural form “*villages*” which is used (21) times. Along with the word “*clan*” that occurs (108) times to reflect the societal structure determinedly from an ethnocentric point of view.

Furthermore, the word “hut” occurs (65) times, “palm” occurs (66) times, and “stream” is repeated (16) times.

Unlike Conrad, Achebe tends to use the names of his characters and they are excessively repeated throughout the novel to illustrate his pride in his clan and its history. However, Conrad does not use the names of his characters, he just gets to mention them as (The Manager, The Accountant, The Harlequin and The Brickmaker) a few times.

File	Left Context	Hit	Right Context
1 things-fall-...	just and was accepted as such by its Oracle -the	Oracle	of the Hills and the Caves, and there were
2 things-fall-...	of how his father, Unoka, had gone to consult the	Oracle	of the Hills and the Caves to find out
3 things-fall-...	was called Chielo. She was the priestess of Agbala, the	Oracle	of the Hills and the Caves. In ordinary life
4 things-fall-...	man continued: "Yes, Umuofia has decided to kill him. The	Oracle	of the Hills and the Caves has pronounced it.
5 things-fall-...	was a different woma n-the priestess of Agbala, the	Oracle	of the Hills and Caves. Ekwefi trudged along between
6 things-fall-...	and the Caves, and there were indeed occasions when the	Oracle	had forbidden Umuofia to wage a war. If the
7 things-fall-...	A great evil has come upon their land as the	Oracle	had warned." There was a long silence. Uchendu ground
8 things-fall-...	its palm." "That is true," Obierika agreed. "But if the	Oracle	said that my son should be killed I would
9 things-fall-...	very long, he had gone to consult the Oracle. The	Oracle	said to him, Your dead father wants you to
10 things-fall-...	clear and just and was accepted as such by its	Oracle -	the Oracle of the Hills and the Caves, and
11 things-fall-...	been dead very long, he had gone to consult the	Oracle.	The Oracle said to him, Your dead father wants
12 things-fall-...	near and even touched him. The el ders consulted their	Oracle	and it told them that the strange man would

Figure (4) Concordance lines "Oracle" – Things Fall Apart

Obviously, the novel presents rich and complex religious references to various spiritual beliefs and practices. Thus, the Igbo people believe that the presence of ancestral “spirits” occurs (24) times to show their influence. Ancestor veneration is a significant part of daily life, and ceremonies and rituals are performed to honour the

presence of “*god*” (30) times. A further instance of this is the “*Oracle*” occurs (21) times, also known as “*Agabala*” occurs (34) times, which is a revered spiritual entity in the Igbo. The Oracle is consulted for guidance and to settle disputes. Its pronouncements are considered the will of the gods and are highly respected. The Igbo people believe in a pantheon of gods and spirits associated with natural elements, such as the god of the sun, the god of the earth, and the god of the yam.

Achebe portrays Mr. Brown and Reverend Smith, representing the clash of cultures in the novel. He gives distinctive traits and roles even minor characters, contributing to the richness of the narrative. Achebe’s characters represent a wide range of aspects of Igbo society and culture. Achebe uses symbolism and irony to the characters and their roles in the story. For instance, Okonkwo's tragic flaw, his fear of being seen as weak like his father, is a central element in the novel's exploration of his character.

Chinua Achebe's "Things Fall Apart" provides a critical perspective on the impact of colonialism on the Igbo society from an African perspective. Achebe's sketch of the impacts of colonialism is central to the novel and reflects how the arrival of European colonialism disrupts the traditional Igbo way of life. The introduction of new religious beliefs, customs, and governance systems challenges the existing social and cultural structures. The colonial administration

exploited the resources of the Igbo land, particularly the ivory trade, to benefit European interests.

Findings and Discussion

Corpus stylistics is a computational analytical tool for exploring a wide range of literary genres, historical periods, and languages. It introduces a quantitative and empirical approach to literature study, complementing traditional qualitative methods. By employing corpus-based methods, researchers can systematically and objectively investigate language use within literary texts. This approach not only allows for the examination of language variations but also provides a comprehensive framework for exploring stylistic elements such as rhetorical devices, figures of speech, and syntactic structures. Ultimately, corpus stylistics enhances understanding of the stylistic choices made by authors in their literary works.

Thematic signals are open to multiple interpretations, despite their concrete meanings, and also contribute to the thematic interests of a novel. The analysis of concordance lines, where these keywords appear, is pivotal in identifying and understanding their roles within the text. Furthermore, the research aims to explore imperialistic patterns and colonialism in Africa through a stylistic analysis of two novels. It delves into how Europeans and Africans perceive each other and the mission of reframing the image of Africa in European eyes, particularly through the analysis of lexical choices. The research employs evidence from corpus linguistics and stylistic analysis to achieve these aims, contributing to a deeper

understanding of the cultural and historical dynamics between these two perspectives.

Joseph Conrad's "Heart of Darkness" and Chinua Achebe's "Things Fall Apart" are two influential novels that explore the impact of colonialism on different parts of the world. While both novels tackle the theme of colonialism, they do so from contrasting perspectives and with varying emphasis on related themes.

Conrad employs vivid and symbolic language throughout the novel. The river, the darkness, and Kurtz's station all serve as powerful symbols that reflect the moral and psychological descent into darkness. The descriptions are often impressionistic and contribute to the sense of an unsettling and dreamlike atmosphere. Meanwhile, Achebe employs a third-person omniscient narrator in "Things Fall Apart." The narrative is characterized by a sense of detachment, allowing the reader to see events from multiple characters' perspectives.

Achebe integrates Igbo proverbs, idioms, and cultural references into the narrative. This provides a rich linguistic and cultural backdrop that immerses the reader in the world of the Igbo people. These proverbs also convey deep cultural and moral wisdom. Achebe's characterization is rich and nuanced, and the language used to describe characters reflects their personalities and social roles. This contributes to the reader's understanding of the dynamics within the Igbo community.

Unlike "Heart of Darkness," "Things Fall Apart" is a post-colonial novel that critiques the impact of colonialism on African societies. Achebe uses language and style to deconstruct colonial stereotypes and present a counter-narrative. While Conrad's "Heart of Darkness" reflects the moral ambiguities and complexities of colonialism, Achebe's "Things Fall Apart" is a post-colonial response that embraces African culture and critiques the impact of imperialism. The contrast in narrative style, characterization, and the cultural context of the two novels highlights the power of language and style in conveying their respective themes and messages.

The novel explores the theme of Colonialism and imperialism in Africa. Characters like Mr. Kurtz symbolize the destructive influence of colonialism, and the novel portrays the exploitation of Africa's resources and people. The protagonist and narrator of the story. Marlow is a complex character who is both an observer and a participant in the colonization of Africa. He represents the moral conflict that arises from imperialism. The enigmatic and central character of the novel. Kurtz embodies the ultimate consequences of colonialism, as he descends into madness and brutality. His character symbolizes the corrupting influence of power. The African Natives are largely portrayed as a backdrop to the European colonizers. They are dehumanized and exoticized in the narrative, reflecting the prevailing colonial attitudes of the time. The novel explores the impact of British colonialism on the Igbo society of Nigeria. It delves into the clash between traditional Igbo values and

the imposition of Western culture and religion.

"Things Fall Apart" examines how the arrival of the British disrupts and erodes traditional Igbo customs and values, leading to social and personal conflict. The novel's central character, Okonkwo, embodies traditional Igbo masculinity and values. He struggles to maintain these values in the face of colonialism, leading to his tragic downfall. Mr. Brown and Reverend Smith represent different approaches to the introduction of Christianity in the Igbo community. Mr. Brown takes a more conciliatory approach, while Reverend Smith is strict and uncompromising. They reflect the varied responses to colonialism.

In "Heart of Darkness," Conrad uses a European perspective to explore the devastating impact of colonialism on Africa, focusing on the moral conflict within the characters. In contrast, "Things Fall Apart" by Achebe centres on the Igbo community and its characters, highlighting the clash between traditional values and colonial forces. These novels represent different sides of the colonial encounter and offer contrasting viewpoints on its themes and characters. Conrad's work critiques the colonial enterprise from within, while Achebe provides a post-colonial perspective that critiques its external imposition on indigenous societies.

Conrad's novel is set in the Congo during the height of European colonial expansion. It delves into the dark heart of colonialism and its devastating effects on both the colonizers and the colonized. It portrays the moral decay and brutality that can result from the

pursuit of power and wealth in a colonial context. Meanwhile, Achebe's novel focuses on the impact of British colonialism on the Igbo society in Nigeria. It explores the clash between the traditional Igbo way of life and the encroachment of Western values and institutions. The novel highlights the destruction of indigenous culture and the disruption of social harmony due to colonialism.

Conrad often employs intricate sentence structures, rich vocabulary, and a highly descriptive narrative. His style can be demanding for readers, requiring close attention to fully understand the message. On the other hand, Achebe's writing style in "Things Fall Apart" is marked by clear and accessible prose. He employs a straightforward narrative that is easily comprehensible, making the novel more reader-friendly and suitable for a wide audience.

The writing in "Heart of Darkness" is marked by the extensive use of symbolism and allegory. Conrad employs symbols like the river, the darkness, and Kurtz's station to represent deeper themes related to colonialism, human nature, and the descent into moral darkness. Unlikely, Achebe's writing style emphasizes character development and social dynamics within the Igbo community. The narrative is centred on the characters and their interactions.

Conclusion

Corpus stylistics is an analytical tool that enables the exploration of stylistic elements and linguistic patterns in a literary text. Corpus stylistics enhances the understanding of the stylistic choices made by

authors in their literary works. "Thematic signals," are the keywords that contribute to the thematic aspects of a novel. Moreover, the research aims to investigate imperialistic patterns and colonialism in Africa by employing a stylistic analysis of two novels primarily through the analysis of lexical choices.

"Heart of Darkness" and "Things Fall Apart" are originally remarkable English novels that were written by two different writers from different cultural backgrounds. The novels are tailored to convey their controversial theme. Conrad's style is more complex and abstract, reflecting the moral ambiguity and psychological depth of colonialism. Nevertheless, Achebe's style is more accessible, emphasizing character development, cultural authenticity, and a balanced perspective on the clash of cultures in colonial Africa.

Conrad presents the African setting and its native peoples in a way that reflects the prevailing European colonial attitudes of the time. Achebe, on the other hand, presents an authentic portrayal of Igbo culture, language, and traditions, enriching the narrative with cultural depth. "Heart of Darkness" explores the encounter between European colonialism and African societies, while "Things Fall Apart" examines the impact of British colonialism on traditional Igbo culture.

Consequently, the differences in the writers' cultural backgrounds contribute to the unique character-building process of each novel and their respective approaches to social reflection. In "Heart of

Darkness," Conrad uses imagery and symbolism to represent the darkness of human nature and the moral complexities of colonialism. Similarly, Achebe uses symbolism in "Things Fall Apart" to convey cultural and social themes, such as the yam as a symbol of masculinity and success. In "Heart of Darkness," characters like Marlow and Kurtz are psychologically rich and morally ambiguous, reflecting the complexity of human nature. In "Things Fall Apart," characters like Okonkwo, Ezinma, and Mr Brown are portrayed with depth, offering insights into the dynamics of their society.

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