INVESTIGATING 'RACE IDENTITY' IN JOSEPH CONRAD'S "HEART OF DARKNESS": A CRITICAL RESPONSE

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ABSTRACT

This paper will revolve the issue of Chinua Achebe accusation of Joseph Conrad identity of race in his famous novel "Heart of Darkness", his famous critique in 1977 he called him racist in his "An image of Africa" as a defender to Africans identity, first of all, the paper will tackle a theoretical background of the term "identity" itself and it can be navigated in narrative nature and the interrelation between its analysis and the terms connected to it as a tool to explore race in the novel, and how it is connected to both sociological and psychological issues. As a matter of fact, the term identity is connected with human being individuals and a sense of self or it can be produced under cultural circumstances and affected by the environment.

The second part of this paper holds a discussion to show Achebe's way and how he redefine the way the readers understand the novel, the last part of the paper contains a methodology part to analyze certain extracts with the focus on linguistic devices that used to proof the claim which is not noticed by the critic based on stylistic devices used in the novel and an explanation of the data and the method of analysis which is a mixed method one, finally to give conclusion whether the study proof Achebe's assumption or not.

KEYWORDS: Identity, Narrative Discourse, Positioning, Race, Agency, Reflection, Indexicality, Black, Savages

INTRODUCTION

Joseph Conrad Heart of Darkness is one of the most important novels that considered as a piece of art, it was originally published in 1902, good responses were given to the novel and it was praised from a large number of readers until 1977 when Chinua Achebe changed this view by criticizing the novel as racist and the writer himself accused of being racist and this novel is a reflection of his identity of race because of the way he introduced the novel with a racist protagonist via his description and linguistic choices in his description of Africa, this assumption will be navigated in this paper with linguistic evidence.

First of all the term race can be defined as a cultural value which is connected with language, the definition of race is contested around whether the associative properties are inherent or constructed and performed. Haney-Lopez (1994: 165)

this term is connected with more than one perspective, it is connected with the term identity and language in one hand, and

with culture and sociolinguistic in the other hand, concerning the term identity which will be discussed in this paper and the other terms connected to it and how identity is navigated in narrative discourse in general and narrative identity in particular.

After defining the terms that used to navigate race identity in this paper, giving a brief summary of the novel is important before starting the methodological part will give a stylistic analysis of certain extracts from the text of the novel with an eclectic model to follow in the analysis, finally the conclusions of this paper that agree with Achebe's assumption.

Identity Construction

The aim of this paper is to navigate certain cultural phenomenon "race identity' in order to identify the importance of this term, it is necessary to discuss each term and other terms connected to them, in order to illustrate this connection some definitions are given. The term identity is an overlapping one, it is connected with more than one discipline, sociological and psychological perspectives and linguistic usage in the case of narrative data is important to clarify certain identity, starting from the first identification of identity that relies on natural principles which called the essential point of view, as Hall (1992:275) maintains that "single essential identity serves as the center of the individual" this can be explained that each individual has his own identity from his childhood until he or she is affected by two perspectives which are either sociological or psychological one in this case identity is turned to the other point of view which is the idea of anti-essentialism as De Fina (2010:264) elaborates that the reflection on the nature of the self on identity, these are the two main assumptions of the term identity, concerning the second assumption it is important to clarify how this affection based on.

Accordingly, identities are affected by both psychological and sociological matters, this affection can be seen through participation in social life, under this discussion two theories of identity can be given, First, the idea of social identity theory is that any individual is being affected in psychological issues when he is within a group but he feels psychological that he is not matching with them, this idea appeared also with conversations and social relations within the social and traditional assumption, as Hall (2004:51) clarifies that "An individual's self-consciousness never exists in isolation... it always exists in relationship to an 'other' or 'others' who serve to validate its existence" Second, the idea of role identity theory which is sociologically based as (Simon, 2004:23) elaborates that in role identity theory, identity is merged with interaction and culturally based values that can be seen in his identity when he is affected by a certain group (within them) when he is a part of this group.

However, in both cases whether socially based or psychologically based affections identity is personified by discourse, without discourse there is no identity at all, According to Akmajian (2010:388-389) "the study of discourse is the study of units of language and language use consisting of more than a single sentence, but connected by some system of related topics" the connection between identity and discourse is an important clue because in a way or other identities can be constituted through talk, as Cameron points out, "Whatever else we do with words, when we speak we are always telling our listeners something about ourselves" (2001:170). In this paper narrative kind of discourse is concerned so it is important to discuss the term "Narrative" itself.

NARRATIVE DISCOURSE

Defining this term as the data analyzed in this paper is in narrative type and the close connection between narrative discourse and identity to navigate certain kind of identity as the paper aims, Bamberg (2011:1) argues that "it is a discourse mode, comes in different types and forms with different contexts". The act of narrating is to organize and put the characters in a suitable time and space; it is one of the important genres of identity construction. There is a clear connection between identity and narrative and it is first mentioned by Erikson's when he introduced "ego identity" he links identity with life events that the establishment of ego identity based on the development of a young person to adulthood and create a new life and to make one's life into a dynamic narrative that is set in time and social contexts(1958:111) In addition, Narrative is connected with cultural and shared values issues, it is used to position individuals under the category of their actions and culture in order to put these values in comparison with other shared categories values (Bamberg, 2012:103).

Bamberg (2011) located three dilemmas to analyze narrative identities, agency, and control, sameness versus differences and constancy and change across time. However, these three dilemmas tackles narrative identities in three dimension the first one is based on the character who is responsible to take the action of narration and control the action itself in the narrated story whether the second dilemma deals with the character's identity himself and his being the same as other characters in the same story or different in his thoughts, behavior and any other factor, the last one is navigating whether the character is changed in his identity or stay constant through a period of time for example if he has certain thought or belief and tend to change it, these dilemmas is mostly navigated in making comparison in the character's identity in the beginning and at the end of the story narrated, of course these characters are constructed in a certain setting (time and place) and main action with regard to each character position in the story in order to complete the idea and locate the main character. Therefore, Bamberg (1997) model will be helpful to investigate each character position.

Positioning and Identity Construction

After discussing the term identity theoretically, it is important to discuss the term positioning and its three levels that can be differentiated through narrative and then an illustration of identity can be given. There is a clear connection between the three terms to locate identity.

The term positioning first introduced in Daves and Harre's paper(1990) who first put a structure of two levels to analyze characters in interaction then Bamberg(1997) improve the idea of positioning and give his three-level structure of positioning analysis, before going through Bamberg's model of positioning analysis it is important to define the term itself, it can be defined as "the result of the discursive practices by variety of selves" (Harre and Davies, 1990:47).

Harre and Langenhove (1999:17) clarify that "with positioning the focus is on the way in which the discursive practices constitute the speaker and the hearers in certain ways and yet at the same time, they are a resource through which speakers and hearers can negotiate new positions". However, Michael Bamberg was the first to give positioning design and how to capture identity carried out by narration. He distinguishes three levels of positioning; the first level is on the level of the story and how the characters positioned in a story in relation to one another; the second level is positioning in the level of

interaction how the speaker positions himself or herself to the audience and the last level is how narrators position themselves to themselves with respect to the 'Who am I?" question. (Bamberg, 1997:337).

Each level is connected with a certain dilemma of navigating identities, so that this clear connection is useful to achieve the aim of this paper in which the writer of the story or the novel index his identity while designing the actions and the characters identities, his reflection will be obvious in the third level in particular.

Moreover, the identity traced in this novel is race identity, a cultural phenomenon like it mentioned earlier in the paper and it is associated with both sociological and psychological as Simon (2004) explained how identity is divided under these two perspectives. Clearly, the case of Africans who called 'Negros' and how they are inferior to "white people" is the main issue which was also tackled under race behavior and this was noticed in Conrad's novel. Accordingly, the philosopher David Hume (1758) introduced the case of'Negroes were inferior to whites', Africa was tagged the 'Dark Continent', and a 'black–white' binary was constructed in which 'black' acquired connotative properties of, among others, ugliness, filth, degradation, night and mourning while 'white' epitomized cleanliness, purity, beauty, virginity, and peace (Preece, 2016:148).

METHODOLOGY

The method used in this paper is a mixed method type of analysis, both qualitative and quantitative analysis is used to analyze the data. In fact, most of the researchers accuse qualitative analysis of being subjective, but in this paper the data is in narrative type of discourse, so that each analyst and reader might understand it in a different way and this was the problem in Conrad's novel, because some of them accuse him of racist, others defend him, the qualitative analysis will deal with the explanation of the data and how positioning is played out and how identity is indexed through narrative interaction, while quantitative analysis will be achieved through sorting out the frequencies and scores of the sub-classifications of the four models adopted.

The Data

Before starting to discuss the model used in this paper, it is important to give a brief summary about the data used, Joseph Conrad's "Heart of Darkness" certain extracts will be chosen to be analyzed to avoid repetition. The writer himself was a seaman so most of the critics said that this novel is a reflection of his really life events because he wrote it after his journey to river Congo, In fact, Conrad's journey to Congo inspired him to write this novel. It was considered as a life-story as its incidents are similar to real incidents of the writer's life, the novel contained many autobiographical elements and its narrator Marlowe is regarded as the mouthpiece of Joseph Conrad, and he described the place, characters, and their inner psychological identities.

The title of the novel itself is more than to describe the place but more significant that indicates literal and allegorical, the novel is a study of inner mind; it provides the psychological study of characters during the journey (Sen and Chopra, 1999: 47)Concerning the writer's style of writing, His style was to make the reader see through his written worlds and his own experiences of life using flexibility and expressive words, his aim of his mastery over language to intensify the expression

of things, so that heart and inner meaning is vividly visible, Conrad's power of imagination and exceptional command over language make him successful to let us see the characters, events, that are described in his work (Sen and Choprah,1999:38)In Heart of darkness he does more than just deal with movement and adventure or offer a characterization of the man mind. Conrad has motives, adventure, and a philosophic presentation, of the human character (Armstrong,2006:311).

Through reading the novel, his use of special words to describe criminal events in the novel or the way of African workers is confusing so that the reader cannot decide if he was sympathetic with them or not, In fact he was well-disposed in describing their misery in spite of that Conrad was also accused of racism for several reasons, he was bossed with colors he describes man as being black (long black leg, long black arm . . . etc.) the way he describes them,he even did not give a name of any black character in the novel, he refers to people as symbols or objects rather than normal humans, each character refers to certain issue in the novella. His technique of not giving names to the characters but classifying them or functionalizing them, all these issues will be under concern in the analysis.

Summary of "Heart of Darkness"

The narrator Marlow, who was a significant tongue of the writer Conrad, tells the story to four friends as they wait for the tide to turn on a ship in the Thames. Employed by a European trading company, Marlow's earlier destination had been another ancient river, in Africa: he was to replace a river – steamer captain killed by natives in a quarrel over two black hens. Meeting the representatives of Western civilization, both at the trading post and the Central Station (to which he has to trick) only adds to the ominous and unreal aspect of his adventures. The atrocious-suffering of the native workers witnessed by Marlow goes unnoticed by his colleagues, who are in Africa solely to extract its ivory. Marlow becomes curious about a man called Kurtz, an agent who has surpassed all others, his reputation for acquiring ivory is apparently matched by his general cultivation and idealism. Having found his steam-boat grounded Marlow's efforts to refloat it given the added motive of reaching Kurtz, who is seriously ill. The discovery of the true motives of the company officers (they are impending the rescue attempt) is only a rehearsal for Marlow's later insights into the mind of Kurtz. Expecting to meet an apostle of Western altruism, Marlow finds a man who has made himself the natives' god; their rites have become his, and the diabolical truth about Kurtz's behavior is signaled to Marlow when he sees that the posts outside Kutz's hut are decorated with human heads, Marlow, who has spoken of the value of restraint, retains paradoxical admiration for Kurtz, whose deathbed cry-"The horror! The horror! - Intimates a kind of desperate self-knowledge. (ibid: 29)

The Model

The model adopted in this paper is an eclecticmodel, the data analyzed is a novel, so to analyze identity that is containing both the writer's identity and how he reflects it with his characters' identities. Accordingly Bamberg's (2011) model of analysing narrative identities to locate narrative identity and trace it through the setting of the novel, Bamberg's(1997) model of positioning analysis to identify how the writer's identity is indexed in the novel within the third level while the first level is connected with introducing actions and characters and give positions and locate agency, on the other hand, the second level is based on the interaction between the characters and their position in the novel via interaction.

The third model of Simon (2004) based on analyze identities under two points of views, psychological and sociological points of view, The writer himself is describing people and places with great power on words he presents the protagonist of the novel as a keen observer when he describes other characters he actually analyze their identities while his interacting with them. In fact the three models above are applicable to identify certain identity with all its aspects, they make a complete idea of it, but the forth model differs from them in somehow, it has been chosen for the purpose of linguistic devices used without constricting on the actions or the characters but the linguistic devices used in it to proof the claim linguistically, Van Leeuwen's(2008) framework of analyzing identities in social actors representation which are a list of linguistic features the most important one is the use of rhetorical questions, and other devices such as: Objectivation, Generalization, Personalization, Functionalization, Identification, Passivation and the use of Metaphor.
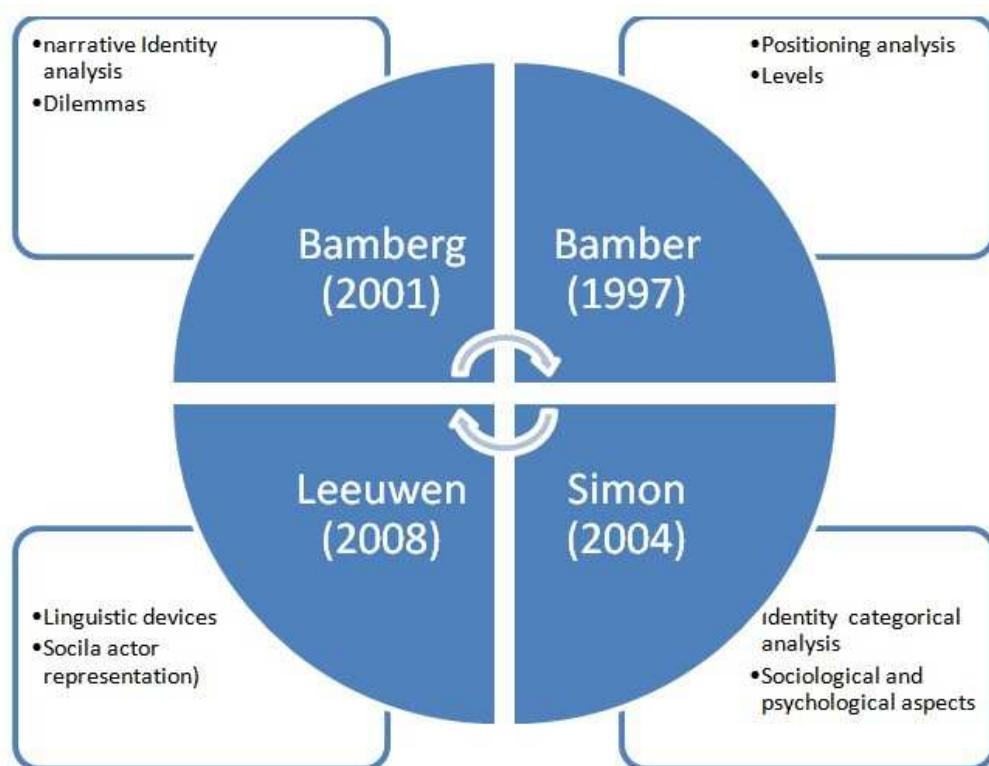
Figure 1: The Outline Figure of the Proposed Model of Analysis

Data Analysis

The qualitative analysis of the extracts

"I had my passage on a little sea-going steamer. Her captain was a Swede, and knowing me for a seaman, invited me on the bridge. He was a young man, lean, fair, and morose, with lanky hair and a shuffling gait. As we left the miserable little wharf, he tossed his head contemptuously at the shore. 'Been living there?'

He asked.

I said, 'Yes.'

'Fine lot these government chaps—are they not?'

He went on, speaking English with great precision and considerable bitterness.

'It is funny what some people will do for a few francs a month. I wonder what becomes of that kind when it goes upcountry?'

I said to him I expected to see that soon.

'So-o-o!' he exclaimed. He shuffled athwart, keeping one eye ahead vigilantly.

'Don't be too sure,' he continued.

'The other day I took up a man who hanged himself on the road. He was a Swede, too.'

'Hanged him! Whyin God's name?'

I cried. He kept on looking out watchfully.

'Who knows? The sun too much for him or the country perhaps"

(Heart of Darkness p.21)

Analyzing the first extract in this paper, I will try to focus on explaining the way the writer uses to describe and deliver the certain idea to make the reader see in his eyes and image like the way he wants the reader to imagine. First of all the protagonist Marlow (the mouthpiece of the writer) is the agent controller in the novel, because he is narrating his adventure to his friends, while narrating he is describing actions, characters and the place in a certain way using certain adjectives and devices like rhetoric and generalization, for example, he called the native Africans "savages" his focus on their skin color "black" comparing them with animals are all elements to race identity in his description.

For level 1 positioning analysis of the characters, Marlow described the Swedish captain as "He was a young man, lean, fair, and morose, with lanky hair and a shuffling gait. As we left the miserable little wharf" the action was on the boat heading to Africa and the Swedish unnamed captain talking to Marlow, it is related to the here and now conversation, the same evaluation of the story of seaman adventure (positioning level2) through their conversation the Swedish captain tells Marlow that he saw a man who hanged himself which made Marlow astonished and wanted to know the answer but who knows! "The sun too much for him or the country perhaps" back to the conversation with the doctor in the extract above he warned Marlow from sunlight that it might harm him, but the real damage is inside (the country) it seems like he hanged himself because of suffering (psychological point of view) the inner mind could damage and may cause him to commit suicide (rhetorical question, why he is hanged?) a clue that Africa is a dangerous place of living for white people so how come the Africans lives there? As if he considers them animals, also a sense of warning.

Another important point in Marlow's interactions in the novella none of them has a name but a detailed physical description, so Marlow is positioned as a keen observer and a psychologist analyst of other character's identities one of Marlow's descriptions when he reaches to the company station he gives a detailed description of native Africans and a clear comparison with animals:

"A continuous noise of the rapids above hovered over this scene of inhabited devastation. A lot of people, mostly black and naked, moved about like ants. A jetty projected into the river. A blinding sunlight drowned all this at times in a sudden recrudescence of glare. 'There's your Company's station,' said the Swede, pointing to three wooden barrack-like structures on the rocky slope. 'I will send your things up. Four boxes did you say? So. Farewell."(Heart Of Darkness: p22)

Conrad was criticized for putting the focus on the skin color and blackness and upholding separatist binary oppositions. He was also criticized for not questioning the negative association with "blackness" like in the extract above"mostly black and naked, moved about like ants" if we focus on the linguistic choices that Conrad uses to describe them, he did not use a proper name, he described them with colors and their way of movement, he compares them with an insect which is very submissive to work, it is a metaphoric device that conceptualizes one thing in terms of others and it is the most important linguistic device that Conrad used in the novella to establish discursivity on the other hand Marlow did not reply to the Swedish captain when he told him "There's your Company's station" so the pronoun "you" as to indicate that the Swedish captain is out of group in this conversation.

There are two things that typify Marlow's position or implications for his position, the first of his agency because most of the speeches about his opinion and his description and focusing on the pronoun I when he narrates the story and above the Swedish captain uses "you", the other is characterized in here-and-now vis avis others parties present or not in the tale world, as Conrad's characterization is generally drawn in the novella, Marlow also takes the position of agent like in the extract above when they reach the position of the company the Swedish told him that they will bring his stuff (Marlow as superior) and the others are savages or even the researcher can take it as a matter of "impoliteness" device.

"A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins and the short ends behind waggled to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It was the same kind of ominous voice, but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea. All their meager breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages."P.22-23

As the text is under investigation, when looking at the description of Marlow to a group of Africans who were under punishment, the word "savages" is used to generalize Africans and not to specify a group of them, for Marlow all of the black people are savages, Generalization in particular can be reinforced through quantifiers like "every" and "all" though generalization is another key of inter-discursivity linguistically,Although Marlow is describing a phatic scene in the novella he did not use any adjective that indicates sympathy with them, his language is strong to make the reader see through his words, he uses imagination and characterization to force the reader to imagine what he wanted to deliver and to give certain

position to people whom he is describing.

This poetic power of imagination makes the reader see all the events and characters as if Conrad wants us to see what he sees or what he wants us to see, "A slight clinking behind me made me turn my head" it is noticeable that the use of pronouns in Marlow's speech, indicates agency of him the action itself was worthy to make him turn his head! In fact it is a misery and brutal scene to make anyone turn his head, on the other hand, he uses two words to describe them "enemies" and "criminals" it could be a kind of racial discourse, also the use of "I" pronoun is worthy to notice that he uses it with other deictic devices "They walked erect and slow" and "They were called criminals" these metaphors like they walked like ants (slowly) and the short end of the chain like a tail, Metaphor is the most linguistic device used by Conrad and his flexible, expressive way of description is without any kind of sympathy until that part of analysis then in page 25 Marlow reached a conclusion that they are not enemies not even criminals but "black shapes" and "nothing earthly but black shadows" who are dying slowly from disease and starvation.

"They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now— nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom."

Although Marlow was narrating his story to a group of four people gathered on a steamboat on River Thames, he is one among the four, in fact he is the narrator of the whole story, even the unnamed narrator is listening when Marlow starts to narrate his story and keeps silent through that and comments at intervals whenever Marlow stops for breath, here it is somehow confusing whether Marlow's identity is collective one or separatist.

"The prehistoric man was cursing us, praying to us, welcoming us—who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand because we were too far and could not remember because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign— and no memories. 'The earth seemed unearthly. We are accustomed to looking upon the shackled form of a conquered monster, but there— there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces, but what thrilled you was just the thought of their humanity— like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there y was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you-you so remote from the night of first ages—could comprehend. And why not? The mind of man is capable of anything—because everything is in it, all the past as well as all the future. What was there after all? Joy, fear, sorrow, devotion, valor, rage—who can tell?— but the truth—truth stripped of its cloak of time"

Focusing on the same linguistic side of Conrad's style of description, the use of metaphor, generalization and rhetorical question, at first Marlow is describing the atmosphere when he saw the Africans in page 57 his description of "as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping. of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage them" as usual he focuses on color black, their movement like in every description, his linguistic devices give the

description an image of animals not a human beings, this use of classification or identification in his description is to create image representing them. His description of the African as a prehistoric man, he refers to him as a man of backwardness and wildness, he even could not understand whether he is welcoming or cursing them, in this rhetorical question "The prehistoric man was cursing us, praying to us, welcoming us—who could tell?" as if Marlow is using sarcasm with this question, he refers to him via an adjective denoting a period that is so old before any development of humans. Conrad uses 'objectivation' when he refers to themselves as 'phantoms' and that they are lost in prehistoric time; although the writer's identity is very clear but it is somehow a blurred image of that Marlow is reflecting him or not, "The earth seemed unearthly" this description is a symbol of fear that Marlow represents Africa as unearthly place and never to be on the same planet but another one, for him it was a planet of wildness, barbaric and brutal, Achebe 1977 criticized this passage in the novella and describes it as the most racism quotes in it, in his article "An Image of Africa" in page 3. likewise, Conrad describes men of being inhuman, he compares them with frogs because they are jumping in a certain way, Marlow considers the issue of them as being inhuman and it is a big problem of any kinship with them, we can trace racism in Marlow's identity because of this though, on the other hand we can trace racism in Conrad's identity via his use of metaphor to compare them with animals, he even refers to them as being inhuman in his description and his use of adjectives and focusing on their way of movement to give an image of an animal but nothing else when he states "but what thrilled you was just the thought of their humanity— like yours—the thought of your remote kinship with this wild and passionate uproar" it is really an offensive way of description and he addressed the five white men who were listening to him by "like yours" on the other hands, Achebe 1977 notices that Conrad language of description was inappropriate and he mentions (1977:2) that:

It is not the differentness that worries Conrad but the lurking hints of kinship,

of common ancestry

On the other hand, others defended Conrad, like Svensson (2010:15) who concludes that:

Conrad does see a connection to Africa and these ties back to the discussion about how Conrad seems to suggest that the origins of man are in Africa. He does not distance himself from them

However, Marlow is confused about his feelings, his position of narrating and introducing the setting and going to past events in the first level of positioning, the second level is his few interactions throughout the novella; in spite of these few interactions, Marlow was the only character who interacted with all the other characters in the novella whether classified by their work or appearance or named like Kurtz. These interactions are the steps to collect information about the main symbolic figure in the novella 'Kurtz' who has a radical change in his identity as a white man living in the heart of the darkness.

The way Marlow describes white people is quite different from this of Africans who still referring to them "black". Although he did not mention names for white characters he does classify them and identify them with their work or appearance or way of talking, with "savages" the description is like animals he spends paragraphs to minimize their abilities like his dead helmsman calling him a foolnigger and compare him with a dog.

"We cleared the snag clumsily. Arrows, by Jove! We were being shot at! I stepped in quickly to close the shutter on the landside. That fool-helmsman, his hands on the spokes, was lifting his knees high, stamping his feet, champing his mouth, like a reined-in horse. Confound him! And we were staggering within ten feet of the bank. I had to lean right out to swing the

heavy shutter, and I saw a face amongst the leaves on the level with my own, looking at me very fierce and steady; and then suddenly, as though a veil had been removed from my eyes, I made out, deep in the tangled gloom, naked breasts, arms, legs, glaring eyes— the bush was swarming with human limbs in movement, glistening. of the bronze color. The twigs shook, swayed, and rustled, the arrows flew out of them, and then the shutter came to. 'Steer her straight,' I said to the helmsman. He held his head rigid, face forward; but his eyes rolled, he kept on lifting and setting down his feet gently, his mouth foamed a little. 'Keep quiet!' I said in a fury. I might just as well have ordered a tree not to sway in the wind. I darted out. Below me there was a great scuffle of feet on the iron deck; confused exclamations; a voice screamed, 'Can you turn back?' I caught sight of a V-shaped ripple on the water ahead. What? Another snag! A fusillade burst out under my feet. The pilgrims had opened with their Winchesters and were simply squirting lead into that bush. A deuce of a lot of smoke came up and drove slowly forward. I swore at it. Now I couldn't see the ripple or the snag either. I stood in the doorway, peering, and the arrows came in swarms. They might have been poisoned, but they looked as though they wouldn't kill a cat. The bush began to howl. Our wood-cutters raised a warlike whoop; the report of a rifle just at my back deafened me. I glanced over my shoulder, and the pilot-house was yet full of noise and smoke when I made a dash at the wheel. The fool-nigger had dropped everything, to throw the shutter open and let off that Martini-Henry. He stood before the wide opening, glaring, and I yelled at him to come back, while I straightened the sudden twist out of that steamboat. There was no room to turn even if I had wanted to, the snag was somewhere very near ahead in that confounded smoke, there was no time to lose, so I just crowded her into the bank— right into the bank, where I knew the water was deep." P.71-73

The actions are rising until they reach the climax when Marlow meets Kurtz and the first glance of the two major character's identities appeared, here another character is introduced to the reader 'the helmsman' he is an athlete in black complexion, belonging to some coastal tribe, putting on a pair of brass earrings and a blue cloth that has covered him from waist to ankles, this is the first description given by Marlow about the helmsman, he also has no name but the use of functionality and to refer to people through their type of work, he is the first black character in the novella that Marlow describes personally, the rest are generalized and he refers to them in a group of people, Conrad uses generalization to refer to the natives 'niggers, 'savages' and 'black shapes'. In the case of the helmsman he was positioned as the helmsman of the steam-boat and Marlow positioned him as a hypocrite and he has a very high opinion about himself and he steers the boat with great pretention and swagger when he finds Marlow in front of him but in his absence behaves like an absolute coward. He regards his work as a most dangerous one he also compares him with an animal"like a reined-in horse"and he describes his pose, his hands and his way of steering and then compares him with the horse and refers to him as a fool nigger, besides he never shows up any kind of hatred but just minimizing even to those who attack them"but they looked as though they wouldn't kill a cat". This kind of description is connected to positioning analysis in which giving hence that even the only black character in the novel is deriving his power from Marlow and he became a coward when Marlow is absent. Conrad regards Marlow as the man of power, brave and never afraid of going through such a strange and fearful place to discover, here navigating identities is very easy and it is concluded from the writer's style, back to the helmsman in which Marlow describes him as a 'fool' in the extract above, shifting from level one positioning in giving a slight physical and psychological description to him to the second level of interaction between them to give him the position of coward and fool man, the action

was that they were attacked by 'black shapes' or Africans who were jumping and hiding on the trees, this attack causes the death of the helmsman.

Conrad style of writing is very powerful, although the novella itself is a masterpiece of art, he uses passivation in reporting a conversation, he gives the uses contextual links between conversation, likewise, Conrad is using such linguistic devices in writing the novella to get the reader's attention in certain points of actions, here the action of attack is transferred in a way that gives the feeling of fear, the image of a dark and quite river and the image of the Africans who attack them like a black shapes jumping here and there in which he recognizes them from their rolling white eyeballs and their movement between trees, he refers to parts of them"and I saw a face amongst the leaves" faces, hands, eyes,naked breasts, arms, and legs. However, our structure of positioning as mentioned before in three levels, the first is handling the settings and the action of the story, the narrated story by Marlow is rising in this point to reach the plot when he first meets the puzzle man Mr. Kurtz and the second is derived from the characters interaction like the position of coward to the helmsman and the brave man to Marlow from their conversation, the case of Conrad use of words in his description is very important the word 'fool nigger' is criticized and that it was inappropriate way of description, like in page 75 "Looking past that mad helmsman, who was shaking the empty rifle and yelling at the shore, I saw vague forms of men running bent double, leaping, gliding, distinct, incomplete, evanescent." Marlow refers to him as a mad helmsman, although he took a simple part in his narrated story describing him and describing his fool movements in the same page "The side of his head hit the wheel twice, and the end of what appeared a long cane clattered round and knocked over a little camp-stool" although these movements are the sign of his injury and then death, the helmsman position in the novel is somehow more noticeable because Marlow is describing every single detail with him even his death is described in details and although there is a kind of oddness of comparing his death with animals also in dying without any sound or movement and he knew from his blood that he also describes 'dark blood' just like his skin color as in page 75 "my shoes were full; a pool of blood lay very still, gleaming dark-red under the wheel; his eyes shone with an amazing lustre"for Marlow the blood of a dark man is also dark and also there is another sign of this discrimination when he refers to his death as a dark death in page 76 "his black death-mask" on the other man Marlow and the pilgrim "in pink pyjamas" as Marlow refers to him in a bright color is astonished by the helmsman death in responding "Good God!" the two men are described together as "We two whites stood over him, and his lustrous and inquiring glance enveloped us both" again he is possessed with skin colors, then Marlow asks the pilgrim to steer but the imperative is declared with a question "Can you steer? I asked the agent eagerly. He looked very dubious; but I made a grab at his arm, and he understood at once I meant him to steer whether or no" to use questions to indicate imperatives is one of the linguistic devices used in the novella, although the action of the helmsman's death is a point of controversy criticized in the novella that Marlow spends passages minimizing his ability and never shows any impact although he claims to mourn him while simultaneously declaring him almost no worth in page 83-84:

"I missed my late helmsman awfully— I missed him even while his body was still lying in the pilothouse. Perhaps you will think it passing strange this regret for a savage who was no more account than a grain of sand in a black SaharaWell, don't you see, he had done something, he had steered; for months I had him at my back— a help—an instrument. It was a kind of partnership. He steered for me—I had to look after him, I worried about his deficiencies, and thus a subtle bond

had been created, of which I only became aware when it was suddenly broken. And the intimate profundity of that look he gave me when he received his hurt remains to this day in my memory— like a claim of distant kinship affirmed in a supreme moment"

The paragraph above is a clear minimizing of the death human being, never the less he started to say that he missed him but then he positioned him as a savage who steer but no more than this. The last evidence of race is the distinction of the way of describing a white woman (Kurtz's fiancée) with an African woman (his mistress) both women are symbolically objectified but in different way.

The Quantitative Analysis of Heart of Darkness

As far as the statistical analysis is concerned, the following table shows the scores of each model as applied on the whole novel, the four models are applicable to decide the aim of this paper as the highest point goes to Agency which is relied to the protagonist Marlow as counted in the novel that defend the idea of race in the novel because Marlow's agency in the novel to describe them in bad way and minimize their abilities and use certain linguistic devices from the writer to objectify character and draw a picture of dark in his description of the place:

Table 1: The Score of Each Model

Model	Sub-Classification	Frequency
Bamberg 1997	P-Level 1	78
	P-Level 2	102
	P-Level 3	145
	Agency	180
Bamberg 2011	Sameness Vs. Differences	180
	Constancy and Change	180
Simon 2004	Sociological Point of View	102
	Psychological Point of View	145
	Rhetoric	42
	Identification	16
	Classification	22
Leeuwen 2008	Classification	57
	Personalization	14
	Objectivation	47
	Generalization	52
	Passivization	23

The table includes the sub-classification of each model. And number of frequencies to identify the highest and the lowest score,for a better clarification, all the scores of the four models are represented in the following chart that clarify the combination of them with clear difference between Bamberg (1997), Bamberg(2011),Simon(2004) with Leuween (2008) and the reason that the last is concentrating on linguistic devices to prove racism whether the other three models are connected to analyze narrative identities that interrelate with positioning of characters in this narrative story and their sociological and psychological matters, all those factors gathering to navigate race identity in this novel :
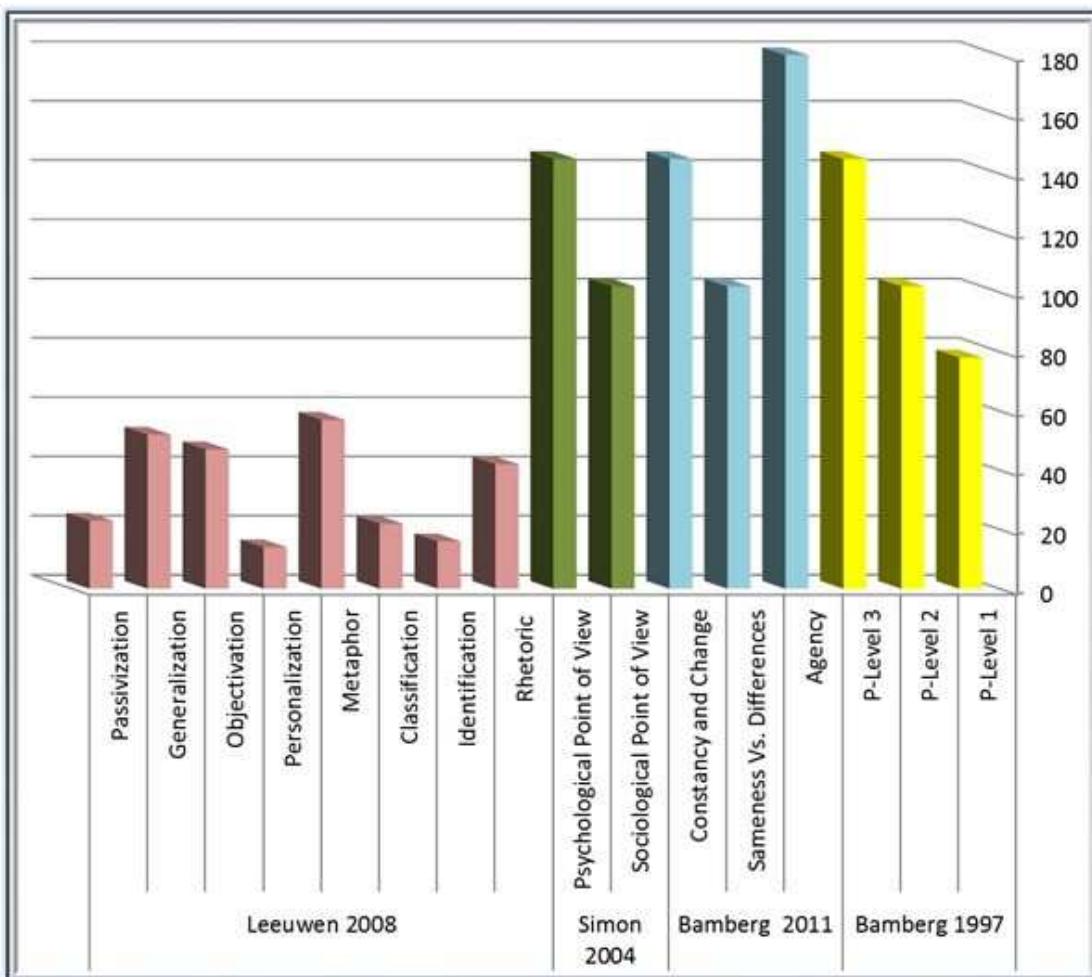

Figure 2: The Levels of Sub-Classifications' Scores

CONCLUSIONS

The paper concludes that Achebe's assumption of accusing Conrad with race with a number of reasons that clarified in the qualitative analysis and proved in the quantitative one. After this for Achebe it is was important to defend Africa and African's identity and this was one of his important roles as a writer.

Exploration of race identity in Heart of Darkness from both linguistic and historical points of view, his clear choices of words and way of describing Africans is a mere race, in fact he should have chosen another word to describe them unless he was aiming to create a certain image, and it is important to mention that in this historic period race was presented after imperialism, but as a matter of fact this paper agrees with Achebe's point of view and explore identity of race in both the writer himself and how he reflects it in his narrator Marlow.

RECOMMENDATION

- Teachers, students of both (literature and linguistics) story writers and critics are recommended to take into consideration the results of this study to functionalize both the linguistic aspects and literary aspects adopted thoroughly in sociolinguistic researches and critical assays.

- Translator of novels, short stories, and literary texts can use the mechanism of identification between the text and the producer.

SUGGESTIONS

- Establishing research on positioning and identity analysis on different data sources like plays, short stories, and political debates.

- Conducting a translational study on positioning and identity in the literary text.

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