



**WOMEN AS VICTIMS OF COLONIALISM: A
POSTCOLONIAL AND FEMINIST STUDY OF
JOSEPH CONRAD'S *HEART OF DARKNESS*, E.
M. FORSTER'S *A PASSAGE TO INDIA*, AND
CHINUA ACHEBE'S *THINGS FALL APART***

**2022
MASTER'S THESIS
ENGLISH LANGUAGE AND LITERATURE**

Nadia Habeeb Ibrahim KOUDAN

**Supervisor
Assist. Prof. Dr. Mustafa CANLI**

**WOMEN AS VICTIMS OF COLONIALISM: A POSTCOLONIAL AND FEMINIST
STUDY OF JOSEPH CONRAD'S *HEART OF DARKNESS*, E. M. FORSTER'S *A
PASSAGE TO INDIA*, AND CHINUA ACHEBE'S *THINGS FALL APART***

Nadia Habeeb Ibrahim KOUDAN

Assist. Prof. Dr. Mustafa CANLI

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as Master's Thesis

KARABUK

July 2022

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	3
DECLARATION	4
FOREWORD	5
ABSTRACT.....	6
ÖZ.....	7
ARCHIVE RECORD INFORMATION	8
ARŞIV KAYIT BİLGİLERİ.....	9
SUBJECT OF THE RESEARCH	10
PURPOSE AND IMPORTANCE OF THE RESEARCH	10
OBJECTIVE OF THE RESEARCH	10
METHOD OF THE RESEARCH.....	10
HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM.....	11
SCOPE AND LIMITATIONS / DIFFICULTIES	11
FINDINGS OF THE RESEARCH.....	12
1. WOMEN’S CIRCUMSTANCES AND CONDITION IN PRE AND POST- COLONIAL ERA	13
1.1. Introduction.....	13
1.2. Feminist Theory	15
1.3. Postcolonial Theory.....	17
1.4. Women in the 20 th Century	19
1.4.1. Women Among Poles of Constraint, Impression, and Freedom.....	21
1.4.2. Colonialism or Post colonialism’s Victims	23
1.5. Victims and Elements that Lead to Victimization	25

2. WOMEN AS VICTIMS IN JOSEPH CONRAD’S <i>HEART OF DARKNESS</i> ..	30
2.1. Introduction	30
2.2. Charlie Marlow’s aunt.....	31
2.3. Kurtz’s “Intended”	34
2.4. Kurtz’s Mistress	36
2.5. Knitting women and painting	38
3. WOMEN AS VICTIMS IN E. M. FORSTER’S <i>A PASSAGE TO INDIA</i>.....	42
3.1. Introduction	42
3.2. Feminist Perspective	43
3.2.1. Mrs. Moor and Adela Quested.....	44
3.2.2. Native Women.....	47
3.3. Postcolonial Perspective.....	50
4. WOMEN AS VICTIMS IN CHINUA ACHEBE’S <i>THINGS FALL APART</i>	55
4.1. Introduction	55
4.1.1. Feminist Perspective.....	57
4.1.2. Okonkwo’s Wives	59
4.1.3. Okonkwo’s Mother and his Daughter Ezinma.....	66
4.2. Postcolonial Perspective.....	69
CONCLUSION	75
REFERENCES.....	78
CURRICULUM VITAE.....	83

THESIS APPROVAL PAGE

I certify that in my opinion, the thesis submitted by Nadia Habeeb Ibrahim KOUDAN titled WOMEN AS VICTIMS OF COLONIALISM: A POSTCOLONIAL AND FEMINIST STUDY OF JOSEPH CONRAD'S HEART OF DARKNESS, E. M. FORSTER'S A PASSAGE TO INDIA, AND CHINUA ACHEBE'S THINGS FALL APART is fully adequate in scope and quality as a thesis for the degree of Master of Science.

Assist. Prof. Dr. Mustafa CANLI

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with an unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. 28/07/2022

Examining Committee Members (Institutions)

Signature

Chairman: Prof. Dr. A. Serdar ÖZTÜRK (KBU)

Member: Assist. Prof. Dr. Mustafa CANLI (KBU)

Member: Assist. Prof. Dr. Khattab Mohamed AHMED (TU)

The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work, and all information has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Nadia Habeeb Ibrahim KOUDAN

Signature:

FOREWORD

The successful completion of this work came about due to a massive contribution made by several people. I thus believe it is necessary to express my profound gratitude first to my dynamic and patient supervisor, Assist. Prof. Dr. Mustafa Canlı who did not only encourage me to write on this topic but also guided me through accomplishing it and the assistance provided by Prof. Muayad Jajo, Dr. Gharbi, and Mr Mustafa was greatly appreciated, they offered valuable data and information which I used in my project.

Besides, I would like to express my deepest gratitude to my mother, Piroza Jankeer, who assisted me to find my path in this work and my life.

Finally, I would like to express my great appreciation to all my family members for their endless support and patience. I extend my gratitude to my best friends as well for their encouragement and motivation.

ABSTRACT

Post-colonial literature is an extensive genre with tremendous diversity in scope and perspectives. However, gender roles and feminism continue to be a fascinating field of study for many scholars. The portrayal of colonial and colonized women in post-colonial works has been defined as a homogenous group who are victims of the white imperial men and the male dominant colonized societies. The study provides an insight into the representation of women in three major post-colonial writings of Chinua Achebe, E. M. Forster, and Joseph Conrad. It explores the extent to which these depictions conform to the stereotyped representation of women in postcolonial writings. In E. M. Forster's *A Passage to India* and Joseph Conrad's *Heart of Darkness*, both writers portray silent and passive women who are unaware of the real nature of colonization and submissive to the white man's world. On the other hand, this study examines how Chinua Achebe in his novel *Things Fall Apart* challenges the homogenous depiction of African women in the works of post-colonial white writers. The study concludes with the assumption that though the highlight of women's suffering and victimization can differ, the majority of post-colonial writings depict women as powerless, ineffective, and victims of colonization.

Keywords: Representation of Women; Postcolonial Writings; Achebe; Conrad; Forster

ÖZ

Sömürge sonrası edebiyat, kapsam ve bakış açıları bakımından muazzam çeşitliliğe sahip kapsamlı bir türdür. Bununla birlikte, toplumsal cinsiyet rolleri ve feminizm, birçok bilim insanı için büyüleyici bir çalışma alanı olmaya devam etmektedir. Sömürge sonrası eserlerde sömürge ve sömürgeleştirilmiş kadınların tasviri, beyaz emperyal erkeklerin ve erkek egemen sömürge toplumların kurbanı olan homojen bir grup olarak tanımlanmıştır. Çalışma, Chinua Achebe, E. M. Forster ve Joseph Conrad'ın üç büyük sömürge sonrası yazısında kadınların temsiline dair bir fikir veriyor. Bu tasvirlerin, postkolonyal yazılarda kadınların klişeleşmiş temsiline ne ölçüde uyduğunu araştırıyor. E. M Forster'ın *A Passage to India* ve Joseph Conrad'ın *Heart of Darkness*'ında, her iki yazar da sömürgeciliğin gerçek doğasından habersiz ve beyaz erkeklerin dünyasına boyun eğen sessiz ve pasif kadınları betimler. Bununla birlikte, bu kadınlar toplumlarında hayati bir rol oynayabilir.öte yandan bu çalışma, Chinua Achebe'nin *Parçalanma* aldı romanın sömür sonrası beyaz yazarların eserlerinde Africalı kadınların homjen tasvirine nasıl meydan okuduğunu incelemektedir. Çalışma, kadınların çektiği acıların ve mağduriyetin vurgulanması farklı olsa da, sömürge sonrası yazıların çoğunluğunun kadınları güçsüz, etkisiz ve sömürgeciliğin kurbanları olarak betimlediği varsayımıyla sona ermektedir.

Anahtar Kelimeler: Kadın Temsili; Postkolonyal Yazınlar; Achebe; Conrad; Forster

ARCHIVE RECORD INFORMATION

Title of the Thesis	Women As Victims Of Colonialism: A Postcolonial And Feminist Study Of Joseph Conrad's Heart Of Darkness, E. M. Forster's A Passage To India, And Chinua Achebe's Things Fall Apart
Author of the Thesis	Nadia Habeeb Ibrahim KOUDAN
Supervisor of the Thesis	Assist. Prof. Dr. Mustafa CANLI
Status of the Thesis	Master's Degree
Date of the Thesis	28/07/2022
Field of the Thesis	English Literature
Place of the Thesis	KBU – LEE
Total Page Number	83
Keywords	Representation of Women; Postcolonial Writings; Achebe; Conrad; Forster

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Sömürgeciliğin Kurbanları Olarak Kadınlar: Joseph Conrad'ın Karanlığın Kalbi, E. M. Forster'ın Hindistan'a Bir Geçit ve Chinua Achebe'nin Parçalanma Romanları üzerine Postkolonyal ve Feminist Bir Çalışma
Tezin Yazarı	Nadia Habeeb Ibrahim KOUDAN
Tezin Danışmanı	Dr. Öğr. Üyesi Mustafa CANLI
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	28/07/2022
Tezin Alanı	İngiliz Edebiyatı
Tezin Yeri	KBU – LEE
Tezin Sayfa Sayısı	83
Anahtar Kelimeler	Kadın Temsili; Postkolonyal Yazılar; Achebe; Conrad; Forster

SUBJECT OF THE RESEARCH

This study evaluates the impact of colonialism on women focusing on three novels, namely *Things Fall Apart*, *A Passage to India*, and *Heart of Darkness*.

PURPOSE AND IMPORTANCE OF THE RESEARCH

Tremendous studies have addressed the impact of colonialism on women and gender roles in postcolonial literature. However, these three selected texts have been rarely examined in one research from such a perspective. The purpose of this study is to explore the representation of women in post-colonial texts. It aims at examining how colonialism affected women's life in both colonized and colonizer's societies. The significance of the study draws on the comparative aspect of women presentation and the diversity of approaches that highlight the suppression of women identity as lesser beings.

OBJECTIVE OF THE RESEARCH

The study attempts through textual analysis and a thematic approach to examine the selected works. It sheds light on how culture, traditional views, and power systems shape attitudes towards women in both colonized and colonizer's writings. These attitudes can generate a negative characterization of female characters who are passive, submissive, and naïve.

METHOD OF THE RESEARCH

The study will utilize two significant theories that are within the scope of this study. The first is the postcolonial theory which is the study of literary texts that come out of colonized societies and analyze the effect of colonization on native people. The second is feminism, which studies and investigates gender roles and women issues in various aspects through literary textual analysis. Both theories have a significant impact on literary texts in the postcolonial period. Likewise, qualitative and quantitative are two other methods for analyzing information that should be included in this study.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Patrick Brantlinger states that imperialism was seen as a significant process that brought government, laws, and civilization into the colonized countries. Besides, the great human rights activist emphasizes that stability and equality can not be accomplished in any society without the total liberation of women of all kinds of coercion and allowing women to be involved in social, political, and economic spheres of life.

The current study is concerned with the depiction of white and native women in postcolonial literary works. The position of women in colonial and post-colonial periods as weak, silent and naïve serves as a blessing to the colonial powers. The study argues that such a position will enhance and empower the colonial power as well as the male-dominant colonized communities. The violence and gender discrimination and the suppression of women will keep these communities ignorant and dependent, thus providing a constant need for the presence of imperial power. Moreover, the traditional role of the European women and their nativity about colonial agendas make them fall within the colonial propaganda. Hence, the study investigates gender roles and position in three postcolonial literary texts. In Achebe's *Things Fall Apart*, the restriction in gender roles in pre and postcolonial keeps the society ignorant, thus, enhancing the colonial power and justifying their presence as rescuers. In Forster's *A Passage to India* and Conrad's *Heart of Darkness*, native women presented as ignorant and uncivilized, while white women are naïve and silent which both can lead to strengthening the ideology of colonialism. The argument of this study states that women's naivety and silence in both communities are a blessing to the imperial powers.

SCOPE AND LIMITATIONS / DIFFICULTIES

The oppression of women and gender roles in post-colonial literary works have been addressed in various academic studies. Moreover, there exists a significant amount of research on the double oppression of women, both as victims of colonial powers and their traditional male-dominant societies. However, this study is concerned and limited to the notion of how women's silence and ignorance enhanced the

flourishing of colonial ideologies throughout the world. In examining and justifying such an argument, the study applies both feminism and postcolonial theories in addition to textual analyses.

FINDINGS OF THE RESEARCH

The findings aimed to show that the post-colonialism events and process had the highest impact on people predominantly females. Thus, the representation and characterization of female characters prevail in literary postcolonial texts. This presentation presided on various levels, one of which was resistance to the newcomers. On the contrary, some were occupied to endure the harsh systems imposed by their local traditions, such as Igbo culture in Achebe's *Things Fall Apart*, whereas white women maintained their traditional Victorian principles and chose to be silent and passive and willingly support colonial powers.

The study emphasizes that women in both colonizer and colonized communities were victims of male-dominant ideologies that mislead these women into believing in Man's world.

1. WOMEN'S CIRCUMSTANCES AND CONDITION IN PRE AND POST-COLONIAL ERA

1.1. Introduction

I heard a light sigh and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain. I knew it—I was sure! . . . She knew. She was sure. I heard her weeping; she had hidden her face in her hands. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. But nothing happened. The heavens do not fall for such a trifle (Conrad, 1898, p. 116).

The position and situation of women have been perceived by many philosophers, theorists, writers, critics, and activists at all time periods, either in real life or in literature all over the world. Women suffer under systems that were developed by males that are created to serve them and their welfare. The purpose was to rule a society in which they had the upper hand and women were thought of as lesser beings. Thus, women experienced victimhood of lateral abuse, labor exploitation, violence, and human trafficking. Women's circumstances were recognized by the feminist movement, which argues for improving the female situation, and challenging the unequal distribution of power and wealth (Lerner, 1986). The origin of women's suffering and victimhood will be the main aim of this chapter, including an unequal position that women occupy as inferior members of the society. The position they preside in real life could be compared with those female characters depicted in literary texts.

The study will discuss the analysis of the term "victim". It will explore its meaning and implication from the perspective of scholars and critics. The focus of the present chapter will be excessively on investigating women's circumstances during colonialism and post-colonialism in each field of life, such as the social impact of both colonized and colonizer's thoughts as well as their rules, particularly in the countries controlled by European superpowers, which had made colonies that covered 84.6% of the recent world until the second half of the twentieth century (Loomba, 1998). Without seeking history, recognizing women as victims would be incomprehensible. A huge and significant change in women's circumstances and treatment in the male-

dominant societies occurred throughout history that had both positive and negative impacts on women's condition. For example, the feminist movement has made tremendous development in the situation of women throughout the world.

Further, the political conflict, wars, and violence increased significantly the marginalization of women and the spread of ignorance among them. In addition, the local cultures and traditional attitudes towards gender roles have affected the position of women, first, by the new settler's thoughts brought from their motherland while reconstructing their original customs, and second, by their patriarchal community, the patriarchy forms which created a system that legally gives males the control and possession over women. Third, women have been misrepresented either by writers and critics who come to show colonial violence, racism, greed and vicious commitments towards the native people through texts, decentered women and depicted them as weak and unskilled or by critics who tried to justify the colonist's dominance. Thus, in both of them, women are at the margins and their voices were not heard in the post-colonial era. Under the power of both locals and outsiders, women lost much of their rights and roles in contributing to society during the colonial period.

European concepts of ideal femininity that observed the rigid lines between gender roles, economic system and their actions were transmitted to the colonies. Particularly in British colonies in the nineteenth century, the influence of the Victorian model of the pure sexually partner and mother on women's rights as well as responsibility accorded to indigenous women, and the best example that reflects this influence is the situation of women in Conrad's *Heart of Darkness*.

Pre-colonial women shared important decisions in power with men and regularly had the right to possess and acquire property. Once the majestic femininity became mandatory, various females lost their legal claims to property and were forced to work in domestic spaces as childcare and household management. Thus, for some women, colonization comes to mean the combined force of native and colonial patriarchy that restricted women's behavior and roles to a limited circle (Bulbeck, 1998).

Furthermore, Women's enduring suffering redoubled as a result of harmful ideas of both powers and became victims of the many ideologies of both sides beneath the name of culture, nationality and traditions, which have an enormous impact on the

situation of women. The current study in the following sections will explain the conditions of women under the oppression of both powers and in the light of two theories, Feminist theory, and postcolonialism.

1.2. Feminist Theory

The Feminist Literary Theory is a process of applying feminist principles to literature. Feminism is a movement and ideology that believes in equality and seeks to achieve social, political, economic and individual equality between men and women, and it defends women's rights. Feminists are people who are trying to acknowledge social and political inequality based on gender. Feminist criticism emerges in different forms for different purposes and goals. There are three waves of feminism; each has particular objectives, and it appears at different times to defend women's rights. The first wave of feminism led by Elizabeth Cady Stanton and Lucretia Mott,

In London in 1840 a World Convention on slavery was attended by Americans, including Elizabeth Cady Stanton; women were banned from taking part in the debate. That moved Stanton and Lucretia Mott to become feminists. In 1848, they organized a women's convention in Seneca Falls, New York, and campaigned for rights, including the vote, for women and for blacks. (Walters 2005, p 46)

It began in the late 19th century and early 20th century (1890 – 1920) in Europe and United States, and it combats for the women's suffrage and access to education. This type accomplished a successful project, but there were still issues women have to face, such as gender, race, and economics. These issues crossed their way in the second wave. The second-wave feminism appeared in the late 1960s in the USA, coincided with the national organization for women by Friedan in 1966 the foundations seeks to end all discrimination as a part of the second wave which struggled against women's oppression and discrimination based on resistance to gender violence, race, tribe systems, nationality, religion, domestic abuse, inequality in the workplace, and genesis of women liberation, the most influential works of the second wave is *The Second Sex* (1949) by a French writer Simone de Beauvoir

Beauvoir argues, woman has been denied full humanity, denied the human right to create, to invent, to go beyond mere living to find a meaning for life in projects of ever-widening scope. Man 'remodels the face of the earth, he creates new instruments, he invents, he shapes the future'; woman, on the other hand, is always and archetypally Other. She is seen by and for men, always the object and never the subject. (Walter, 2005).

Thus, the second-wave feminism is significant in demonstrating awareness about patriarchy. The current wave will be substantial when interpreting women's circumstances in the pre-colonial period in Achebe's *Things Fall Apart* in the Igbo patriarchal tribe. Yet, the recent wave theorizes women as universal. Therefore, it excludes other countries like Africa, Asia, India, and the Caribbean. Women from such countries have been considered at a lower level than women in Europe and the United States. The Western culture gave European and United States women a form of privilege over women of color in the West and women in the third world. Therefore, this universality leads to the appearance of the third-wave feminism (Jóhannsdóttir, 2009; Lorber, 2001). More specifically, the third-wave feminism is an ideology that commenced in the early 1990s to the present day and has been regarded as reformative of the second wave. Rebecca Walker is the co-founder of the third-wave feminism, she declared in her article in 1992 "I am not a post feminisim feminist, I am a Third wave" (Gillis, 2004, p. xxiv). It emphasizes differences that were neglected by the second wave. Further, the third wave of feminism sets on diverse gender identity, race, sexuality, social order, and nation and involves changes in stereotypes, language abuse, and women images in media. In this regard, Lorber asserts:

Further from the mainstream are feminisms that challenge "what everyone knows" about sex, sexuality, and gender—the duality and oppositeness of female and male, homosexual and heterosexual, women and men. These feminist theories are now being called the feminist third wave; they argue that there are many sexes, sexualities, and genders (Lorber, 2001, p. 4).

Furthermore, besides the feminism waves, various concepts and branches followed; each undertakes different concepts to the issues women face in society. Some of these strands of feminism are important in interpreting the selected novels in this study. The first concept that appeared during the first wave is liberal feminism which deals with inequality done by the legal reform system. It works to make legal-political, social rights, and opportunities for women in both public and private spheres. Radical feminism is another approach rooted within the second wave and deals with the patriarchal system as a primary source of women's discrimination. It discards the traditional family system. Further, Marxist feminism is feminism that considers women as exploited by both capitalism and men, and aims at revealing that women have been historically subordinate to men and eradicates patriarchy (Lorber, 2001).

1.3. Postcolonial Theory

The postcolonial literary theory examines the literary texts written in the colonized country and diaspora writings from oppressed or oppressor countries. It focuses on the reading and writing of literature written in previously or currently inhabited societies. It is a study of events, changes, and incidents when one culture is dominated by another. Besides, postcolonialism is a postcolonial discourse that includes a set of theories, philosophies, approaches, and literature. It depicts the political and cultural conditions of colonized countries and the impact of colonizers on culture, social and political life of colonized people during the colonial period (1970) and after independence from the point of view of both colonizers and colonized ones. It discusses the experience of different categories, for example, those related to persecution and resistance, migration, slavery, difference, race, gender, place, and replies to the European imperial discourse like history, philosophy, culture, and language (Klages, 2006).

The term post-colonialism refers to the period after colonization. The word postcolonial without hyphen refers to the consequence of colonialism, and it is a theoretical term. In comparison, the hyphenated (post-colonial) refers to the era after colonialism (Ashcroft, Griffiths & Tiffin, 1995). Ashcroft, Griffiths, and Tiffin also state that postcolonialism refers to any place that has ever had an experience of colonialism from the beginning of the colonization to the present day; it is not just a period after colonization. More specifically, postcolonial is a study that appears as a response to the subjection of Europe and the most significant literary text of that era is *Things Fall Apart* by Chinua Achebe.

The famous trinities of that study are Edward Said, Homi Bhaba, and Gayatri Spivak. Edward Said's "*Orientalism*" (1978) is the first foundation work of Edward Said in postcolonial; it is an influential text for dominating and exploiting the orient by Western powers, as Innes states:

Orientalism also refers to European literature as a power of discourse which is a philosophy in Foucault's notion of discourse and his concepts of Power and Knowledge (Innes, 2007).

The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles (Ashcroft, Griffiths & Tiffin, 1995).

Homi Bhabha is a significant postcolonial theorist. His two concepts, “*hybridity and mimicry*”, made a prominent contribution to postcolonial criticism. The former created new trans-culture and the presentation of a double identity. It causes ambivalence and confusion in the literature whether it supports or opposes colonialism (Ashcroft, Griffiths & Tiffin, 1995). The other important thinker who contributed to shaping post colonialism is Frantz Fanon, whose work entitled “*Black Skin, White Masks*” (1952), set off the psychology of racism. He demonstrates the way race shapes the lives of both genders in colonial conflicts in Africa. Fanon’s concept mainly refers to the psyche of people colonized by Europe in Africa in terms of their thoughts and mental health, which can be observed in the case of Marlow and Kurtz in the *Heart of Darkness* (Mondal, 2014).

Gayatri Chakravorty Spivak’s essay “*Can the Subaltern Speak?*” (1988) is another influential voice in postcolonialism since she is the first theorist who connects between postcolonialism and feminism. Subaltern refers to the oppressor and the subordinate of class, gender, race, language and culture. According to Spivak, subalterns are mainly women who have no voice. They cannot speak because they have no form of discourse. She points to the widow immolation in India to illustrate her point. The concept of subaltern aims at refocusing history on the role of subaltern and marginalized people. She analyzed the system in which colonialism and its patriarchal authority silence subordinate voice to the extent that they do not have a conceptual space in which they can speak and be listened to (Bailey, 2011; Ashcroft, Griffiths & Tiffin, 1995).

All in all, Feminist and Postcolonial theories are related to each other and have similar goals. Both struggle for the right of the oppressed groups, which are marginalized as well as oppressed socially and economically. Yet, their struggles are different in relation to gender. One struggles for women while the other marginalizes them, so both theories are important for the application of the novel selected in the current study. To know how women, rather than men, become gender oppressor and victims in society, the analysis must investigate some historical and cultural events related to both theories.

1.4. Women in the 20th Century

This section will investigate various conditions and significant issues related to women's experience, their positions, circumstance and value in the twentieth century with describing the development level that females reach today.

Feminists have struggled along for equality and their position in society to change ideologies that unsound women all over the world. With the coming of the twentieth century (1901 – 2000), women were still suffering from struggling for justice and acquiring the right to be treated as human, not as an object in all aspects of life. By that time, the situation of women varied from one place to another. Equality in the third world is two steps farther than other places to reach. These countries gain independence from Europe in the 1960s. The case and issues of women moved into a postcolonial phase of such nations' history. The presence of a female in the third world diminished and narrowed down between traditionalism and colonialism, which makes individual freedom difficult to attain without victimization. This can be seen in literary texts that are written in these places; Chinua Achebe shows a sizeable marginalization and ignorance of women in Nigerian society. Investigating research and history is an effort to find out the important events that occurred in the twentieth century and the reason for the hardship of women during that era, focusing on who and what affects the position of women most, thus making them endure their suffering. What are the changes that were made in the century? Were they good or bad changes for women's position in society? These questions will be discussed and highlighted to demonstrate the position possessed in this chapter (Quayson, 2000).

In the early 15th century, with the start of European colonialism, women lost most of their legal rights compared with the rights given to men. Developing countries like Africa, Asia, and America were colonized by developed ones. The developed nations as Britain established large empires in the world. This occupation left a massive impact on the developing country in general and its people in particular. By exploring history, one can realize that for hundreds of years, the world was in a constant conflict. Great numbers of developing countries were under the mandate of colonial states. This colonization process began in the 12th century. European imperialism exercised an immense influence on history, culture, economic and social human life of the area that they controlled, thus confusion prevailed in all areas under

its rules. Thus, the twentieth century was distinguished by significant events, and witnessed the independence of countries from European rule. These independence movements marked the history of these countries for the generation to come and shape their new Identities. Upon their departure, the colonial powers planted the seeds for tremendous dilemmas and forged a new culture and identities for these countries to battle with for the coming centuries.

The experience of colonized people is influential and deep with colonizers since the impact of the colonizer was not limited to political and economic only, but extended to include culture, language, art, and literature. However, at the end of the 19th century and the early of the twentieth century, women started to strengthen their position in society, with the coming of the feminist movement, which works for putting an end to violence against women, gender inequality, and women's suffrage. Feminists discard the patriarchal bias heredity in rules and women's condition improved in general. The turn of the century witnessed many changes that provided an opportunity for a number of women to work, so most of the new women became independent economically. Previously, economic abuse involved acts that influenced the women's ability to be self-sufficient, like restricting and preventing individual women from obtaining their own work; this hindered their efforts for economic independence. This sort of abuse still exists today in some countries under the pretext of saving and protecting women (Stange, Oyster & Sloan, 2011).

Despite the radical changes and various improvements in the twentieth century with an assumption about equality, women still have not had the right to be employed in certain jobs that acquired highly intellectual capacity and a salary equal to men, such as the post of managers until the 1970s. However, after 1980s, many women made their way into managerial places, as librarians, social workers, and a claim to political rights. For example, in 1986, Vigdis Finnbogadottir was the first woman to be elected president (Stange, Oyster & Sloan, 2011). Women had a more significant role in society and politics in the twentieth century than before. Today, women can take on overwhelming responsibilities, can challenge men's authority and power, and are able to protect their own interests.

For a better understanding of women's circumstances in the twentieth century in countries that once were controlled by Europe, including Nigeria, the Caribbean and

India, it is necessary to overlook some events and problems that females face and hinder their development in different countries.

1.4.1. Women Among Poles of Constraint, Impression, and Freedom

Poles are precise expressions that can define women's circumstances throughout history. The constraints women have encountered stand like poles that block their struggle for independence. From the time of the Romans, women were neglected and defined as men's property. They were abused and beaten by their husbands, and this was legal and accepted in the whole society including women themselves from different races and classes. However, Alabama and Massachusetts were the first places to abolish the legal right for beating women by men in 1871 (Mallicoat, 2019).

Women were found weak and naturally unskillful, and they have not been considered humans but mere objects. Men run and put unjust rules for everything; they exclude women from many important life decisions. Thus, women suffered from constraints of tradition, politics, culture, economy and religion. "Furthermore, the absence of women's experience in religions is often pointed out as a form of patriarchy because it subordinates women's religiosity to that of men" (Stange, Oyster, & Sloan, 1946, p. 1218).

Similarly, women suffered from deliberate violence during wars and military conflicts. The dual system of rules is created in countries that have been colonized. In Europe colonies, religion has undergone a profound change in the life and culture of such settlements. In England, for example, the Puritan colonizers brought their religious standards with them to the colony, which dedicates that women are inferior to their husbands and devote their lives to raising children. Women's circumstance was seen as fate as some new critics claim like Pace (2011) and Ortner (1972) who point out: "that women are not discriminate but naturally subordinate. They should not consider themselves as a victim but accept it as their destiny." In contrast, they are victims of the system formed by the control of men and culture. For instance, the burning of widows on their husbands' pyres in India was legal. All of the groups of Hindu campaigners, nationalists and British administration (since India was under the British mandate) were involved in argumentative debates with one another, but in the

interval, they all worked within a shared theoretical order in which women's burning was seen as part of the Hindu tradition without taking women's decision as women were considered weak creatures whose interests required to be represented by men (Loomba, 1998).

Conspicuously, women become victims of colonizers' thoughts and discourse, who controlled Africa, Asia, and South America until the second half of the 20th century (Mallicoat, 2019). Colonialism corroded many matrilineal or woman cordial cultures and performed or increased women's subordination in settled lands. Colonists intensified patriarchal relationships in a controlled area, frequently for the reason that native men were increasingly deprived and left out the public sphere, thus they became more dictatorial at home. They took control of the house and the woman as symbols of their culture and people (nationality).

Furthermore, both colonizers and colonized rolling systems share ideas and decisions about women and controlled their world socially and economically. The imperial rule described domestic women as ideal womanhood; they thought it was their duty to be inferior to men and were not allowed to work outside the house while men travelled to make money, women should stay at home to support them. Economically, during the colonialism period, women were obliged to be inferior, depending on men in many fields, particularly in the economic field. For instance, in Africa, especially Nigeria, the control of women upon agricultural areas decreased, and the crops they produced within the start of trade is occupied. With agriculture reduced in villages and men's work drifted to the center of urban, women progressively depend on men's income. They were obliged to stay indoors, and were exposed to hidden domestic violence. They lived in a society that condones women abuse; a society was not only oppressive to women but also treated women differently. The treatment of people is seen as a treatment between two different genders, races, and bodies rather than as an equal human being. This European system may be also found in old-fashioned or oppressed societies till now (Loomba, 1998; Parekh & Jagne, 1998).

Literature is another point that affects female positions and status, which usurped their right before and after colonialism. Literature is said to be a mirror of life, but this expression does not include women. Ever since the beginning of literature, it has been recognized that literature intermediates between the real and the invented.

Literature has no lesser roles than men to show the artificial portrayal of women for many purposes. Women were and are misrepresented in literary texts for the interest of tradition, culture, and politics in different periods, mostly in writings that have been written after colonialism. Postcolonial literary texts have notable investments in the power of creative writing to create political change, and new political pyramids that increase women's marginality and oppression. This policy affected the position and status of women in society and even after the period when colonialism had ended, many novelists, dramatists, and poets misrepresented their roles. The image of women in colonial eyes and their behavior had been described by many authors after colonialism. In this period, the major focus of literary text was on language, economics, politics, and gender issues, men and women; altogether share the same concepts and are implicated in aggravating women's issues by ignoring and decentering women in their works. Conrad's *Heart of Darkness* is the best example of treating women as sketchy. Feminists have a significant role in the rising voice of many women's writers about such issues (1960 – 1980) (Mohanram & Rajan, 1995). Thus, the effect of literature and its role on women's image and position will be effectively investigated in the next section.

1.4.2. Colonialism or Post colonialism's Victims

This section demonstrates the suffering of women as victims in the postcolonial period. The terms postcolonial and victims are linked together through the literary texts that have been written after the end of colonialism. Women are presented as subordinate to men; they were always viewed as second-class inhabitants, and their necessities were constantly reassessed in the colonial period. They were thought to be totally dishonest, sexual, innocent, or unskillful. During colonial times, women, in general, were prevented from positions of power or expressing their opinion, whereby males made decisions for them, and their lives were uttered by men who ran the society. Thus, they denied the role of women in society and their capability in building a secure and peaceable family. Besides, they were confined inside the house as domestic icons.

Further, women were not allowed to pursue their education as it was believed that there was no reason for women to learn how to write; therefore, every written

material was written by men, even the stories, verses, and prose that were composed were by women, were transmitted orally and by the time they had been forgotten and disappeared. Sometimes, their work has been changed and rewritten by men and published under men's names. Like everything else, literature was another essential creation of a series of written work branches transcribed by males. Thus, even in literature, women's positions may not be described as the same position that women play in real life. All things were written and transferred by men, and hence, the role of women in literature and their images were decided by men. So, the image of these women may not be depicted in a truthful and realistic way. In this regard, Keith M. May revealed "some writers impartially depicted real women while others just make propaganda". She meant that literary texts are a source of writers' beliefs and fantasies. One should not be influenced by women's portrayal in fiction. Though these literary texts are not representative of real life, for example, the heroes may be given a voice to characterize the collective life of their society and culture. Therefore, these characters are kings, nobles, and hard-hearted personalities. The individual psychology and attention to individual characterization should not be presented in these impressive literary texts. During all these extensive sweeps of motion and contemplation on life and ennobling death, there is no representation of the internal life, no domestication. Women are hardly seen or heard of; their presence is usually to improve men's status and position rather than for women's promotion. For example, in the novel, *Things Fall Apart*, Okonkwo's wives bring up only in relation to Okonkwo's name to show his power, wealth, and position as a hero and a leader of his tribe (May, 2005).

Further, women in literature at the time of colonialism and after it were frequently depicted by many authors not as human but as a geographical place that was invaded by the colonizer, and their situations as affected by colonization. Authors describe the controlled area as women that are always usurped and possessed by colonists. They sometimes represent the colonizer at different levels, culturally, socially, and economically. There are many English novels whose main plots revolve around these matters; for instance, Adela represents the European clash with Asia in *A Passage to India*. Here, women once again become victims of the literary texts that were written for political purposes, either for the interest of the imperial or the colonized status. This genre of literature is called post-colonial literature. Authors have written postcolonial literature from the point of view of both colonized and colonizer

countries which seek to describe the communities that were influenced by European imperialism. Thus, postcolonial literature is concepts of both against and for from two opposing perspectives; however, in both types, women's voices are silenced or ignored (Coyle & Garside, 1993).

Recently, the vital role of literature has been recognized in both colonial and anti-colonial discourses. Through their experience under the colony and their travel to the colonized country, both sides shaped the life and situation of people through special ideologies. A traveler's stories and unexpected encounter with what lies outside were crucial in shaping any culture. The new worlds that European travelers deemed to encounter are portrayed by them through the lens of philosophical filters and approaches that had emerged from their own culture and society. Thus, Europeans reconstruct their lives according to their own thoughts and cultures, such as the *Heart of Darkness* in which Marlow narrates a sequence of events according to his mentality and belief system; even when Marlow mentions females, it is not when they appear in the story but rather when he thinks of them.

Most writers like Elleke Boehmer, Segunda, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin claim that the history of Europe colony was renewed or had been written from the start of the colonialism period and has been mixed with the origin of history that record everything, but ignored women, denied women's rights and marginalized them. Writers create their characters upon such history and from their own imagination. When the colonial control dissolved, the independent new society tried to rewrite its history by reclaiming the pre-colonial events. Yet, their history neglected many aspects, and once again, ignored women voices; Derek Alton Walcott states about memory after colonialism: "We left somewhere a life we never found, customs and gods that are not born again" (Breslin, 2005). Similarly, Chinua Achebe tries to show that the colony was genuinely reformed by colonial procedure while he denigrates women throughout his novel. The following section will attempt to conduct a transparent analysis of the victimization of women in colonial and postcolonial periods through examining a number of studies that critique the notion of male dominance and postcolonial discourse (Boehmer, 2005).

1.5. Victims and Elements that Lead to Victimization

According to Oxford Dictionary, the word ‘victim’ is defined as someone who is injured, killed, and hurt by somebody, while ‘victimize’ is a verb that means to make someone suffer unfairly. These words are repeatedly associated with the word ‘women’ in daily life, fiction, social media, and feminist critics. Expressions such as, women as victims, victimization of women, and women are victims have emerged due to the fact that women have a long experience of being oppressors’ objects. This includes inflicting physical, verbal, and mental abuse.

It has been frequently heard that being a woman means being a victim and having to offer sacrifices. This has been the norm since the creation of Man and family. The difference in nature between the two genders is an unsolvable and complex matter. The difference in physicality, roles, and manners of men and women are formed and governed by gender rules within a society, and this differentiation leads to inequality favoring men’s interests. Consequently, in many communities, women are viewed as subordinate to men and have a minor social position; in this way, males become empowered at the disadvantage of the female. At the dawn of history, these differences were not observed by humans. Genesis Adam and Eve are blamed equally for their transgression, whereby the only difference that existed, was the biological one, but from the Middle Ages onwards, women acquired some qualities that make them different from men physically and socially. These qualities are harmful, insulting, infantilizing, disempowering, alienating, and untrue. Women have become lower than men not only in social status but in all aspects of life (May, 2005).

Many philosophers and writers like Spinoza, David Hume, and Glen claimed that the main reason behind causing such a difference is human nature. Women naturally have a tendency toward emotion and have the ability to look after children. At the same time, most men are incapable of dealing with children and emotional subjects. David Hume believes that all human behaviors naturally follow human feelings without interfering with human motives. Our feelings produce our actions with some degree of causal need. Other investigators from France, such as Montesquieu, stressed the natural difference between gender and supposed that females are subordinates by their nature. So, the relationships between males and females were created upon the biological drives (instincts) of both sides and marked through the agreement of the whole society (Rendall, 1985; Jeng, 2017).

These ideas connected with the status of females. As life continued, women were obliged to be inferior from that point, until today, in many parts of the world; females are typically treated as servants laboring in domestic work. For example, in the colonial period and after it, women were forced to be inferior, domestic and at the margin due to the nature of the culture they lived in. The practices of women's resistance to end colonization have been marginalized in postcolonial arguments. Females everywhere were oppressed by local patriarchy and patriarchal thoughts that brought to their society with the clash between two cultures. However, it can be stated that the reasons that lead to women's suffering can be attributed to human nature, discourse, culture, economy, and force. In addition, gender discrimination led to the victimization of women, whereby their suffering and subordination have doubled during colonial and postcolonial times.

Recent feminists like Alyson M. Cole and Rebecca Stringer declare that women are victims of the word 'victim' itself. Poverty, inequality, discrimination, and violence victims are introduced as the authors of their personal suffering. Well-known critics of victim feminism problematize feminism rather than masculine dominance. In their guess, these critiques aim to profoundly change girls' perceptions of themselves and society. They observe that women should not accept counted as victims for two reasons. First, they claim that activists describe ladies as sufferers of male dominance rather than agents who are able to control their destiny. They accused feminists of failing to apprehend and value a lady's capability for agency and responsibility. Second, in modern feminism, accepting the perception of "victim" gives rise to the reductive feminist identity of women with disabilities, passivity, oppression, and innocence which have grown to be common. Even among feminists who are interested in polysemy and resignation in different moments, there is a consent that the terms 'victim, victimization, and victimhood' are fatally denotative of inactiveness, powerlessness, and innocence (Stringer, 2014).

They meant that the word 'victim' means weak, emotional, incapable and dependent, so women should not be treated as victims because this affects their status. For example, in *Heart of Darkness*, Marlow, the narrator, lies to Kurt's fiancée at the end of the novel. She chooses to stay waiting months for Kurtz and build an imaginary world about him, and the writer meant to demonstrate that women cannot take responsibility. Therefore, their treatments must be shallow and unable to recognize the

truth. One can postulate that for a woman to be a victim is out of her choice. Women called victims to gain their voice, position, and right and struggle against the features that women acquired under the name of culture, religion, and economics.

Critics, feminists, and philosophers seek in a great effort to uplift the female conditions through the ages till recent years to achieve equality and justice. Their effort has no limit in the hope to change the weak and unfair environment that men have created for women for so long. It is significant to investigate women's victimization throughout history and bring current concepts and theories such as postcolonial and feminist, which provide evident consequences in many aspects, namely wordless women, domestic, subjugation, and inferiority.

However, based on the assumptions and feminist critical theory, it can be observed that nature, religion, culture, and politics have a huge impact on the way women are viewed and dealt with at a much lower level than men. As mentioned earlier, women were seen and portrayed as persons who are always related to others and depending on others. The patriarchal system that exists in their own country marginalized them for political purposes. Religious women and men were equally created, and both seen and defined as a complement to each other; women are supporters and guide for men. These religious concepts were wronged by time, and people started to react stereotypically towards women. Thus, women acquired much lower levels than men. Since then, in spite of the recent changes in gender roles, economy, and politics, the issues of women remain unsolved and women's issues aggravated and equality was never reached, especially in countries that were colonized during the nineteenth century. From the start of the colonization, women became the victims of the combination of two patriarchal systems.

The postcolonial period which came after colonialism ended as a reaction against colonialism and failed to improve women's status. Women have been muted and marginalized laterally in a struggle among colonizers and colonized to improve their civilization and development. Writers from European colonies attempt to depict the life of people in the colonized place after this power had drawn back from those areas to prove the necessity of their presence while authors from the occupied country write to oppose the ideology of their occupation. Therefore, in the following chapters, the study will analyze some of the literary texts from both the colonized country's

authors' perspective as well as authors from the colonizer's culture. This textual analysis will be enhanced through the feminist and postcolonial theory that will bring to the surface most of women's recent issues. Thus, it will provide an understanding of the cycle of events and thoughts about women within and around postcolonial states since colonial nations barely make themselves heard until their departure from these occupied lands.

2. WOMEN AS VICTIMS IN JOSEPH CONRAD'S *HEART OF DARKNESS*

2.1. Introduction

Many critics like Achebe have perceived *Heart of Darkness* as a misconception of Africa and its people, especially women. This is due to the fact that the writer portrayed human life in 1985 in Africa at the time Africa was under European control, where he focuses on issues of imperialism, power, and the loss of the true self among the brutality of imperialism while neglecting the issues of women. Thus, *Heart of Darkness* becomes one of the most criticized works from both postcolonial and feminist perspectives since its first publication in 1899, as the first literary work of the postcolonial period. A significant criticism came from Chinua Achebe, who considered Forester's work as racist person's work, stating "Joseph Conrad was a thoroughgoing racist" (Chinua Achebe, 1988, p. 23). The description of Africa and its people in the *Heart of Darkness* is a fake image and untrue according to Chinua Achebe: "As I said earlier, Conrad did not originate the image of Africa which we find in his book. It was and is the dominant image of Africa in the western imagination [...]" (p. 31). Therefore, the chapter will tackle the issues of women in *Heart of Darkness* and will investigate if these depictions coincide with Achebe's accusations and the traditional portrayal of women in the Victorian era.

Feminists such as Nina Pelikan and Showalter argue that women in Conrad's work are as marginalized as Africa itself since Conrad's novella studies the hypocrisy of imperialism in Africa inspired by Conrad's *Voyage to the Congo* in 1890. Belgian Congo, one of the largest nations of Africa, was visited by Conrad. Based on his experience, he wrote about the viciousness of the imperialism and European run-down mentality in Africa Congo. Nina Pelikan claims that male writers dominate the literature and misrepresent the image of women; she states that Marlow's Journey is in fact the colonization of women. Nina is right; Conrad is dismissive of the treatment of women. He silenced the female character through the events of the story and neglected her contribution to social and economic fields and treated her as a mere object (Knights, 1999; Moore, 2004).

The triggers that led Conrad to produce a similar work may be attributed to the fact that Joseph Conrad was born in the Victorian era in Poland in 1857. He spent his childhood and youth without a specific country. Poland was occupied by many forces, and it was divided among Austria, Prussia, and Russia from 1772 to 1918. His father disappeared, and his mother died when Joseph was only 12 years old. He was adopted by his mother's uncle. like Marlow, who has been brought up by his father's sister. Critics like Sun Xin ascribed Conrad's misogyny and the misrepresentation of the image of women to the death of his mother when he was too young. So, Marlow's story mirrored Conrad's real life in some points, such as Conrad's keenness to sea and his journey to the Congo River as a merchant. Both Conrad and Marlow marginalized women since they lived a half-life in the Victorian era, which refers to a patriarchal society where there is no equality between men and women, who were objectified by men (Murfin, 1996).

Marlow is a central figure in *Heart of Darkness* who lives at a transition point among facts, lies, secrets, and ambiguity. He transfers a story of his own experience to male friends on a steamboat on River Thames. He narrates and describes what he witnessed and experienced in the Congo River in Africa. The story starts on the Thames River, while the events take place in Congo and the Belgian district. The events in *Heart of Darkness* largely revolve around the individual experience in colonial times such as a journey to the Congo for employment, facing racism, facing the brutality of imperialism, and the truth of the European occupation. Marlow comes across many things through the mission of bringing Kurtz back to home, goes towards uncertain fate, breaking the mysterious world into a visible world, binds humankind's behavior to human nature, and discovers the truth, whereas women are conspicuous by their absence in the narrative and physical presence in the world. Throughout Marlow's adventure to Africa's land, he meets seven women, including the one that is behind Marlow's travel towards Africa. So, the next sections concern mainly with the figures of seven women individually to find out whether these women have owned their voices and possession under the male writer's pen in postcolonialism.

2.2. Charlie Marlow's aunt

Marlow's aunt was the first female character introduced by Conrad who assisted Marlow to work with the Company. She was convinced that Marlow is a capable man and will convey Western beliefs and Civilization to the African society. Conversely, Marlow states the following describing his thoughts about women:

"It's queer how out of touch with truth women are. They live in a world of their own, and there had never been anything like it, and never can be. It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset"
(Conrad, 1898, p. 59)

These comments show Marlow's negative notions of contempt and prejudice towards women. He describes women as delusional and inconsiderate. Marlow's only relative is the first woman to appear in the novella before Marlow goes on in his journey to Africa. She is an ambitious woman who wants to see Marlow as a successful person; she secures a job with the company for him. Marlow lacks the knowledge and ability to deal with the company and find a job while his aunt was able to find him one. Marlow ignored this significant role of his aunt due to the patriarchal society that Marlow lived in, which viewed women as unimportant and dependent.

Marlow's aunt made an acquaintance with influential people including the wife of a personage from a high position in the administration, who respected her and agreed to give Marlow a job. Without her help, it was impossible for Marlow to be on board. Conrad believes that women are more powerful than men in communication and persuasion; he describes Marlow's aunt as significant and has a robust social ability, but he connects her capability and power with men. She related to men to acquire the job. Marlow describes his aunt's assistance and his dependence on her for a job as embarrassing and shameful since he believes that women are dependent rather than men. As he narrated to the men listening to his story "Then – would you believe it? – I tried the women. I, Charlie Marlow, set the women to work – to get a job. Heavens!" (p. 13). His way of cynicism belittles all women; Marlow's descriptive statement about his aunt shows his fear to be weak and inferior. It shows Marlow's patriarchal attitude towards women as inferior and insignificant, dependent, and as an object that is always related to men. Because Marlow's aunt depends on a company's officer to gain a job for him, Marlow accepts her help since it is linked with a man in a high rank and position in the society. He did not appreciate her help despite being his sanctuary when he had no one else. This indicates that Marlow's attitudes towards women are typically

Victorian; the society expected women to be passive, submissive, mindless and gentle, as Marlow's thoughts, which relegate and restrict women to a position limited by the community that allows women to be significant only as long as they are connected to men. In other words, women are always the ones who need help and should depend on men (Hyde, 1988).

In the Victorian era, women were supposed to obey their men, and the stereotypes of society considered them as "angels of home". Conrad brings this issue into his fiction and represents his female characters as angels, and they are far away from the truth; they live in a utopia world and are unable to recognize the reality of the world (Peters, 2006). He characterizes women as weak and emotional; they cannot face the harsh reality of the world like men. Marlow also states that women should keep distant from the men's world. Marlow's aunt was ostracized in the novel and was treated as the other by presenting her as ignorant of reality by both Marlow and Conrad alike. For instance, Marlow's aunt believes in imperialism's mission of developing and civilizing the suffering savages. She considers that Marlow will be a part of this charitable mission by employing him in a company, but when Marlow is in the company, he discovers that it is completely the opposite of his aunt's beliefs; the company runs for profits away from the civilizing mission. This shows the women's naivety and unawareness of the real motifs behind imperialism:

She made me quite uncomfortable I ventured to hint that the company was run for profit. [...] It's queer how out of touch with truth women are. They live in a world of their own, and there had never been anything like it, and never can be. It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset. Some confounded fact we men have been living contentedly with ever since the day of creation would start up and knock the whole thing over (Conrad, 1898, p. 19)

The above-mentioned quotation demonstrates that Marlow views women as delusional and living in a fantasy world of their own. This imaginary world is soul-soothing albeit nonrealistic. They are incapable of discovering the truth and the truth can only be practiced in the male's domain:

They were men enough to face the dark" (Conrad, 1898, p 9) "but if you were man enough [...] "truth--truth stripped of its cloak of time. Let the fool gape and shudder—the man knows, and can look on without a wink. But he must at least be as much of a man as these on the shore. He must meet that truth with his own true stuff— with his own inborn strength (p. 54).

Marlow indicates that strength masculinity is natural within the man; through practicing such strength, they can reach reality. On the contrary, because Marlow's aunt is not a man, she lacks the strength to face the savagery of the real world in order to come in terms with the truth (Murfin, 1996).

Every literal word Marlow utters about women and anything that belonged to them in the novella abuses them in one way or another. For instance, he describes the room where he met his aunt before he left for his journey as feminine "I had a cup of tea [...] and in a room that most soothingly looked just as you would expect a lady's drawing – room to look" (Conrad 1989, p. 18). Similarly, he mocks the acquaintances that she resorts to them to secure a career for Marlow "My dear aunt's influential acquaintances were producing an unexpected effect upon that young man. I nearly burst into a laugh" (p. 38). All these considerations about Marlow's aunt put her in very different frames to view women as subordinate to men (Xin, 2018).

2.3. Kurtz's "Intended"

Marlow meets Kurtz, the remarkable agent of the company, a man who left his fiancée and is obsessed with the pursuit of ivory and richness. Kurtz's intended is a white English woman who suffers for years waiting for him. She abandoned her people to live with Kurtz as Marlow heard that her people also disapproved of her engagement to Kurtz. Her sacrifice for Kurtz represented the European women's victims; a woman who needs his protection from the harsh real world. In contrast, it was her who was actually Kurtz's protector; she shields his brutality from the world, his reality, and the truth that might be the moral squalor of her existence.

When Marlow first heard about the intended, he treated her as he treats his aunt. Marlow said "she is out of it –completely [...] should be out of it" (Conrad, 1898, p.72). Thus, Marlow relegates women by protecting them from reality, and he describes them as naïve and fragile who need to be in the protection of men because they are too fragile to face the reality. Marlow's motive for keeping women away from the truth that is ugly and sad seems to come for two reasons. First, women should be beautiful and chaste and must not interfere with the corruption of the outside world for a safer society, and he protects them from imperialism attitudes. Thus, he protects the ideal civilization and spiritual value. Second, women should be ignorant about what

happens in men's world and about men's nature; they must be "out of it" from the fear that the man will be considered weak and inferior. Marlow represents Kurtz by concealing the reality and this ultimately leads to an increase in the intended's everlasting suffering. Marlow's gender bias colonized women and their position in society (Nandi, 2014)

Kurtz's description of the female character is another example of woman humiliation. Conrad presents once again a typical Victorian woman as a property belonging to a man's world. The patriarchal system men lived in leads them to formulate a very shallow and narrow-minded view of women and consider them as mere property. This notion of women ownership is expressed throughout the events of the novella. Mr. Kurtz's constant use of possessive adjectives of "My Intended" confirms his view of women as belonging "my Intended, my ivory, my station, my river". This clearly implies that he puts the woman as a parallel to his property. Kurtz does not separate his fiancée from his other possessions; he views women at a very low level, giving them no importance, disregarding, dehumanizing them and considering them as any other object. Conrad through Kurtz's discourse reduced women's role to an object related to men (Bruffee, 1964). Conrad displays Kurtz's fiancée's suffering in more than one situation as betrayed, ignored, and left to live in darkness. She has been kept far away from reality. Kurtz betrayed her with an African woman while she thinks that she is the only woman he knows: "Ah, but I believed in him more than anyone on earth--more than his own mother, more than himself" (Conrad, 1898, p. 115). Conrad states that women believe in the world that men created, whereby they do not oppose the man and are quite comfortable in their territory in order to fulfill the nobility, loyalty and chasteness to protect the idealization of the society.

Conrad's women denied their own rights and acted as passive objects related to the masculine society. Marlow meets Kurtz's intended after one year of Kurtz's death to give her the papers that had been given to him by Kurtz before he died. Marlow gives her an impression of a disappointed person as she is still in mourning and covered with black after one year of Kurtz's death. He said "She came forward, all in black, with a pale head, floating towards me in the dusk. She was in mourning. It was more than a year since his death, more than a year since the news came; she seemed as though she would remember and mourn forever" (Conrad 1898, p. 111). Kurtz's intended grief will continue forever to achieve loyalty and to give the mourning that is suitable for a man

who she thought had lost his life in a noble mission of enlightenment that can liberate the savage world from their darkness. She said “I—I alone know how to mourn for him as he deserve” (P. 111). She preferably keeps faithful to him and is completely ignored Kurtz’s darkness; she can only see his good side, and looks up to him as a model. This is evident in her words revealed to Marlow during their meeting; “Men looked up to him,—his goodness shone in every act” (Conrad, 1898, p.114). This prevents Marlow from corrupting the reputation of the men’s world by revealing the truth. Conrad demonstrates the female as “otherness” by separating men from women and making women become a part of creating such a world. He brilliantly creates the image of a hero through the women’s world. Women become the ones who participate in establishing a strong and positive world that belongs to men only, and this can be clearly defined throughout the discourse of Marlow’s aunt at the very beginning of the novel. Consequently, she thinks of imperialism’s mission as a noble one; “something like an emissary of light” (p. 18). While Marlow’s journey to Congo discovers the European missions through Kurtz’s pursuit of ivory and richness (Nandi, 2014; Morshed, 2015), Conrad believes that Kurtz represents all Europeans as he depicts them through Marlow’s speech “All Europe contributed to the making of Kurtz ”(Conrad, 1898, p. 74).

A further example of women’s deception into creating a dazzling world that hides men’s reality is when Marlow lies to the “Intended” at the end of the novella about Kurtz’s final words. In this way, Marlow puts women in a mendacious world formed by men who keep women ignorant of the truth; he says, “The last word he pronounced was—your name” (p. 116). The final word that Kurtz uttered before he died was “The horror”.

Based on the previous discussion, it can be concluded that Marlow’s aunt and Kurtz’s intended are victims of both patriarchy and colonialism. They are tricked into believing in man’s created world. Therefore, they have tremendously suffered and sacrificed for a world that has marginalized them and considered them as mere objects.

2.4. Kurtz’s Mistress

The mistress represents the ideology of colonialism, that these countries can achieve prosperity and protection without the colonial powers. After his departure, his

mistress felt insecure and was unable to find protection. Through the characterization of the mistress, Conrad shows the traditional attitudes that prevailed in the 19 century that viewed woman as sexual objects for pleasure rather than an equal human beings. Kurtz's Mistress is a black woman that was deprived from of basic human rights and left alone living in an illusion like Kurtz's Intended.

Conrad Colonizes both Africa and women, and he presents the savages of Africa and women together. When Conrad depicted the English women and featured them, he required them to be ideal and angle-like, but he views the African women in a primitive description that is opposite to the white women to justify imperialism. For Conrad, African women are not angles; rather, they are beautiful but savage. This can be seen in Marlow's view of the two victims of colonialism (Africa and women) together in a concise description of an Amazonian woman, Kurtz's mistress, who is savage and superb, and he said:

She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul [...] She stood looking at us without a stir and like the wilderness itself [...] She looked at us all as if her life had depended upon the unswerving (Conrad, 1898, p. 91).

Conrad depicts Mistress and Intended in a very different way; the former is as angles and weak and later as savage, strong, evil, unchaste, then weak and dependent. However, in both cases, they are not free; both of them have been manipulated, neglected, and abandoned by men. Besides, both women suffered and were victimized by Kurtz. Critics like Clio (2015) state that the patriarchal ideology divides the female into the extremes of "body and spirit" and prevents her from the full humanity that requires possessions of both. It is the right assumption, but Marlow and Kurtz see women as a body and they forget that they have a soul which can be hurt and suffer (Morshed, 2015).

Conrad creates the native woman as powerful and in a perfect body but fragile, weak, and emotional; she emanates her power and her physical beauty "she stoops as if her heart had failed her". He considers her as a treacherous power that intermediates Marlow and others, so such power should be removed if it has not been moulded into a civilized creature as one of the men declared "If she offered to come aboard I really think I

would have tried to shoot her” (Conrad, 1898, p. 92). Conrad presents the Mistress as the analogy of Africa. She is as beautiful as Africa, who charms Marlow into the journey. She has a perfect body, fertile and wild, that needs to be civilized. Thus, Mistress is victimized by two forces, patriarchal and colonialism, in relation to her race and gender (Morshed, 2015).

2.5. Knitting women and painting

The earlier anti-feminist depiction of women in the novel, when Marlow introduced his aunt and his views about the women’s world. In the first chapter of the novella, the readers are introduced to the two women who Marlow meets at the Company’s Brussels office; one is fat and the other is thin. They continue knitting the black wool. The knitting women came to modify Conrad’s image as a less anti-feminist writer. In contrast to his aunt, these knitting women are aware of the reality of the world that Marlow is about to navigate. The presentation of the knitting women is symbolic; knitting wool is a symbol of weaving Marlow’s destiny and his transition from the illusionary and idealistic world into the realistic world of colonialism. These women unlike Marlow’s aunt were part of colonialism. They are frightening and witty, yet they choose to maintain their silence.

In Greek Mythology, the black represents death whereas knitting represents fate. Many critics resemble these two women to that myth related to the sisters of fate in Greek. They know everything about humans; like the two women who know almost everything about Marlow and visitors, they pretend ignorance, keep knitting, and give no attention to anyone.

Conrad again gives no significant role to these female characters. He treats these two women as a symbol rather than real characters, and a sign for warning Marlow, as a doctor who measures the visitor’s cranium. The two women have been associated with darkness, evil, and something ominous “guarding the door of Darkness” that makes Marlow disturbed due to their existence as he says “She seemed to know all about them and about me too. An eerie feeling came over me. She seemed uncanny and fateful” (Conrad, 1898, p. 16). The writer resembles them as two witches both in their shape and how they betoken the darkness that Marlow is going to meet in his journey to Congo.

Moreover, Conrad marginalized women by giving them a domestic role even when they were outside; this resembles the traditional nineteenth-century attitudes of ideal women, believing that women should be caregivers to their children and men. For example, the two knitting women are in a company, but they are not tasked with any work associated with the place they exist; they being tedious domestic duties to the company. Besides, Marlow meets another woman in the company, whereby who plays a domestic role, namely a laundry of the company's chief. These images indicate that women have to stay in a domestic sphere; they are unable to work outside or face reality because both require strength and intelligence, and these features are owned only by men.

Kurtz's oil painting, the darkness covering the female figure in the painting, presents a very negative image of women in general, and the world in which women keep silent. In this regard, he says "I will draw what people can't say". It collects all women and men's world in *Heart of Darkness* in one image, namely aunt, Intended, mistress, two knitting women and native laundry, the darkness surrounding their life. They keep in their small light spot that only covers the place they sit in, the domestic sphere, which men have built to keep them inferior, and they are out of touch with the dark reality of men. Critics like McIntire (2002) argue that women in *Heart of Darkness* can mirror their light but can not find the right way to walk in as the woman in the picture. Besides, women are incapable of finding their path because it is blocked by men. Conrad seems to reveal that women are unable to go further, beyond the domesticity tasks to discover the reality even if they have light and are very close to it since it is carefully sheltered and shaded by men such as the Intended and two knitting women; they are static and blinded to realize the truth as the women in the painting: "Then I noticed a small sketch in oils, on a panel, representing a woman draped and blindfolded, carrying a lighted torch. The background was somber—almost black" (Conrad, 1898, p. 37). Iman Morshed Mohammad (2015) states that the image indicates that all these women silently and unconsciously helped lead men through the darkness, and consider Marlow as a model that they helped him blindly without inquiring about his motives to realize that men lie about the noble cause of civilizing the savages. The image unquestionably mirrors of what women believe and live "the effect of the torchlight on the face was sinister" (p. 37). Finally, the painting reveals the deception and the lure that women live in.

Silence is another form of discrimination against women in *Heart of Darkness*. Conrad depicts native women who live in total silence and mystery as Kurtz's mistresses and laundry women who represent the women's lack of choice and agency, despite the minor role he has given to them. For instance, Marlow's ideology of colonialism and patriarchy excluded the native women from discourse. He considers them unspeakable, strange, and mysterious. The racist thoughts towards the natives lead to giving voice only to white women but only when they refer to men and repeat their words. So, the discourses of white women also have no importance to change their circumstances. Men make them believe that their situation resigns to destiny. Thus, these women accept and endure their circumstances and remain silent, such as intended, and this is evident in Marlow's speech: "she had a mature capacity for fidelity, for belief, for suffering" (Conrad, 1898, p. 111). Accordingly, women again become the silent victim of "otherness" by the racist patriarchal view.

There is no doubt that Conrad's patriarchal attitudes make his female characters excessively suffer from the lack of identity. All women in the novella have not owned any particular name. Conrad's treatment of women and his male characters' reaction toward their presence indicates that they consider women as an appendage of men rather than a person with an identity of their own. They have been identified in terms of their relation to their relative of men, and some of them give them an identity related to their work and other objects, such as the Company's two women, Marlow's aunt, Kurtz's intended, Kurtz's mistress, Kurtz's mother, laundry woman, and knitting women. Here, Conrad again marginalized women and turned them into mere objects possessed by men whereas the male characters had their titles and names (Akter, 2019; Boruah, 2018).

Another point that degrades women's value in *Heart of Darkness* is portraying them either with evil, ominous features or innocence such as knitting women and mistress that resemble them to witches who bring bad omen or the innocent image of the intended and Marlow's aunt who blindly follows the manipulating of men and never doubts about them, and this is clear in Marlow's aunt's reaction when she writes for Marlow: "I am ready to do anything, anything for you".

Overall, women seem to lack activism and space, in the *Heart of Darkness*, whereby they are restricted and confined to one place and never travel beyond their

special zone. The white women cannot leave their idealistic zone like the aunt and the black women are dangerous and savage to leave their territory and are kept in their social cages. Women have been forced to stay static between the colony and the metropolis to represent their separate culture and civilization. They prevent women from decision-making and discovering the reality to remove the tension that she suffers from and live with (McIntire, 2002).

Heart of Darkness imposed the traditional Victorian attitudes on white women and neglected the native or subaltern black women concealed behind the awareness of the wicks of European colonialism. Through the analysis of each female character and focusing on the narrator and protagonist's discourses, it has been determined that women are marginalized and treated as others; they suffer due to their gender and race in addition to the collusion of these two systems.

3. WOMEN AS VICTIMS IN E. M. FORSTER'S *A PASSAGE TO INDIA*

3.1. Introduction

This chapter focuses on analyzing female characters in E.M. Forster's *A Passage to India* and explores females' suppression, suffering, and injustice by applying the postcolonial theory. The text also explores the female role in both colonized and colonizing countries. The writer depicted the prejudice against women due to misconceptions and clashes between the British and the Indian cultures. It will examine the writer's role as a colonist in depicting the female character in both societies.

Edward Morgan Forster(1879 – 1970) is an English novelist, a short stories writer, and a librettist who was born in London into an Anglo-Irish middle-class family. He is the only son and child of Alice and Clara and was raised by two women, namely his mother and aunt. He lived with his mother till the end of his life. He was homosexual and never got married. Forster began writing early in his life and published his first novel after graduating from college "Where Angels Fear to Tread" (1905). He worked as a volunteer in the First World War and has served in the Egyptian Red Cross. He spent three periods of war in Egypt doing civilian work and visited India twice. Critics illustrate that he was disturbed by the racial persecution and deep cultural misapprehension that alienated native people and British colonists: "Forester's most obvious target is the unfriendly bigotry of the English in India" (Hawkin, 1983). His trip to India inspired him to write his last novel *A Passage to India*. After returning from India, he completed his novel *A Passage to India* and has been considered one of the most important English novels of the twentieth century. The novel deals with the British colonial occupation of India, and it examines the relationship between West and East (Lago, 1995).

Britain has colonized many places in India since 1760. The actual British colonization era in India started a century before with the East India Company. During the Victorian era, the British Parliament transferred the political power from the East India Company to the crown; they established a bureaucratic colonial structure that

included Britons and was headed by the council of India. The examples of this establishment can be found in *A Passage to India*. India rebelled twice against British rule. With the victory of the Liberal party in 1960, changes occurred in India's political system. Then, during world war, they assisted Britain in the hope to get political renunciation, but this was a disappointing assumption. The relationship between both did not include advance until the independence of India from British rule in 1947 (Travers, 2007). This historical information is important in terms of the background of the novel since Forster wrote his novel during the Indian political system reformation in 1924.

On the surface reading, *A Passage to India* (1924) indicates that it is a social and political novel and its main characters are two white women. Mrs Moore and Adela, who is her daughter-in-law, have recently arrived in India in a town called Chandrapore. Adela is engaged to Ronny Heaslop, who has the post of city Magistrate in Chandrapore. Both women's visiting was for discovering Adela's feelings for Ronny to make the engagement official. Both ladies met some local Indians at a formal party "Bridge Party". Then the events developed when a liberal principal of the local Government College invited the two ladies to meet two of his friends from India at a tea party. After that, his two friends, Dr Aziz a young Indian Muslim physician and an elder Indian, Professor Narayan Godbole, invite the two ladies to Marabar Caves in the second part of the novel. Many important events occurred in the Marabar caves, which consequently led Dr. Aziz to be prisoned. The novel ended with Adela returning to England. These two female characters suffer socially in their attempt for self-discovery living within both imperialism and patriarchy. Events will be discussed in detail in the following section to find the role and the forms of the suffering of both colonized and colonist's women. First, the section will explore in detail the role and conditions of the white women compared to the rare presence of the native Indian women.

3.2. Feminist Perspective

As indicated earlier in this study, the postcolonial theory shed light on the different strategies caused by colonized countries to resist this power and end colonization of the imperial countries. Both postcolonial and feminist theories seek to

restore the marginalized to their former position in the face of the mainstream (Ashcroft & Mendis, 2012). Postcolonial studies seem to fail to take account of gender in their examination. In her concept “Can the Subaltern Speak”, Spivak asserts that women are marginalized and omitted from the work of postcolonial authors of both colonized and colonizer countries. Also, Second-wave feminism and liberal feminism marginalized women from developing countries by focusing on the universal conditions of women. Both Postcolonial and Liberal feminism assumed a universal male and female subject. For these issues, third wave and modernist feminism appears as a reaction to second-wave feminism (Jones, 2011). So in the next section, the application of both approaches as well as the concept of patriarchy with second-wave feminism will be important in analyzing the position of women and circumstances in Forster’s most famous work to bring about the factors of women’s suffering and the issues which impacted their role and presence in the novel.

3.2.1. Mrs. Moor and Adela Quested

Mrs. Moor and Adela Quested are two English women who visit Chandrapore in the colonial era to see the real India as Adela has claimed repeatedly through the novel. Their main reason behind visiting India was to see Adela’s fiancé Ronny, the government Magistrate, and Mrs. Moor’s son. The characters of the two women are significant in investigating the behavior of European males towards women based on their culture and attitude. Despite the fact that woman’s circumstances advanced with the start of the feminist movement in the nineteenth century at the time when *A Passage to India* was written, Forster’s early youth was spent in the Victorian Era when the father was still the head of the family (Elert, 1979). The events that Forster lived have a great impact on his later work, particularly *A Passage to India*.

From the very beginning of the novel in chapter one, Forster depicts the English women as “haughty and venal”. Forster shows that Indian men do not respect the opposite gender by depicting them based on their superficial knowledge. At the same time, Forster himself believes that Adela is incapable of seeing reality. Forster’s depiction goes in line with Conrad’s that white women are immersed in their own world and due to their naivety, they are unable to realize the truth. Adela intends to see real India, but her attempts have been depicted as always ending in failure, thus

leading to a farther distance between her and reality. For example, what Adela expected from the Bridge Party was not possible, since it is between the occupied and the dominant. She predicts that it is going to be a successful party, but the party was not a successful one

The Bridge Party was not a success—at least it was not what Mrs. Moore and Miss Quested were accustomed to consider a successful party. They arrived early, since it was given in their honour, but most of the Indian guests had arrived even earlier, and stood massed at the farther side of the tennis lawns, doing nothing (Forster, 1924, p. 40).

Forster here describes Adela as irrational and blinded to see reality. She was unable to recognize that the party was unsuccessful. This incapability to see the truth is created by the attitude that women are intellectually weaker than men. On the contrary, the English men are intelligent, strong, and possess leadership qualities, such as Ronny and Fielding.

Both European and native characters of women in the literature were described by the European writers in a stereotypical way to highlight colonization issues. The ideal British women in the Victorian culture described by critics and scholars were good and wise like Gorham (2012) and Reeves (2018), whose duty as a mother, a wife, and a daughter accomplished in keeping the family and home different from the outside world, which is impure and lacks morals to provide emotional support to male and mirror the European gender value. Thus, presenting women as submissive, moral, ignorant and subservient to males is completely opposite to that of the native women to underline the difference in gender values. So, writers, including Forster, create the stereotype based on native women in giving voice to the British female (Gorham, 2013; Loomba, 2005). The subservient English women is evident in Bridge Party through the conversation between Mrs. Turton and her husband: "To work, Mary, to work," cried the collector, touching his wife on the shoulder with a switch. Mrs. Turton got up awkwardly. "What do you want me to do?" (Forster, 1924, p. 43) Mr. Moore represents the role of ideal motherhood in which she runs after her children to secure them a peaceful and balanced life. She comes to India to ensure her son's marriage:

She was in rather low health, and ought not to have attempted the expedition, but had pulled herself together in case the pleasure of the others should suffer. Her dreams were of the same texture, but there it was her other children who were wanting something, Stella and Ralph, and she was explaining to them that she could not be in two families at once (p. 131).

The same features of the English ideal female are shown when Mr. Healsop advised Fielding not to leave Miss Quested alone, and he claimed that there is nothing with women smoking in England, but it is a different situation in India and with Indian people “I don't like to see an English girl left smoking with two Indians” (Forster, 1924, 76). Likewise, when the two ladies start their trip in Marabar Caves, Ronny sends the servant Antony with them in order not to be left alone with the Indians “Masters says, keep near the ladies all the morning”(p.124). This depiction represents the traditional Victorian ideas that white knights should save the white women; it also shows the image of women as careless and not rational while men are always logical such as Ronny, who always predicts reality. He is very careful in his duty towards his country and people, in comparison to Adela's carelessness and curiosity to see India, which leads to a tragic incident in Marabar Caves.

Moreover, many other factors represent European's gender inequality, especially in women's social status, shown in Adela's character, whose personality and her action are seen as negative in the *A Passage to India*. Adela is an empowered character who has been given the right to determine choices and have a voice in a decision that affects her life. It is quite clear that Adela can not use the women's rights that are available in English society. She is unable to make neither the right decision nor the ability to make a correct choice. She always hesitates about her decision, decides without thinking, unstable, easy, emotional, and hysterical as Forster claims: “As for Miss Quested, she accepted everything Aziz said as true verbally.[...] She made the remark without thinking what it mean.[...]Ronny, I should like to take back what I said on the Maidan” (Forster, 1924, pp. 70- 90). Ms. Adela decided to annul her engagement with Ronny and then regrets it. After a car accident, she renewed it and then annulled it again. After the trauma of Marabar Cave, Adela hysterically accused Aziz of sexual harassment and prisoned him. In fact, she is unable to find out and determine what happened to her in the Marabar Caves. The image of a woman shows that she is weak and can not decide for herself, whereas a man should decide for her as we see that Ronny takes the decision for Mr. Moor's return to England.

English men such as Fielding believe that women bring trouble and they are the source of annoyance. Ibtisam Abdul Aziz (2019) states that the Greeks compared women to the devil; based on this thought, Mr. Fielding thinks that women are the ones who cause problems, stating “I knew these women would make trouble”. Forster

depicted the troubles that occurred in the novel as a result of Adela's imprudent acts and decisions which leads to ending the friendship between Aziz and Fielding, thus making Fielding to be assaulted by his people. Forster makes Adela to be the center of trouble and suffering for all people around her. While she is the one who suffered under the pressure of society's traditional thoughts, Adela suffered and lost her position among her people because of Dr. Aziz's sudden invitation to a place that he was not sure if it is the right place for visiting.

She suffers from double patriarchal attitudes; she is considered to be weak and needs to be protected from native men (Aziz). Consequently, Adela was marginalized by protecting her from "others" and from life's reality. Through the conversation between Ronny and his Mother, Ronny asks Mr. Moor not to tell Adela about Aziz: "In return please don't talk about Aziz to Adela." "Not talk about him? Why?" [...]. I don't want Adela to be worried, that's the fact; she'll begin wondering whether we treat the natives properly, and all that sort of nonsense" (Forster, 1924, p. 37). Adela and Mr. Moor have no political participants, and their opinions have not been taken into consideration. Both Mrs. Moor and Adela are in a struggle to see the real passage to carry on a true and comfortable life for them and to support their beloved. The character of Adela is sometimes described as fervid, racial, and rebellious, whereas Mr. Moore is described as religious and good-hearted, but at least, the two characters are victims of their society.

3.2.2. Native Women

A Passage to India is a prejudiced work by Forster in which he portrays Britain as superior and India as the other. Forster gives the privilege to English women over the Native women. Thus, the characters of Indian women become victims of the writer's racial attitude. Forster shows that females in India are exotic, backward, and uncivilized and have nothing else to do except filling the blank spaces in the lives of their men; they can not represent themselves. This was the common way in which the European writers characterize the native female in literary texts contrasting with the western women who have presence and a role in the post-colonial era. The focus of this section is limited to the representation of the native female gender as "Other" and the way she is treated by both colonized men and women in the novel.

The inability of the Europeans to understand colonized cultures leads to their misrepresentation of the men and women of such society. The purdah system in India is a custom followed in Hindu and Muslim religions to protect women from other men “The purdha... system is more generally observed where there is the most Muhammadanism. The Muslim invaders of old time forcibly added Hindu women to their harems, and to protect their wives and daughters, the Hindus kept them indoors” (Deutsch, 1998, p.40). While The British believe that the practice of purdah is a symbol of women’s backwardness in India, likewise, Forster depicted purdah with the same thoughts through the events of the Bridge Party in which Mrs. Turton sees the purdah female as backwardness “Mrs. Turton got up awkwardly. What do you want me to do? Oh, those purdah women! I never thought any would come. Oh dear”(Forster, 1924, p. 43).

Forster shows the big difference between native men and women in *A Passage to India*. The women are docile wives, shy and dependent, while men are educated and hard-working. Females' past, present, and future depended on males. This is evident in Hamidullah’s wife asking Dr. Aziz whether he is going to have a second wife. Aziz’s negative answer made her feel sorrow for the Indian women’s future, which indicates that unmarried women are regarded as an object that has no place in society, and she may bring problems and disgrace to her people and community. *She said*: “What is to become of all our daughters if men refuse to marry? They will marry beneath them, or———” (p. 18). The author claims it is a tragic end for women and a problem for the whole community: “the tragedy seemed a slur on the whole community; better polygamy almost, than that a woman should die without the joys God has intended her to receive. Wedlock, motherhood, power in the house—for what else is she born” (Forster, 1924, p. 18). Both Aziz and Forster agree on the idea that women have no place and status without marriage. Forster sets uncommon goals for both the British and native women: marriage as for Adela who comes to India to discover her feelings towards Heaslop to marry him. A goal of life and its joy for native women are uttered as: “better polygamy almost, than that a woman should die without the joys God has intended her to receive. Wedlock, motherhood, power in the house—for what else is she born” (p. 19).

Forster’s women characters are neither respectable nor significant, as shown in the novel. Their words have no meaning and should not be listened to, and the English women did not receive so much respect compared the native women. Women’s speech is described as dead words as Forster refers to it after Ronny’s speech in the Club:

“There was a silence when he had finished speaking, on both sides of the court; at least, more ladies joined the English group, but their words seemed to die as soon as uttered” (Forster, 1924, p. 41). Forster rarely gives presence to the native women, and he refers to them by their relation to their males, implying that they have no identity for themselves other than mother, wife, and daughter or call them according to their physical appearance such as Hamidullah’s wife, Aziz’s Wife, shorter and taller: “The shorter lady, she is my wife, she is Mrs. Bhattacharya,”. The onlooker explained: “The taller lady, she is my sister, she is Mrs. Das.” The shorter and the taller ladies both adjusted their saris, and smiled” (p. 44). Dr. Aziz repeatedly disrespects women; he believes that women have nothing more than beauty. If she misses beauty, she is useless, and he sees that God is unkind to Adela’s form, since she has freckles on her face.

Furthermore, Aziz likes Fielding’s friendship; to strengthen this relationship between them, he shows him the picture of his dead wife. Aziz does not pay attention to the religious principle of his religion about women, such as the practice of purdah and women’s reputation. The same story is repeated as Okonkwo forgets about the sacred week and beats his wife. Dr. Aziz also depicted his wife as uneducated and not beautiful in replying to Fielding when Fielding gets surprised by his action of showing him his wife’s picture. Dr. Aziz said: “Oh, it’s nothing, she was not a highly educated woman or even beautiful” (Forster, 1924, p. 110). Dr. Aziz tries to show to Fielding that he considers him as a brother. Then, Dr. Aziz points to his dead wife as an unimportant person when he asks Fielding to take the photos away as they have no importance: “Put her away, she is of no importance, she is dead,” said Aziz gently. “I showed her to you because I have nothing else to show” (Forster, 1924, p. 111). It is evident here that women are victims of both colonizers and colonized ones as well as the writer’s racial attitudes. Together, they marginalize women, degrade their images straightly and ironically, and treat them as an object and insignificant.

Similarly, Forster continues to show the negative image of native women throughout the conversations between the characters about local women. In McBryde’s visit to Aziz’s flat for finding a clue to trial in his searching, he saw the picture of a woman and said: “Photographs of women. Ah!”, “That’s his wife,” said Fielding, [...] “Wife indeed, I know those wives” (p. 162). The way that McBryde creates a wild and doubtful smile on his face indicates that Indian wives are dubious, untrustworthy, and dishonest in their relationship with their partners. The remark that he made largely violates the

sanctity of Indian ladies, whom he considers the embodiment of misconduct in the world. Forster repeated this negative image again. He drew it by local Indians themselves through the speech of the character of Hamidullah “No, let us surprise them without warning, far too much nonsense still goes on among our ladies”(Forster, 1924, p. 250). This portrayal of female characters leads the women to think that they always need men to protect them physically and verbally and to value themselves only in relation to their men like the practice of Sati, which women practiced as a symbol of loyalty to their husbands. In fact, the colonizers never have a true image of these ladies; they are completely unknowledgeable about them as there is no connection between them and there is a big distance between them. They do not give them a role or a chance to represent themselves as is shown in this novel. Women’s oppressions and suffering grow wider in the combination of the two patriarchal societies of England and India. The depiction of Native women in this novel coincides with the portrayal of native women in Conrad’s *Heart of Darkness*, whereby the African mistress is presented as a naïve savage woman who felt lost and needed protection after the departure of her white man.

3.3. Postcolonial Perspective

The Postcolonial period highlights the role of oppressive groups of gender, class, race, and ethnicity in the colonial period, whereas feminism highlights the role of oppressive women of class, gender, race, and ethnicity and the men’s practices in which their role and decisions influence the position of women in economic, social, and political struggles. The postcolonial literary texts that criticize the colonial are critiques that describe the impact of colonization from the male perspective; Women as postcolonial subjects have been marginalized. The entire section examines the way in which the postcolonial writers have shaped the women and their discourses in centering the experience of women in colonial and postcolonial space as well as the voice of women, especially the local female as subaltern women who have no voices.

A Passage to India provides an analysis of the problems of control and resistance in terms of race, gender, and sex. It is a woman-centered novel; most events of the novel revolve around Dr. Aziz as an Orientalized cast and Ms. Quested as an English woman. In this novel, the role has been given to the first-world women and

neglected the women from developing countries. The novel is set in an Indian city, but the Indian women are absent from the events. Even though the roles which English women have gained are not at the same level as the role that is of men, the writer privileges them over the native women. The European women are not seen as women liberated from men's subordination rather than the privilege that Forster has given to them to mirror the broken image of the women he treats as "Other"; the universal inequality is shown in the racist mod of his representation. Forster depicted the events tracing certain aspects of postcolonial, whereby he dubs India and its people as having an empty land and mind of useful aspects of human life, and they are inferior to Europe:

Chandra pore was never large and beautiful [...] in the bazar there is no painting scarcely any carving" (Forster, 1924, p. 13). "The minds of the others were inferior and rough. [...]The police inspector, for instance, did not feel that Aziz had degraded himself by reciting, nor break into the cheery guffaw with which an Englishman averts the infection of beauty. He just sat with his mind empty, and when his thoughts, which were mainly ignoble, flowed back into it they had a pleasant freshness (Forster, 1924, p. 101).

Forester added that Englishmen are entirely different from natives; they are superior and intelligent; and he fashions them as superior and assumes dominance over the other. This is evident in a conversation between Aziz and Mahmoud Ali talking about Englishmen: "For my own part I find such profound differences among our rulers [...] "No, that is where Mrs. Turton is so skilful. When we poor blacks take bribes, we perform what we are bribed to perform, and the law discovers us in consequence. The English take and do nothing. I admire them" (P. 16)

In the Above quotation, Forster treats Indian people as others rather than the real difference between them. He gives Englishmen an identity upon the discourse of otherness or "self" and "other" (Said's concept of otherness), the way that Europe created an image of Africa as a mission to dominate them. Many critics show that like Said, for him, the Orient was practically the western innovation through discourse. By the concept of otherness, Said aims at reestablishing their identity and culture (Shaheen, 2014). Then, in this chapter, Forster also portrays native women as not so different from local men; they are weak, inferior to men, and impatient. This is evident when he comes to describe Hamidullah's wife, Dr Aziz's aunt, and his only relative without giving her name and identity "It was difficult to get away, because until they had had their dinner she would not begin hers, and consequently prolonged her remarks in case

they should suppose she was impatient” (Forster, 1924, p. 18). While the two men are eating dinner, she has been depicted as an impatient woman when she asks Aziz about his marriage life since his first wife passed away. Forster shows that women in the Indian culture are treated at a much lower level than men.

Forster goes on in portraying native people, men and women racially with a very big difference between them and Europeans not biologically. Forster makes their presence to be rationally and thoughtfully dissimilar. This is an ideology about Eastern produced by Europe; Edward Said argues that these ideologies helped the Western produce an identity, behavior and mentality dissimilar to theirs. They depend on sources of knowledge to learn about orient away from reality which often describes orient as irrational, lazy, and barbarous. These stereotypical features helped them justify their occupation of colonies (Vafa & Zarrinjooee, 2014).

Forster focused on men only in describing native and the situation of colonized people. Aziz, the Muslim doctor, the center of most parts of the novel is Forster’s major Indian character; he is an educated man whereas he portrays as inferior, subaltern, and obedient. Forster seems more sympathetic to Indians than Europeans. He shows the vicious treatment of the British and their rule over the native. Aziz is the character who is repeatedly mistreated by colonists. For example, when his English manager Major Callendar ignores and disrespects him and also Mrs. Callendar takes his Tonga without his permission, Aziz reveals this to Mrs. Moore: “She has just taken my Tonga without my permission – do you call that charming and Major Callender interrupts me night after night [...]” (Forster, 1924, p. 26). It shows here the application of superiority of the European over the male native Indian. Women were not part of that world as if they were not influenced or existed, and as well as the voice of the native female is not heard either as resistance or assistance. The only racial events that are shown against females are in Adela’s conversation with Mrs. Moor, as she said “you're superior to them, anyway. Don't forget that” (p. 43).

The colonists expected Indians to be obedient and inferior to their rule. The major Callendar, the Civil Surgeon, is the head of the hospital where Aziz works, repeatedly ignored Aziz and treated him as inferior and a subaltern who could not speak. The subaltern aspects can be found clearly through the novel’s events, but there is an absence in gender subalterns as it was pointed out previously that the novel’s main

focus is on native men and two white women. In the novel, we rarely hear the voice of the subaltern group such as the character Aziz who remains silent most of the time and treated the colonists with a polite tone. For instance, when Aziz went to Major Calendar's house, he was not there while he was the one who called Aziz to his house. This action made Dr. Aziz get angry, but he did nothing and remained unsound. He tried to leave him a message but then retreated from his idea:

He turned to the servant,[...] and asked again whether there was a message. The man, [...] returned the same answer. Major Callendar had driven away half an hour before.[...] He (Aziz) began: "Dear Sir,—At your express command I have hastened as a subordinate should ——" and then stopped (Forster, 1924, p. 22).

It seems that the Indians can not express their opinion even by agreement with what they said; a conversation between Adela and Professor Godbole is the best evidence of that: "The old man was silent, [...] perhaps fearing that if he agreed she would report him for disloyalty" (p. 73). Thus, Forster shows that subaltern cannot have their voice or be listened to.

Furthermore, the top of racial tension among both sides, the colonists and colonizers, takes place through the events of Marabar Caves and after it. Aziz, a guide with Mrs. Moor and Miss Adela, goes to the Marabar Hills to explore the caves, but Adela is horrified in the caves when she is alone. Actually, she senses that she is being assaulted by something or somebody. Adela accused Aziz of committing that heinous crime, mostly because he is a dark-skinned Indian. His English friends, namely Mr. Cyril Fielding and Mrs. Moor, tried to help him, but the colonists accused them of treason against their race calling them "he blood traitor"(Forster, 1924, p. 71).

A Passage to India appears to be the study of the conflicts between India and the British. It is difficult to assume whether the writer is against colonists' behaviour or struggles for them. There are some aspects of ambiguity in the novel. Forster shows the Indians are educated but not as much educated as the British. He depicted the British as superior and rational while their behavior with native Indians was brutal and vicious based on racism. They focus on making Aziz guilty in the trial since he is not one of them. For example, Ronny sends his mother to England in order not to defend Dr. Aziz. Therefore, Aziz has just been judged based on his race. Likewise, women are judged based not only on their race but their race and gender as well. The whole events occur in India in a town called Chandrapore, but there is no presence of Indian women;

they have no voice. The white women and men are central characters of the novel. Some critics like Hyokyung (2008) state that Forster focuses on white women to illustrate and examine the white society “Their main concern is not to change the native society but to examine the white society through the reality of the colony. Because they focus on deconstructing the idealized white society, they need a person who is 'white” (Woo, 2008, P. 81). Forster excludes the native women from the important role in their society and nation. India that exists in Forster’s novel and the world are a male-dominant country, and women are like a ghost; they have no presence physically and laterally. The white women also have been treated as less important than men in the novel according to their gender.

Forster’s *A Passage to India* studies the human circumstance during the colonization period. He focuses on one race in his investigation and marginalizes others to justify the European control and uphold their civilizing mission role. Forster depicts the British women in a unique space; they are important and have their voice and presence. This placed native women in a negative role; they are voiceless, inferior, lazy, irrational, backward, and dubious. It is true that the British women have acquired a role and presence in Forster’s discourse, but he cannot avoid gender inequality due to the British patriarchal system, which makes British women suffer. It is clear that Mr. Moore and Adela suffer from the pressure of patriarchy; they run after the goals and accomplishments set by the patriarchal society. Their freedom is restricted and limited according to their traditional customs. The stifling echo and confusion of the Marabar Caves baffled Adela and she was unsure of the events that occurred during her presence alone with Dr. Aziz in the Caves. This event leads both colonized and colonists alike to victimize Adela. They accused her of being traitorous, unstable, racist, and decadent.

Women from different races and classes in *A Passage to India* are sufferers due to their gender, while others suffer from gender inequality and racism. However, Forster fails to pregender inequality and defends them against racist and the patriarchal attitudes that he holds from the early years of his life.

4. WOMEN AS VICTIMS IN CHINUA ACHEBE'S *THINGS FALL APART*

4.1. Introduction

Every society imposes its own structure and creation of gender roles on women. Societies establish their code of behavior and expect women to comply with these norms. Most if not all colonized countries are male-dominant communities, where women were a target of vicious treatment, repression, and degradation. Thus, by examining the postcolonial literature written by white writers, one can observe the negative depiction of native culture and people as savage, inefficient, and powerless. Native women were no exception; they were portrayed as wild, ignorant and useless women. Some of these depictions were biased and unrealistic as argued in the previous chapters in the writings of Conrad and his depiction of African women and Forster's depiction of Indian native women. Therefore, these images and presentations were challenged by native writers as false and malicious. Upon the emergence of native African writers, there were more realistic presentations of African culture and the women's condition and their role in the society. They have demonstrated that African women had a greater role and obtained more rights than were depicted in the postcolonial white authors' works.

One of the prominent African writers and significant voice of postcolonial who confronted these portrayals is the Nigerian author Chinua Achebe who witnessed and experienced colonialization in one of the British colonies for years. He was born in 1930. He is famous for his essay "An Image of Africa" (1977). Achebe experienced the traditional rituals of his people, the Igbo culture, and his education emphasized European standards, customs, and achievements since his parents converted to Christianity after the English missionaries had controlled their area. Achebe wrote his latest novel in the English language as a reaction to what he considered to be fabrications of Eurocentric stories. The changes and influence of colonization do not exclude Achebe, who lives at the crossroads of cultures. Africa, which Conrad, the British author, describes as a Dark Continent, is the Achebe's homeland. The colonial aim was to impose a permanent and intelligible order upon an alien society. There was limited understanding of tribal religions and a natural tendency to label them as

meaningless of what was incomprehensible. Europe described Africa as savage, and they thought that such a country needed to be reformed and converted as Joseph Conrad refers to it in *Heart of Darkness*. Writers like Achebe play a significant role to pave the way for such ideologies to clear that Africa is not savage and dark; it has its own valuable culture and traditions (Quayson, 2000).

The post-colonial theory has a crucial role in rereading the literary texts written in the colonial period and investigating the oppression of both colonizers and colonized people in society. Achebe is considered one of the thinkers of postcolonial theory. His novel *Things Fall Apart* is recognition that Africa's story could be told to prove that Africa has its own culture and history; all of what European writers have described was its stereotype, such as Conrad, who claims that Africa is empty and savage. The novel provides the other side of the African tale. In describing the life of Igbo society as a corrective to stereotyping, Achebe marginalizes and dehumanizes women. Thus, women became victims of dual oppression, the patriarchal and postcolonial texts written by authors about the colonial time and aims at creating an image of the colonized country away from the notion that Europe invented, rebelling against the force of literary colonialism and the justification of colonialism. African novelists like Achebe have engaged literature in one of its traditional roles to discover and open up new or neglected areas of expertise by clearing the ground of preconceived ideas and prejudice (Carroll, 1980).

In this chapter, the focus is on each woman's character and how they are framed within Igbo society that Achebe depicts in *Things Fall Apart*. It examines how Achebe attempts to rectify these distorted images of Igbo culture and women's roles. He gives voice to African women and criticizes the way they are shown to the outer world. Despite the fact that Igbo culture was male-oriented and men had the upper hand in the social system, powerful men provide for the family and establish the rules. This can be observed in the character of Okonkwo who mistreats women and abuse them. Okonkwo constantly acts to accomplish his rigorous code of masculinity upon his wives and people since he is afraid to become like his father. The writer also uses the metonymical character to understand the colonial disaster and the clash with racial differences.

Exploring the pre and post-colonial periods, one can realize that in the pre-colonial period, women were more active participants in society and enjoyed greater freedom. Stratton in *Contemporary African Literature and the Politics of Gender* emphasizes that African communities were patriarchal. On the other hand, some were flexible' which meant that women in these cultures had much more rights and even significant responsibilities. Nevertheless, it was Colonialism that imposed this strict European gender definitions' (Stratton, p. 14).

In analyzing Achebe's novel by focusing on two theories, the writer hopes to elaborate this study into a broader arena.

4.1.1. Feminist Perspective

In this section, the novel will be analyzed by applying the feminist theory to investigate women's suffering and victimization individually in the double oppressive system of patriarchy and post-colonialism. The Nigerian novelist Chinua Achebe wrote *Things Fall Apart* in 1958 after the period of colonization had finished. He focuses on the African culture and highlights all aspects of the traditions of Igbo culture, which is an ethnic group in Africa that was treated as an unimportant group during the colonial era to create presence and voice. Even though *Things Fall Apart* had been written before Nigeria's independence in the 1950s, the novel was set in the period when Europeans first came into contact with the Eastern Nigerian people during the late nineteenth century. The critical point of the novel is that, in the final years of colonial control over Nigeria, Chinua Achebe generates thoughts to recall an era when a traditional African society was being irreversibly transformed by the arrival of the European colonialists and missionaries (Whittaker & Msiska, 2007).

Achebe depicted a man's life in the Igbo group, which is one of the largest ethnic groups in Africa. The Igbo society was known as a democratic group. They had no centralized government; the tribe had their own rules and duties, which everyone followed without complaining, but Igbo society was coming to an end and fell apart with the approaching of the European colonization. Their principles had been damaged under the process of colonial rules. Achebe chose the part that was most affected by the colonizer to draw the exploitation of the African people and economic system. Throughout the novel, he describes the Nigerian society as innocent and

straightforward by creating the image of cultural heroine to indicate that Africa was a nation and had an applicable culture before the British occupation (Ohadik, 1996). In the second part of the novel, Achebe shows the influence of colonialism on individuals, family and society of such tribes in the last, and he describes the way that the hero has fallen down and how colonists break their peace and freedom:

Then a strange thing happened at our independence in 1960. Our national anthem, our very hymn of deliverance from British colonial bondage, was written for us by a British woman who unfortunately had not been properly briefed on the current awkwardness of the word tribe. So, we found ourselves on independence morning rolling our tongues around the very same trickster godling: Though tribe and tongue may differ in brotherhood we stand (Achebe, 1984, p. 6).

Achebe narrates the novel events in three different periods, before, in, and after colonialism, so this chapter will investigate the pre-colonial, colonial and post-colonial women's status, role, and circumstances to explain the treatment of Igbo society towards women.

Achebe gives a vast depiction of women and portrays their situation in pre-colonial, colonial, and post-colonial in Africa. Igbo society has a culture that obliges and restricts women in many ways. Igbo women have very limited rights and roles in the family. This is evident in educating their children through telling myths and folk stories even this has taken out from them with the coming of missionaries who started to educate Igbo people through Christianity. Achebe gave the whole voice to men for portraying everything, including women. The women's voice has not been heard throughout his novel *Things Fall Apart* which is a place that is full of women dominated by men. Women are a man's possessions like his acquisition. The presentation of women's roles is superficial; however, behind this portrayal lays another picture. The writer emphasizes some women's rights, that are directly referred to and some others have to be investigated and realized through deeper analyses.

Achebe describes the real life of the Igbo people throughout the patriarchal society. Patriarchies are profoundly rooted in the Igbo nation due to traditions and religion. Sometimes women play an essential role in caring for, conserving families, and educating children through telling stories. Despite this, their roles were not appreciated in society; this is shown in the novel when they were portraying women revealing stories and myths to children (Ohadik, 1996).

That was the kind of story that Nwoye loved. But he then realized that they were for foolish women and children, and he knew that his father wanted him to be a man. And so, he feigned that he no longer cared for women's stories. And when he did this, he saw that his father was pleased, and no longer rebuked him or beat him. So Nwoye and Ikemefuna would listen to Okonkwo's stories about tribal wars, or how, years ago, he had stalked his victim, overpowered him and obtained his first human head (Chinua Achebe, 1958, p. 54).

These stories and myths have an essential influence on teaching the male and female about human life and circumstance. Here, Achebe aims to show that the African women have a significant role in their families and society. He focuses on the mother's role and influence in educating their children through the presence of a proverb "When mother cow is chewing grass it is young ones watch its mouth" (p. 70).

However, the images of women are often portrayed in rising and dawn in many ways, but they are always glorified as domestic beings. In *Things Fall Apart*, women are both wives and relative to the male-centered character since the Igbo nation is a patriarchal society. Each of the women in Umuofia suffers a lot in some ways, so the following sections will analyze each woman's character in individual groups.

4.1.2. Okonkwo's Wives

In *Things Fall Apart*, Achebe says:

"There was a man in the Okonkwo's village named Nwakibie who had three huge storehouses to preserve grains and had nine wives and thirty children. This was the man for whom Okonkwo initially worked to earn his first yam seeds" (Achebe, 1958 p. 48).

Polygamy was a norm in Igbo society, where wealthy men could marry more than one wife. This ritual is clearly shown in *Things Fall Apart* where Okonkwo, the protagonist, had three wives who lived in constant fear of him. To comprehend his treatment of women, Achebe explained Okonkwo's past to stimulate his readers to think if all men from the clan had had a challenging personal history and treated women likewise. His three wives, Nwoye's mother, Ojigo, and Ekwefi, live with him in separate huts. They suffered from his treatment of them. The things that made Okonkwo the source of the suffering for his wives are his bad temper and his fear of being seen as weak as his father Unoka, who gains the name Agbala, which means a man without a title. In the Igbo tribe, anything that requires strength physically or mentally is related to men. Therefore, if they demonstrate any contrary gesture or a

sign that shows the opposite, they were to be treated in a disrespectful way (Nwando Achebe, 2002), as is clear and evident in the following quotation:

Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did his little children. Perhaps down in his heart Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and of weakness (p. 13).

Okonkwo had a powerful desire to enhance his masculinity and make it prevail over the feminine doctrines set by the invading new powers. Maria Low and Nwando argue that Achebe himself did not denigrate women when he comes to describing women, representing them as educators and supreme. Achebe lived during that time, and he was conscious of women's circumstances in family and society. He depicts the actual condition of women in Nigeria at that time through the novel. In contrast, Achebe portrayed women from his point of view just to glorify the power of the hero since Achebe states that there are important women in the Nigeria society as men when he reveals: "Nigeria has many thoughtful men and women of conscience, a large number of talented people" (Achebe, 1984, p. 2). Yet, he never refers to such women in *Thing Fall Apart*; Igbo society's men are everything. They are strong and mindful while women are nothing and weak. Men cannot refuse tasks associated with manliness. Those men who cannot do hard tasks under any reason are seen as weak and the word 'effeminate' is used to qualify them. The term 'effeminate' is connected with the weak in the novel, indicating that men are strong while women are vulnerable (Ure Mezu, 1995). Men laughed and made jokes about their women; for them, the females have no strong minds and could not do convinced things. Because women were always construed as not strong, and they depended on men in everything, if a person is not strong physically, has not been respected and seen as a man. Such a person has been called effeminate in Igbo tribe, anything association with weakness, unstable and emotional refers to it as effeminate in Igbo society : "At the beginning of their journey the men of Umuofia talked and laughed about the Locusts about the women, and about some effeminate men who had refused to come with them" (Achebe, 1958, p. 58). It is also seen that in many situations, they denigrate women to a very low level, such as mentioning the word women with animal and insects like locust and hen as evident in the above quotation. Besides, he shows that women had certain rules to accomplish in the society; Okonkwo's wives had to grow crops and other farming duties in addition to their family responsibilities. However, growing Yam was man's duty since some certain

crops were considered masculine and only man had the power and intelligence to grow them.

However with the arrival of the colonizers, a new government system was established which attempted to change the social structure of the Igbo society. Therefore, there was a resistance from the society to oppose such changes. What is surprising is that women participated in resisting these social changes and maintaining their old traditional rites and life style.

Politics and the public sector are other essential fields in society from which women were excluded and were not allowed to participate in politics and gave their opinion on a public subject. In other words, they were not a part of the general form for expressing their opinion. They are considered unskillful, emotional and cannot make a wise decision. Further, even if a matter has included her, men are the ones who decide for them. At the same time, the most responsibility lies on women's shoulders. Since women are treated as shallow, unimportant, and dependent members of society, there is no need to inform them about such cases and tell them the truth. They should not know everything; their duty is to take care of children and prepare food:

"He belongs to the clan," he told her. "So look after him" "Is he staying long with us?" she asked. "Do what you are told, woman," Okonkwo thundered, stammered. "When did you become one of the ndicbie of Umuofia?" (Achebe, 1958, p. 14)

In the above quotation, Okonkwo's most senior wife asks him a question about the time that Ikemefuna (the lad that the Igbo tribe takes from his clan as blood feuds) will stay with them as she is the one who is going to look after him. Okonkwo gets angry at her and makes her keep silent. He believes that complex cases like blood feuds are connected with men and the emotional women should not engage and even ask about the men's words and deeds (Hassan, 2016).

Achebe shows that African society is very patriarchal and that they consider women nothing despite their social and economic participation. The most issues that connected African females are interconnection with traditional culture and religion. The traditional Igbo tribe believes that women's place is at home. Any outside activities belong to men only: the tribe separates men's and women's duties and roles in the community. Throughout *Things Fall Apart*, this division can be seen. For

example, in the tribe's ceremony and festival, women work hard for preparation, but they do not involve in the ceremony. They are not allowed even as an audience, whether they like it or not. The tribe's rituals are prepared and classified according to the classes of the trip. There are seats for a class of men called stools, and these stools are special for famous and elder men in the tribe to sit and watch the ceremony, whereas other men of a less rank stand behind them and women have no place among them:

It was clear from the way the crowd stood or sat that the Ceremony was for men. There were many women, but they looked on from the fringe like outsiders. The titled men and elders sat on their stools, waiting for the trials to begin. In front of them was a row of stools on which nobody sat (Achebe, 1985, p. 87)

Achebe pointed out in the above passages that women have been victimized by traditional patriarchy, which neglects women and keeps them away from the position they deserve and leads them to be satisfied with their situation by keeping them away from men's world. They made the women think that they always need men. Thus, women stay voiceless even when they have been beaten and mistreated by their husbands; beating women was common among families. In Igbo families, men beat their wives with or without reason. For example, Okonkwo repeatedly hurts and beats his wives, and he often forgets the rules of his clan and ancestor when the matter is related to his defective power. The ghost of his father's weakness overshadows his life. Thus, Okonkwo obtains the traits of a powerful and serious man as well as develops an abusive and violent personality. When his wife Ojiugo goes to plait her hair at her friend's house, she becomes late for cooking the afternoon meal. Okonkwo beats her hard since she was careless towards her duty as a mother and a wife. It is clear that women are not allowed to do anything without their husband's permission. They have to be fully aware of their responsibilities towards their husbands and children. As a result, they suffer under the masculine power and the world created by the patriarchal system:

"He walked back to his obi to await Ojiugo's return. And when she returned, he beat her very heavily. In his anger he had forgotten that it was the Week of Peace, His first two wives ran out in great alarm pleading with him that it was the sacred week" (p. 29).

Beating and abusing women in Africa masculinity society were legally accepted. In Igbo culture, the tribe allowed women beating. It is mentioned in the novel that Okonkwo was punished after beating his wife "You will bring to the shrine of

Ani tomorrow one she-goat, one hen a length of cloth and hundred cowries” (Achebe, 1958, p. 31). Okonkwo was punished by Ani, the priest of the earth goddess, not for beating his wife but for breaking the sacred week. They disregarded the women’s existence and emotions. This quote also shows that women can live without being beaten by their husbands only one single day of the year; the Igbo community believes that women’s (Ojiugo) duty is to feed their children and obey their husbands. One of the old members of the clan said that Ojiugo was guilty, and she must be punished for she left her children and went to her friend’s house without feeding her children and without informing someone else to take care of them:

“Did she ask you to feed them before she went?” “Yes“ lied Nwoye’s mother, trying to minimize Ojiugo’s thoughtlessness” (p.29). This quotation also shows that women cannot defend other women in Igbo society. All Nwoye’s mother can do for Ojiugo’s was to lie to Okonkwo, but lying not always has good outcomes. Achebe shows that women in Igbo pre-colonial society are submissive; they are satisfied with their duties of cooking, looking after children, and observing men’s requests. Chinua Achebe, as one of the Nigerian men who lived in Ogidi village, admires Igbo’s traditional culture as his Ogidi was not different from Igbo villagers “Ogidi was not untypical of Igbo towns at that time. Traditional titles and forms of authority existed side by side with those conferred or imposed by the church and the British colonial administration” (Innes, 1990, p. 5) Achebe lived there; he saw and portrayed the women’s circumstances in these areas as a part of that tradition and patriarchy system. In the previous quotation, Achebe portrays Ojiugo as thoughtless and then Obiageli Nwoy’s sister as careless when she drops her water pot and breaks it while her brother appears to be more rational and careful as stated in the following speech:

“Obiageli had been making inyanga with her pot. She had balanced it on her head, folded her arms in front of her and began to sway her waist like a growing-up young lady. When the pot fell down and broke, she burst out laughing” (Chinua Achebe, 1958, p. 44).

In *Things Fall Apart*, women are seen as the weaker gender physically and mentally, especially Okonkwo’ wives, who suffer a lot because of his attitudes towards females and femininity. The main reason that victimized women in Igbo society is the customs and traditions. Men used these two aspects to become the one who can have a control over anything; they created a world in which they treat the opposite gender as a domestic servant to them and their children. Men decided everything for women and

defined all codes of behavior that distinguish both genders' responsibilities. For example, women should not perform any activities that belong to men despite their ability. Even the way they talk and sit should be unlike that of men. This is evident when Okonkwo and his daughter Ezinma were talking during the time of his meal. He rejects his daughter's offer to help him: "Can I (Ezinma) bring your chair for you?" "No, that is a boy's job" (p. 44).

Chinua Achebe mentioned many different forms of female oppression in Igbo society, such as women beating, inequality in treatment and inheritance, as well as abusing females literally and emotionally. Women are treated not as a human but as an object men have as other possessions. Their feelings are unnecessary, they have no voice, they do not have their opinion, and are not allowed to give it until their husband, father, or brother asks for them. This is shown when Okonkwo's wife asks him a question about Ikemufina "Is he staying long with us?" she asked "Do what you are told woman" Okonkwo thundered and stammered." (Chinua Achebe, 1958, p. 14).

According to most writers like Ejikeme (2017), Ijem and Agbo (2019), and Nnaemeka (1995), Ekwefi, Okonkwo's second wife, is the most muscular woman among his wives. Despite Ekwefi's empty actions of anything with wrong, Nonetheless, Okonkwo beats her due to insignificant and silly reasons, such as cutting some leaves from a banana tree to wrap some food. He also uses the gun to frighten her when she murmured something about his gunshot after Okonkwo tells Ikemefuna to bring his gun: "Unfortunately for her, Okonkwo heard it and ran madly into his room for the loaded gun, ran out again and aimed at her as she clambered over the dwarf wall of the barn" (p. 39). Okonkwo hits his favorite wife for the reason that she murmured something about his inability to shoot guns or not knowing how to use them, as these features represent weak and failure in the Igbo society.

In many points, Achebe portrays women as important figures in the community, but their role was not regarded. Regardless of Ekwefi's strong personality, role, and rationality in educating and raising children in the society, Okonkwo mistreated her for the purpose of not being seen as weak and effeminate. The position of women in Igbo traditional society was clear, and women were nothing; her safety is always at risk, and the traditional custom is more important than her safety. "There was no festival in all season of the year which gave her (Ekwefi) as much pleasure as the wrestling match" (Chinua Achebe, 1958, p. 39). Men use many forms of force, violence, and

ideologies to control women. For instance, they perform an activity that requires physical strength that is only related to men, like wrestling, and allowed women to attend such activities, to make women feel weak and brainwashed. Their purpose is clear when they allow women to watch the performance. These activities make women believe that they cannot be like men and reach their status (Ijem & Agbo, 2019).

Critics like Riffaqt Bano (2015) states that evidence in the novel shows that Ekwefi is the only woman among Okonkwo's wives who resists the patriarchal system. She sometimes rejects the role given to her by the society. This appears in her personality through many events. First, she ran away from her first husband and came to live with Okonkwo. It would seem that Achebe depicts her as irrational and submissive as she runs away from her first marriage without reasons and comes to live with Okonkwo for his fame and wealth. She never did anything against his violence and aggressive rule of the family but suffers silently like other women in the novel. Second, when she followed the goddess to rescue her daughter, she was labeled as brave and had masculine features in her personality. Yet, her reaction towards her daughter is due to her confident guess that her feeling is not important to Okonkwo and he will do nothing for her and her daughter. This is also evident in the duty of the mother as a caretaker of her children, not the father. More specifically, Ekwefi is the most suffered among Okonkwo's wives as Achebe points out: "Ekwefi had suffered a good deal in her life. She had borne ten children and nine of them had died in infancy usually before the age of three" (Chinua Achebe, 1958, p. 77).

Ekwefi indeed has many unique qualities that lead us to think that she was an independent person but to be acceptable in the patriarchal society she plays the role of the weak individual. In other words, she yields at the moments of weakness; that is what the writer tries to show, namely weakness even in strong women. Nwoye's mother is entirely the opposite of Ekwefi. She is a hidden person; the author does not give her a name and refers to her as Nwoye's mother. Her role in the novel is scarce. Achebe gives her a completely subordinate character to men, who is weak, voiceless, a children bearer, and a housekeeper.

First, throughout investigating the novel, women have been described as inferior to their husbands, whereas most roles were given to men economically and socially. Women have been negatively represented by the author; the author places

women in a wrong position in society who were unable to participate in politics, important social activities, and solve problems in family and society in general. Second, women have been victimized by the traditional patriarchal system; Achebe portrays women in a way that people see their position as it belongs to men. They depicted women as mothers, wife, and sisters who have no space and identity for themselves. Thus, Chinua Achebe represents a stereotype of women that is completely inferior to men. The women in his novel are treated as mere objects and dehumanized them. Okonkwo's wives who appear in *Things Fall Apart* have no background or social context other than their relationship with Okonkwo.

Despite all these negative presentations of women, there are certain events in the novel that the writer highlights which are related to women's power and recognition. Earning titles was a significant element in Igbo culture which required hard work, bravery, and gallantry. There were no rules that excluded women from seeking and working for their titles. Moreover, there were no instructions that prohibited women from participating in tribe consultations. However, only a few older women could succeed to earn a title or partake in these consultations. Achebe declares that women in Igbo culture were oppressed during the pre-colonial era, yet this suffering and abuse increased with the coming of the colonial powers.

4.1.3. Okonkwo's Mother and his Daughter Ezinma

When Okonkwo was sent into exile, he went to his mother's home. The superior rank of the mother created the concept of the proverb: Mother is Supreme. Achebe clarified this expression through the account of Okonkwo's uncle:

A man belongs to his fatherland when things are good and life is sweet. But when there are sorrow, bitterness, and disaster in life, the man finds refuge in the motherland. Even if the mother has passed away, the refugees are bound to be looked after by the maternal relatives and provided with a suitable shelter to honor the respect of the deceased mother (Chinua Achebe, 1958, p. 48).

The first and the most sacred duty of a woman is to take care of and raise children. In *Things Fall Apart*, mothers have a special place and position in Igbo society, but this does not distinguish them from being mentally and physically weak. Achebe portrays the events of the novel by making a huge distinction between the two genders, male and female. Achebe uses the concept of otherness in depicting his

women characters to create male and female, men and women. Achebe creates a character of the mother without giving her a single name, such as Nowye's mother, Ikmufena's mother, and Okonkwo's mother. Women in Igbo society are a happy member of the society despite all mistreatment that they receive from men, and they fulfil their duties as a mother, a daughter, and a wife. At the very beginning of the novel, Okonkwo states that his mother and sister are frail and they are unable to crop, or they grow women's crops without his help:

And what made it worse in Okonkwo's case was that he had to support his mother and two sisters from his meagre harvest. And supporting his mother also meant supporting his father. She could not be expected to cook and eat while her husband starved. [...] His mother and sisters worked hard enough, but they grew women's crops, like cocoyams, beans and cassava. Yam, the king of crops, was a man's crop (1958, p. 22).

The huge separation Achebe creates between men and women refers to Achebe's sexism and misogyny, as in the quotation above. He also shows that there was a division of crops into two groups according to their belonging to manliness and womanhood, whereby Okonkwo states that cocoyam and cassava are women's crops while yams are men's crops: "Yam stood for manliness and he who could feed his family on yams from one harvest to another was a very great man indeed" (Chinua Achebe, 1958, p. 33).

Many scholars and critics of Achebe's *Things Fall Apart*, like Maria Lowe (n. d.), found that it is not Achebe who neglected the women's role, but he depicted the reality of the patriarchal society in which women's roles have been buried under the power of masculinity. It is Okonkwo who denied their role despite their participation in the process of progressing yams, which is behind his obtaining the fame, wealth, and greatness of Okonkwo in the clan. However, Achebe did not consider them as issues and tried to find solutions. However, there is no evidence in the novel that other male characters abused and mistreated women. It's just Okonkwo and his complex character. For instance, his friend Obierika, though he was wealthy and a man of title, he had a caring and kind personality and was constantly advising Okonkwo to treat his family properly and with mercy.

In *Things Fall Apart*, Okonkwo mocks women's roles in child education as in women's narrating myths and stories to teach their children about life. First, Nwoye Okonkwo's son described his mother's story as silly and useless and the second time is when Okonkwo remembered his mother's tale about Mosquito: "When he was a child his mother had told him a story about it. But it was as silly as all women's stories" (p. 75).

Okonkwo considers that the life of men is created on manhood, and the most important thing is in creating successful and strong personalities. Furthermore, manhood cannot be accomplished without beating women and obtaining wealth. This image is the center of his attention in the novel; he does not pay attention to his wives and any women in his life, including his mother. They are women and unimportant; everything they do and say produces weakness. That is also the reason that he gives more importance to Nwoye than Ezinma. Despite the strength that he sees in Ezinma's personality, it never can be seen in Nwoye. Okonkwo insists on making Nwoye resemble him and leads Nwoye to run away from him and convert to Christianity when the missionary arrives in their village. On the other hand, he prefers his daughter to have been a boy due to the masculine qualities that she possesses. He abuses and mistreats women, yet Ezinma is the only woman he respects.

Women's rank in *Things Fall Apart*, is connected with the number of male children they have; the one who brings more sons to the world has a higher value in the clan compared with those who do not have or only have girls: "We are giving you our daughter today. She will be a good wife to you. She will bear you nine sons like the mother of our town" (Achebe, 1958, p. 117). Though this is the way, Obeika praises his daughter, celebrating her "*uri*" when the girl's suitor comes to their house. In the Igbo family, the duties of both genders have been identified from birth to the last day of their life. For example, female responsibilities start and end domestically, such as serving their husbands, children, and fathers, planting cocoyam, getting married, and giving birth to children. In contrast, the duties of men are completely antithesis to those of women, such as farming, especially growing yams, and taking part in meetings, ceremonies, wrestling, and impersonate activities.

When Okonkwo was punished for killing a man from his clan inadvertently, he gets great support from his mother's relatives:

Uchendu said and cleared his throat. "It's true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut. A man belongs to his fatherland when things are good and life is sweet. But when there is sorrow and bitterness, he finds refuge in his motherland. Your mother is there to protect you. She is buried there. And that is why; we say that mother is supreme (p. 134).

Mother, as represented by Uchendu, is supreme and glorified when she embraces her children after they made a mistake or after they die. It is a protected land, but Okonkwo was unaware of the nature of such symbolic actions; he did not know

what “*the mother is supreme*” means. All he knows is that when a man is considered weak, it belongs to his motherland and when he is strong, brave, and courageous, he belongs to his father’s land. This excerpt indicates that women’s duties towards their children continue even after their death. She should look after them, save them, and shelter them whenever they encounter a problem, and their land is their last and only refuge, as Nwando Achebe (2011) says: “[...] and in Igbo land, a mother’s hometown was always a place of salvation” (Achebe, 1958, p. 66).

“I cannot pay for its mother’s milk” (Achebe, 1958, p. 66). This quotation explains that Okonkwo appreciates the mother’s task of raising their children; it is out of the capability of anyone to pay back what she did for them and it is impossible to do something that can be equal to that of the mothers for their children. Nonetheless, this means that women are emotional, weak, and powerless in Igbo society, but it does not mean that women are strong and intelligent since this was seen as their duties.

Okonkwo is known for his wealth that appeared through the magnificent banquet he gives. To thank his mother’s relatives, he collected the people of Mbanta in a great feast and prepared a big banquet. As usual, women are the ones who cook and work hard in such occasions, but all people who have been invited thanked Okonkwo for generosity; no one mentions women and appreciates their hard preparation: “If I say that we did not expect such a big feast I will be suggesting that we did not know how openhanded our son, Okonkwo, is, we all know him, and we expected a big feast. But it turned out to be even bigger than we expected. Thank you” (Achebe, 1958, p. 166).

Finally, Achebe portrays women at a very low level compared with men; they are portrayed as submissive, society’s unimportant members to them, passive and negative due to belonging to the patriarchal society. So, women were suffering in the pre-colonial era and were victims of a society dominated by men. However, there is evidence that emphasizes women’s strength and their role in the Igbo society.

4.2. Postcolonial Perspective

Post-colonialism as defined by Ato Quayson (2000) “ involves the studies that are engaged with the experience of colonialism and its past and present effects”. *Things Fall Apart* is one of the studies upon which one can find out the colonization effects upon the colonized people. Therefore, the section will investigate the influence of colonizers

on the social life of Igbo society and people with all its aspects in general and on women in particular. The text will be examined by applying Spivak's concept of subaltern and Edward Said's otherness. This section aims to show how the writer formulates the role of women throughout the depiction of events with the advent of colonialism, as well as the ways in which oppression, discrimination, and exploitation of women continued and redoubled in the colonial and postcolonial eras, in this atrocity era, which is a combination of two patriarchal forces, the Igbo patriarchal culture, and the patriarchal European colonizer.

Male dominance in Britain is derived from biblical teaching and has recently been reinforced by patriarchy's detailed political theory in which the role of men as heads of families and a father was believed to be comparable to the role of the king. The household was considered as the most significant part of social association, and it was perceived as both the basis of the civilian community and a small-scale version of the nation itself (Eales, 1998). When England culture and Igbo merged together, women's suffering increased under their rule, and they became the victim of the dual system of patriarchal forces. In the following discussions, the situation of females in the second and third parts of Achebe's *Things Fall Apart* will be analyzed under the concepts of the selected theories.

From the beginning of part two of *Things Fall Apart*, Okonkwo is in exile in his motherlands, and he is forced by the clan to stay and live with his mother's relatives for seven years as a punishment for murdering a man from his clan. In his motherland, Okonkwo received his friend Oberika as a guest after a period of a year, whereby he tells Okonkwo about a strange white man and the Oracle's predictions about that man: "The Elders consulted their Oracle and it told them that the strange man would break their clan and spread destruction among them" (Achebe, 1958, p.138). The quotation explains that the colonizer planted confusion among the Nigerian clan before their advent to Igbo society, such confusion that the white men may bring about the destruction to them is similar to what they did to the Abame clan, and their disorder was shown when Uchendu asked "Do you not think that they came to our clan by mistake" (p. 141). From that day, the peace, psyche and faith of the Igbo people began to crumble down slowly. Missionaries came to the Umuofia and then to the Mbanta clan that is Okonkwo's motherland and made many people from the two clans convert to Christianity, including Okonkwo's son Nwoye. When one of the missionaries killed

Mbanta sacred python, Okonkwo insisted on taking action against the act of killing the python, but one of the men called Okeke objected; therefore, Okonkwo became furious and compared their clan to a womanly clan: “Okonkwo made a sound full of disgust. This was a womanly clan, he thought. Such a thing could never happen in his fatherland, Umuofia” (Achebe, 1958, 159). Okonkwo describes his mother’s land as a land of coward and weak. He again abuses women and claims that women are weak, deceitful, betrayers, and cowards. Okonkwo is in his motherland, but he disrespects it; he believes that the man’s land is superior and women’s land is inferior no matter how good the women are.

In part two of *Things Fall Apart*, Obierika continues to inform Okonkwo about the events and the changes made in Umuofia after the arrival of the missionaries. He states that the clan becomes weak since the missionaries caused division among the people. A group remained with ancient Umuofia religion and beliefs while others abandoned it and converted to Christianity: “ He has put a knife on the things that held us together and we have fallen apart.” (1958, p. 176).

After Okonkwo heard the news about a white man from his friend Obierika, he became sad and grieved for Abame Clan, and this is the first time in the novel that Okonkwo shows feelings openly. This shows the impact the colonizer can inflict upon a rigid and seemingly powerful man. Some critics state that Achebe’s purpose behind creating a very strong and hard-hearted man as the hero of the story is to represent the Igbo strong society as Rose Ure (1995), Şule Okuroğlu (2019), and Chinwe Christiana. For example, Rose Ure says “Okonkwo’s consequent despair and fall represent the despair and break-up of the Igbo clan before the inexorable”. Achebe aims to show the brutality of wild colonizers and how they manipulate such strong culture and community.

In part three, Okonkwo returns to Umuofia. He strongly rejects the changes that happen in Umuofia. Okonkwo’s resistance to the modifications leads him to prison. It is clear that men of Igbo society suffer from the rules of the government of missionaries. Earlier, the clan was independent and they have their own government, and the man with a title like Okonkwo has never been beaten and mistreated while missionaries beat them in prison and obliged them to clean the government compounds, thus making them suffer calmly: “The other people were released, but even

now they have not found the mouth with which to tell of their suffering” (Achebe, 1958, p. 177).

At last, Okonkwo found himself alone in resisting the colonists; he received very little support from his relatives due to their fear of the colonial administrators to come to terms with new facts; therefore, Okonkwo committed suicide. Okonkwo faced the same destiny as his father Unoka, but his corpse was not buried among his clan: “Why cannot you take him down yourself?” he asked “it is against our custom” said one of the men “ It is against the Earth, and a man who commits it will not be buried by his clansmen [...]” (p. 207).

As for the impact of colonialism and missionaries on native women, upon the colonizers’ arrival among Igbo culture, the native women resisted their presence as the African men did. The native Igbo women led an anti- British colonial uprising. One of the notorious women’s gathering was called *Mikiri*, that is a large village assembly of elderly women and their main focus was on trade issues. Achebe stated the role of another women’s society called Omu, which offered women conditions that allowed them to punish any man who disturbs the market peace:

No man could dare to provoke the anger of the appointment holder woman. Such women would normally cover their face with a mask because these were confidential councils supported by the Oracles. No one dared to contend their judgment, or try to disclose the identity of the individual behind the mask, even if someone happened to recognize the voice or the walk of that masked person (Achebe, 1958, p. 54).

The traditional British colonial procedures weakened the role of Igbo women and contributed further to marginalizing them as part of controlling their society. One of the oppressive British act was to impose tax on native women, which was not the norm in Igbo culture. This leads to a women’s protest called ABa against the British administration. It can be emphasized that in the pre-colonial era women suffered and were marginalized as part of their culture. This suffering and marginalization doubled with the arrival of the colonial powers.

Chinwe Christiana (2001) states in her published book that Achebe uses Okonkwo account to show the influence of the colonial authorities on the traditional Igbo society, and Okonkwo represents that traditional culture of the Umuofia community:

By presenting Okonkwo’s journey from birth to death, Achebe has achieved adherence of minds to his thesis that colonialism destroyed what was good in his culture In

showing the values in Umuofia culture, Achebe creates a conscious reality in which these values inhere and makes the reader focus on them. Okonkwo manifests these values, imbuing them with energia (Okechukwu, 2001, p. 15).

The point is that Achebe did both; he uses Okonkwo to represent the complex Igbo culture which was destroyed by the power of colonial invaders as a result of the collision of two civilizations. However, it is believed that Achebe exaggerated the women's oppression. According to the Igbo culture and history, women have their own roles in family, trade, and society. They were allowed to do many activities similar to what men can achieve.

Women become victims once again by postcolonial attitudes. The writer in the colonized society focuses on the traditional culture of the colonization to rewrite and renew the history of their country that has been ignored and damaged by the colonizer. Achebe shaped the life of the colonized people and used a different ethnic traditional source to emerge, whereby these people had a meaningful life before colonialism. *Things Fall Apart*, is a political novel since it is written about imperialism to show that the colonies that have been colonized also have the cultural value, economics and tradition as Europe to reveal that Africa is not inferior; it has its own culture and traditions:

You people, my Nigerian schoolboy audience, who have studied European history and literature must recognize that the white man who thinks that our values are inferior to his own also possesses the same values. Why then should you be ashamed of your own values (Okechukwu, 2001, p. 15).

To sum up, in *Things Fall Apart*, Achebe's well description of the African culture was to show that Africans are not savage, but they are human with their own history and culture. The novel's hero is powerful, strong, and a leader, thereby showing that Africa is not an open country and easily surrenders as depicted by the European colonizer. They have unique warriors like Okonkwo, who can resist and rebel against any outsiders and can reject European imposed rules and culture. By giving such a feature to Okonkwo and depicting a valuable and rich African culture in detail, Achebe neglects, marginalizes, and gives no voice to women. There is no direct women's speech in the colonial era in the third part of the novel. Women completely vanished at the end of the novel; even when Okonkwo commits suicide, there is no existence of his wives, daughters, and other women.

In the first part, he gives women presence and roles related only to the domestic sphere, but women were excluded from many significant events in the clan like ceremony, meetings and bride price. Achebe has interwoven their suffering with cultural factors that they cannot avoid the impact of their cultural experience. In the second part with the coming of colonists, women rarely appear and their presence is in relation with men, whereby they have no role and voice. Despite the fact that the entire roles are given to men in resisting the European control, the African women like the men, resisted and formulated their own gathering and protested against the new invaders who have sought to destroy their culture and identity.

In the last part, women's presences no longer exist; women were excluded from all significant aspects of life. Achebe depicts the female characters that appear to be satisfied with their positions and they suffer and endure silently the patriarchal oppression that society imposed on them without any intention to resist or rebel against such norms.

CONCLUSION

Numerous studies have been conducted on the role of women in post-colonial writings. This specific study was an attempt to explore the representation of women who were marginalized and suppressed in pre-colonial, colonial, and post-colonial eras in three notorious post-colonial writings. The first part focused on the representation of colonial and Native women from the perspective of two prominent colonial white writers, namely Joseph Conrad and Forster. Both writers depict colonial women as silent, naïve, and manipulated, whereas the Native women of Africa and India were presented as ignorant, superficial, and submissive. They both neglected and denied any significance of the role of women in society. However, this suppression of women's identity and role empower the colonial ideology and enhance its prevalence. In the colonial world where culture and Victorian traditions prevailed, women were thought to be inferior. Many critics considered both novels as anti-feminist and both authors had prejudice against women. Both novels silenced women and suppressed their voice.

The three writers tell the events and the way Western countries dominated other civilizations. Throughout trailing events, women have been shaped as weak, emotional, and mindless. These writers described women of the world based on their gender, culture, and religion. Almost all the characters of the women have been deemed as powerless, helpless, and pitiful in the three selected novels. In *Heart of Darkness*, Conrad depicts European women as “angles at home” who live in their illusionary world and unaware of real world since they lived in the Victorian era which regarded and forced women to be submissive and passive. Conrad viewed all colonized native women as vicious, wild, savage, and mindless who should be voiceless and civilized accordingly. The imagery of women that Conrad described is based on his culture's attitudes and religion. This has been the situation of women as their destiny and duty rather than issues that must be solved. He marginalized women by protecting them from reality and separating them from men's world. Similarly, in *A Passage to India*, women characters are shown as weak and inferior; they bring problems and should be controlled by men. Adela must be protected by white men from black men. E. M Forster chose white women instead of choosing men like Conrad to show that women are fragile and unable to achieve what men are capable of in colonies. This is evident from the way Ronny reveals that his purpose in India is to

“do justice and keep the peace” that is different from Adela’s purpose who claims to “see the real India”, yet with every step, the gap between her and reality become wider. In both novels, the white women are ignored and controlled by men; they are idealized only as domestic creatures, as mothers and wives. Adela and Mrs. Moore have no importance neither to the colonizer nor to the colonists. They are on the margin of the colony. Both writers' attitudes are related to the Victorian era, whereby women were idealized as long as they stay within the border of the home as chaste wives, mothers, and sisters.

In contrast, the second part focused on Achebe’s *Things Fall Apart*. This African native writer wrote this novel in response to *Conrad’s Heart of Darkness* which imposes a negative representation of Africa and African culture, more specifically, the depiction of *Native* African women as inefficient, worthless, and wild. Achebe attempted to show the other side of the African women, who are victims to traditions and local norms. Achebe women’s characters are inferior object, who are oppressed by the patriarchal society, and their oppression is intensified by another patriarchal dominance, whereby they have been treated as a men’s possession both politically and domestically. They have their voice and position concerning men. Achebe believes that women are an important part or symbol of their culture and tradition as educators and child-bearers. Thus, he treats women at a very low level in a way that anyone who has no significant role and title in the society is called a woman. So, women are victims of the postcolonial in three selected novels.

Women are oppressed, neglected and given no voice in the male dominant society. However, Achebe argues that despite all these negative aspects of this portrayal, there exists the role of women in society. In addition to their traditional role, African women exercised an active role in trade and business. Moreover, they participated in resisting the colonial powers’ presence in their home countries and the destruction of their culture by the newcomers.

Finally, there are two groups of women in the three novels: white colonial women and black native women. Both groups are marginalized and oppressed as postcolonial figures, who have a weak and silent presence when they are described by both colonial and colonized writers. They have no presence, significant positions or roles. This metaphorical and physical absence can be observed in *Things Fall Apart*,

where there is no presence of colonial women when the Igbo society was colonized by Europe. Likewise, there is no appearance of native women in *Heart of Darknes* and *A Passage to India*. Such writers create the invisible and unimportant, broken and untrue image of women as a different race and gender. Their aim is to emphasize and renew the patriarchal era in which men hold power over women and children.

REFERENCES

- Achebe C. (1988). *Hopes and Impediments for Successful Democratic Transition*. New York: Anchor Books.
- Achebe, C. (1995). *“THINGS FALL APART“*, Knopf Doubleday Publishing Group.
- Achebe, C. (1984). *The trouble with Nigeria.USA*, Heinemann Educational Books.
- Achebe, N. (2002). *Balancing Male and Female Principles: Teaching about Gender in Chinua Achebe’s “THINGS FALL APART“*. *Ufahamu: A Journal of African Studies*, 29(1).
- Achebe, N. (2011). *The female king of colonial Nigeria: Ahebi Ugbabe*. Indiana University Press.
- Akter, S. (2019). *“It’s Queer How Out Of Touch With Truth Women Are“: A Feminist Study of Joseph Conrad’s Heart of Darkness*. *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)*, 24(8), 8-13.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (Eds.). (2006). *The post-colonial studies reader*. Taylor & Francis.
- Bajri, I. A., Alharthi, A., & Matbouli, H. (2019). *Gender and Power of Language in A Passage to India by Edward Forster*. *World*, 9(2).
- Bano, R. (2015). *Ekwefi’s Role in “THINGS FALL APART“ by Chinua Achebe*. *IOSR Journal of Research & Method in Education (IOSR-JRME)*, 5(4), 8-10.
- Breslin, P. (2005). Derek Walcott’s“ Reversible World“: Centers, Peripheries, and the Scale of Nature. *Callaloo*, 28(1), 8-24.
- Bruffee, K. A. (1964). *The Lesser Nightmare Marlow’s Lie in Heart of Darkness*. *Modern Language Quarterly*, 25(3), 322-329.
- Bulbeck, C. (1998). *Re-orienting western feminisms: Women’s diversity in a postcolonial world*. Cambridge University Press.
- Boehmer, E. (2005). *Colonial and postcolonial literature: migrant metaphors*. New York, Oxford University Press on Demand.
- Carroll, D. (1990). *Chinua Achebe: novelist, poet, critic*, MACMILLAN PRESS.
- Conrad, J. (2020). *HEART OF DARKNESS*. Ankara, platanus
- Coyle, M., Garside, P., Kelsall, M., & Peck, J. (Eds.). (2002). *Encyclopedia of literature and criticism*. Routledge.

- Deutsch, K. A. (1998). *Muslim women in colonial North India circa 1920-1947: politics, law and community identity* (Doctoral dissertation, University of Cambridge).
- Elert, K. (1979). *Portraits of women in selected novels by Virginia Woolf and EM Forster*. (Doctoral dissertation, Umeå university).
- Ejikeme, A. (2017). *The Women of "THINGS FALL APART", Speaking from a Different Perspective: Chimamanda Adichie's Headstrong Storytellers*. *Meridians*, 15(2), 307-329.
- Eales, J. (2005). *Women in early modern England, 1500-1700*. Routledge.
- Forster, E. M. (2002). *A passage to India*. York Press.
- Gillis, S., Howie, G., & Munford, R. (Eds.). (2004). *Third wave feminism*. Houndmills: Palgrave Macmillan.
- Gorham, D. (2012). *The Victorian girl and the feminine ideal*. (Vol. 19). Routledge.
- Gray, P. S., Williamson, J. B., Karp, D. A., & Dalphin, J. R. (2007). *The research imagination: An introduction to qualitative and quantitative methods*. Cambridge University Press.
- Hassan, A. M. (2016). *The Image of Women In Chinua Achebe's Novels "THINGS FALL APART", No Longer at Ease, and Arrow Of God*. *Global Journal of Arts, Humanities and Social Sciences*, 4(1), 1-6.
- Hawkins, H. (1983). *Forster's Critique of Imperialism in "A Passage to India"*. *South Atlantic Review*, 48(1), 54-65.
- Ijem, B. U., & Agbo, I. I. (2019). *Language and Gender Representation in Chinua Achebe's "THINGS FALL APART"*. *English Language Teaching*, 12(11), 55-63.
- Innes, C. L. (1990). *Cambridge studies in African and Caribbean literature, Chinua Achebe*. Cambridge University Press.
- Innes, C. L. (2007). *The Cambridge introduction to postcolonial literatures in English*. Cambridge University Press.
- Jeng, I. K. (2017). *Montesquieu's Political Analysis of the Woman Problem in the Persian Letters*. *Interface-Journal of European Languages and Literatures*, 2.
- Jóhannsdóttir, N. K. (2009). *Patriarchy and the subordination of women from a radical feminist point of view* (Doctoral dissertation).
- Jones, R. B. (2011). *Postcolonial representations of women: Critical issues for education* (Vol. 18). Springer Science & Business Media.

- Klages, M. (2006). *Literary theory: A guide for the perplexed*. A&C Black.
- Knights B. (1999). *Writing Masculinities. Male Narratives in Twentieth-Century Fiction*. Great Britain, MACMILLAN PRESS.
- Lago, M. (1995). *E. M. Forster: A Literary Life*. London, MACMILLAN PRESS Houndmills.
- Lerner, G. (1986). *The creation of patriarchy*. (Vol. 1). Women and History; New York, Oxford University Press, V. 1.
- Loomba, A. (2007). *Colonialism /post colonialism*. London, Routledge.
- Lorber, J. (2001). *Gender inequality*. Los Angeles, CA: Roxbury.
- Lowe, M. (n. d). *TRANSCENDING ROLES OF WOMEN AND PRIVILEGED MOTHERHOOD IN ACHEBE'S "THINGS FALL APART"*. 5-18..
- May, K. M. (1981). *Characters of women in narrative literature*. New York, St. Martin's.
- Mallicoat, S. L. (Ed.). (2019). *Women, Gender, and Crime: A Text/reader*. SAGE Publications, Incorporated.
- McIntire, G. (2002). The women do not travel: Gender, difference, and incommensurability in Conrad's *Heart of Darkness*. *MFS Modern Fiction Studies*, 48
- Mezu, R. U. (1995). Women in Achebe's World. *Womanist*, 1(2), 15-19.
- Moore, G. M. (2004). Joseph Conrad's *Heart of Darkness*: A Casebook. United State Of America, Oxford University Press. (2), 257-284.
- Murfin, R. C. (Ed.). (1996). *Heart of Darkness*. Macmillan International Higher Education.
- Nandi, S. (2014). *Conrad's Treatment of Women in Heart of Darkness*. The Criterion, 5 (0976-8165), 112 – 115.
- Nnaemeka, O. (1995). *Feminism, rebellious women, and cultural boundaries: Rereading Flora Nwapa and her compatriots*. *Research in African Literatures*, 26(2), 80-113.
- Ocheni, S., & Nwankwo, B. C. (2012). *Analysis of colonialism and its impact in Africa*. *Cross-Cultural Communication*, 8(3), 46-54.
- Ohadike, D. C. (1996). *Igbo culture and history*. "THINGS FALL APART", 236-57.

- Okechukwu, C. (2001). *Achebe the orator: the art of persuasion in Chinua Achebe's novels*. (No. 202). Grove/Atlantic
- Ortner, S. B. (1972). *Is female to male as nature is to culture?* *Feminist studies*, Stanford University Press, 1(2), 68-87.
- Pace, G. L. (2011). The Divine Nature and Destiny of Women. *Religious Educator: Perspectives on the Restored Gospel*, 12(1), 3.
- Parekh, P. N., & Jagne, S. F. (Eds.). (1998). *Postcolonial African writers: A bibliographical critical sourcebook*. USA, Greenwood Press, Routledge.
- Quayson, A. (2000). *Post colonialism: Theory, practice or process*. USA: Poly Press & Blackwell
- Rahayu, M. (2010). Women in Achebe's Novel "THINGS FALL APART" Register Journal, 3(1), 37-50. mundi_rahayu@yahoo.com
- Rajan, G., & Mohanram, R. (Eds.). (1995). *Postcolonial discourse and changing cultural contexts: Theory and criticism* (No. 64). Greenwood Publishing Group.
- Rendall, J. (1985). *The origins of modern feminism: women in Britain, France and the United States, 1780-1860*. Macmillan International Higher Education.
- Reeves, R. L. (2018). *The Portrayal of Women in Selected Works of Post-colonial Literature* (Doctoral dissertation).
- Sabrah, M., & Morshed, I. (2015). *Imperializing Femininity: Falsehood Production and Consumption in Joseph Conrad's Heart of Darkness*. Arab World English Journal (AWEJ) Special Issue on Literature, (3), 95- 114.
- Shaheen, M. (2004). *EM Forster and the Politics of Imperialism*. New York, Palgrave Macmillan.
- Stange, M. Z., Oyster, C. K., & Sloan, J. E. (Eds.). (2011). *Encyclopedia of women in today's world* (Vol. 1). Sage.
- Stringer, R. (2014). *Knowing victims: Feminism, agency and victim politics in neoliberal times*. Routledge.
- Travers, R. (2007). *Ideology and empire in eighteenth-century India: The British in Bengal* (Vol. 14). Cambridge University Press.
- Vafa, S. N., & Zarrinjooee, B. (2014). *Orientalising India through Stereotypical Images: Edward Morgan Forster's A Passage to India*. Journal of Novel Applied Sciences, 3(7), 793-799.
- Walter, M. (2005). *Feminism: A very short introduction*. OUP Oxford.

- Woo, H. (2008). *White Colonial Women in EM Forster's A Passage to India and Joseph Conrad's Nostromo*. 영학논집 (English Studies), 28, 81-89.
- Whittaker, D., & Msiska, M. H. (2007). *Chinua Achebe's "THINGS FALL APART": A Routledge study guide*. Routledge.
- Xin, S. (2018). *Feminism Interpretation of Joseph Conrad's Works—Taking Heart of Darkness as an Example*. Atlantis-Press, 264, 1053 – 1056.

CURRICULUM VITAE

Nadia Habeeb Ibrahim Koudan finished high School in 2004 and graduated from Duhok Univirsity in Iraq in 2009.She recived her Bachelors degree in department of English language and literature in Iraq.She starts teaching english at high school for girls in 2010 till now. She has Joined Karabuk university in 2019.