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Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Ataféï PEWISSI,

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Ligne éditoriale

Volume : La taille du manuscrit est comprise entre 4500 et 6000 mots.
Format: papier A4, Police: Times New Roman, Taille: 11,5, Interligne 1,15.

Ordre logique du texte

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
- des mots clés en français, en anglais, en allemand et en espagnol : entre 5 et 7 mots clés ;
- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

Références

Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

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La gestion des citations :

Longues citations : Les citations de plus de quarante (40) mots sont considérées comme longues ; elles doivent être mises en retrait dans le texte en interligne simple.

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Résumé :

- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

- ✓ Ourso (2013: 12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de référence

Pour un livre

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

Pour un article tiré d'un ouvrage collectif

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

Utilisation de Ibid., op. cit, sic entre autres

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence

source citée. Ibid. est suivi du numéro de page si elle est différente de référence mère dont elle est consécutive. Exemple : ibid., ou ibidem, p. x.

Op. cit. signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de op. cit. suivi de la page si cette dernière diffère de la précédente.

Typographie

-La *Revue Internationale de Langue, Littérature, Culture et Civilisation* interdit tout soulignement et toute mise en gras des caractères ou des portions de textes.

-Les auteurs doivent respecter la typographie choisie concernant la ponctuation, les abréviations...

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Pour les textes contenant les tableaux, il est demandé aux auteurs de les numérotter en chiffres romains selon l’ordre de leur apparition dans le texte. Chaque tableau devra comporter un titre précis et une source propre. Par contre, les schémas et illustrations devront être numérotés en chiffres arabes et dans l’ordre d’apparition dans le texte.

La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

Instruction et acceptation d’article

A partir du volume 2 de la présente édition, les dates de réception et d’acceptation des textes sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d’assurance de qualité.

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LITTERATURE

British Cultural Imperialism through Daniel Defoe's *The Adventures of Robinson Crosoe* (1719) and Joseph Conrad's *Heart of Darkness* (1902)

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Abstract

The Reading of Daniel Defoe's *The Adventures of Robinson Crosoe* and Joseph Conrad's *Heart of Darkness* offers enough evidence of cultural dictates on characters of African origin in the recreated English world. Leaning on Gayatri Chakravorty Spivak's and Homi K. Bhabha's postcolonial perspective in line with colonial experience and impacts as well as its new forms, the study substantiates the power of technology in the spread of the English language and culture. The dictates of the British as an imperial power on hosts of different cultural origins in the context of the study, along with weaker technology, suggests that technology is a tool in full sway of subordination of Africans through the promotion of language and culture.

Key words: language, culture, technology, imperialism, literature, Africa, colonial experience.

Résumé

La lecture de *The Adventures of Robinson Crosoe* de Daniel Dufoe et de *Heart of Darkness* de Joseph Conrad permet de se rendre à l'évidence de l'impérialisme culturel dont les personnages africains sont victimes dans l'imaginaire anglais desdits romans. En s'appuyant sur la perspective post-coloniale de Gayatri Chakravorty Spivak et de Homi K. Bhabha en lien avec l'expérience coloniale et ses retombées ainsi que ses formes actualisées, l'étude a mis en exergue le pouvoir de la technologie dans la diffusion de la langue et de la culture anglaise. L'influence de la Grande Bretagne ou son pouvoir l'impérialiste regorge les différentes origines dans ce contexte d'étude, en parallèle avec une technologie faible, fait remarquer que la technologie est un outil qui continue de soumettre les Africains en facilitant la transmission de la langue et de la culture.

Mots clés : langue, culture, technologie, impérialisme, littérature, Afrique, expérience coloniale.

Introduction

The linguistic hegemony of the English language and culture on African languages could not have taken place if England did not develop a strong technology during the period of the Industrial Revolution which spanned from about 1760 to 1840. The technology that was developed during this period and beyond was used in support of a sophisticated system of colonisation and imperialism that helped the British imperialists and many others to conquer many parts of world in order to establish their economic, political, cultural and more importantly their linguistic domination on the conquered territories with the view of expanding their respective empires.

This conquest was used by the British to impose in the process its political, cultural, economic and linguistic domination on many people in parts on various continents in the world. Today, great portions of continents such as Africa, America, Asia or Australia reflect the remnants of these forms of linguistic and cultural dominations stemming from the colonisation that came into force through the use of technology. It is established today that the stakeholder who has the high command of technology in his hands is the one who has the capacity to choose the language that serves as a means of communication between two people who come into contact from different linguistic backgrounds. It identifies and examines what gives the power to the English characters to impose their economic, cultural and political domination on African characters in the two novels.

The aim of the study is to highlight the root causes or the factors that helped the British characters as shown in the two novels to impose their linguistic dominion on Africans of a fictitious world. Here, the British characters in both novels have imposed their English language on the African characters. The British characters behave in this way not because the African characters are black and represent black people or the “niggers”, but because during that period, as it is the case today, African characters in the novels under study have no command on technology in order to be able to use it as a means of protecting themselves on the one hand and preserving their languages and cultures against the cultural and

the linguistic invasion from the Western countries on the other. In addition, Africans are represented in a position which does allow them to impose their linguistic domination over other peoples on the rest of the continents in the world.

The study is informed by the use of the postcolonial theory especially by drawing concepts from its main proponents such as Gayatri Chakravorty Spivak (1942), Bhabha (1942) and Said (1994) who all insist on the study of the effects of colonization and the reaction of people who have undergone it. In fact, the “postcolonial theory and criticism emphasize the tension between the metropolis and the (former) colonies, between what, within this framework were the metropolitan, imperial centre and its colonial satellites” (Bertens 200, p.201). The influence of the various forms of technology in the novels under study helps the characters that are the colonisers to impose the English language and culture on the African characters such as Xury and Friday in Daniel Defoe’s *The Adventures of Robinson Crusoe* and the unmanned characters in Joseph Conrad’s *Heart of Darkness*. The study covers technology as an asset to language influence, technology for language and culture promotion as well as the way Europeans perceive African languages.

1. Technology as an Asset to the English Language Influence in the Two Novels

Technology is a sum total knowledge, social organisation and the techniques people use to solve problems in the broader sense. In this respect, what is European technology is knowledge, organization, tools and even equipment they used to take up the challenges they are faced with. In the created world of the two novels the English language hinges on technology of information. Neal and Williamson (2014, p. 84) state that “Technology is the integration of knowledge, organization, and technique (including tools, other equipment, and procedures for their use), directed towards material transformations.” Most importantly the class issue is put to use in the mapping of the hierarchy between the various classes in the books under study. The binary opposition places *ipso facto* the coloniser in a dominating posture and in a hegemonic

position relegating, in so doing, the colonised in the subaltern one. From a postcolonial perspective, the question is to determine what brought the English colonial master to occupy a superior or dominating position while the African being colonised is in the inferior or subaltern one. The answer to this question is technology that has contributed to the spread of the language and culture beyond their natural location.

Under the postcolonial theory, and with the contribution of structuralism, the coloniser and the colonised are seen under a confrontational perspective. They are engaged in an active interaction in which the coloniser (the English colonial master) and the colonised (the African being colonised) are in a binary opposition that places the two entities in a hierarchical order making the English colonial master occupy a superior position while making the African being colonised finds himself in an inferior one. These effects and the various reactions of former colonized people cannot be fully understood if critical research does not reach out to the root causes of colonization and imperialism. Thus English language has played a determining role in whatever confers power and authority on to people for them to dominate others.

A critical look at the two parties, that is the coloniser and the colonised and the African being colonised) reveals that the coloniser occupies the superior position because he has a high command of technology which cannot be found in the hands of the colonised, a situation that places the colonised as a result in the inferior position and the coloniser in the superior one in the context of the imperialist expansion. These are the conditions that can help contemporary stakeholders understand the process under which the English language was imposed on Africans on their continent.

This study does not look at the political conditions that made imperialism and colonisation possible, but it focuses on the technological factors that served as the basis that supported the imperialist expansion of Europe over other continents such as Africa, with a critical attention being paid to the spread of the English language and culture from a postcolonial perspective as developed by Homi Bhabha which looks at “what actually

happens in the cultural interaction between the colonizer and the colonized” Bertens (2001, p. 206).

To use the Marxist terms, this section looks at the base of the English culture and civilisation rather than focusing on the superstructure of the English society as most postcolonial studies do. In fact, it must be noted that, the base of the English imperial and colonial society as portrayed in the two novels is characterised by a command of a strong and sophisticated technology. Lois Toyson, in this vein, underlines the role of a more sophisticated technology played before, during and even after the European colonial conquest of the world by explaining that it is “Because their technology was more highly advanced that, the colonisers believed that their whole culture was more highly advanced, and they ignored or swept aside the religions, customs, and codes of behaviour of peoples they subjugated. So the colonisers saw themselves at the centre of the world; the colonised at the margins.” (Toyson: 400-401). In *The Adventures of Robinson Crusoe*, Crusoe sees himself as being at the centre of the world, an ideological position that gives him the ascendancy to view other people, especial African characters, on his voyage and whatever they possess in terms of technology, culture and civilisation as belonging to the margins of the world. As language is, among other elements of human identity, part of peoples’ cultural identity, a means of transmitting customs and codes of behaviour from one people to another and from generation to generation, it can be clearly shown that Robinson Crusoe used the advantage of his relatively highly advanced technology in terms of guns and ships and even the teaching technology to subjugate Xury who represents Africans in the novel and in the process swept away the African languages, customs and codes of conduct as well as the cultures of the colonised Africans like Xury on whom he imposed by the force of the higher technology he commands the English language and culture.

This highly advanced technology like the way in which it is described in *The Adventures of Robinson Crusoe*, even if the contemporary reader considers it today as rudimentary, made Europeans characters at that time not only believe that their languages are superior to African languages,

but more importantly, it gave them the technological superiority in terms of military power, which is different from cultural superiority in terms of modes of behaviour and customs, to ignore and even wipe out African languages and culture in order to impose their European languages and civilisation on them. By extension, the colonisers' languages like English or French were then established at the centre of world languages and the African languages, such as the language of Xury in the novel is not even relegated to the margins, but it does not exist at all in the mind and cosmos of Robinson Crusoe as portrayed by Daniel Defoe in *The Adventures of Robinson Crusoe* because the author does not make Xury speak his native African language in the novel.

The fact is that Xury is portrayed in the novel as a character who has no language that can be used by the British conqueror whose language can be influenced and enriched the African language in order to make English become a hybrid language stemming from the encounter between the colonizer and the colonized on the African continent. Defoe rather limited his portrayal of the colonial experience to the purity and identity of the English language, a portrayal that projects an imperialist linguistic ideology or European language hegemony on African characters that are forced to speak English like Xury in *The Adventures of Robinson Crusoe*.

In Joseph Conrad's *Heart of Darkness*, the vocabulary often used relates to "maps" and "boats" as evidence of civilisation. The African world that lacked them was classified on this basis as a world of darkness, a world without technology, without civilisation. The boats represented a new world created through the genius and in which Marlow and the other narrator seated to tell the story. The telling of the story anchored on the idioms and mannerisms that owe their inspiration and the flow of ideas to the space. Imperialism takes shape in the communication system. The 'large shining map' which is admired by the Africans influences the perception of the latter and the subsequent submission is nothing more than the inferiority complex caused by technology. Technology is a symbol for the evidence that justifies the inferiority of the African people. Another way of reading the reasons for colonisation hides in the motives that the colonisation of Africa would be an opportunity for

linguistic and culture domination of the ‘colonized’. The space occupied by the ‘colonized’ would become a conquered land for market and space and for the implementation of technology plans. The irony is blatant for the colonizers, the supposedly more intelligent, to think that the “maps” and the “boats” are enough materials that signify civilisation. The lack of the awareness that there is more to consider in the appreciation of civilisation challenges their understanding of technology, language and civilisations in the created world. This way of portraying Africans in terms of language and culture denies them of their linguistic rights as a people who must enjoy the right of freely speaking their mother tongue to people who come on their continent, in doing this the two novelists makes European characters violate the linguistic rights of African characters. This will lead among other consequences to the impoverishment of African languages in the postcolonial era.

The English, the French, or the Portuguese languages, to name only these, spoken by Africans on their own continent today have been imposed onto them by Europeans colonisers because these Europeans had the command of a higher technology in its various forms at a given time whereas their counterparts on the African continent had no strong technology to use in order to protect and impose their languages onto those who came on their continent from Europe or elsewhere. Imperialism is simply not easy to explain when the rationale of domineering others does not find solid foundation for its stance. As a European “civilized man”, Kurtz, the narrator, had the mission to force his culture and scientific knowledge into the minds of the Africans in the narrative to be accepted by the Africans. Joseph Conrad’s *Heart of Darkness* informs us that the “International Society for the Suppression of Savage Customs” has sent Kurtz to Africa to justify and achieve the civilizing mission on behalf of the Africans. Kurtz’s mother was half-English, his father half-French.

2. Technology in Social Context for Language and Culture Promotion through the Two Novels

In Daniel Defoe’s *The Adventures of Robinson Crusoe* and Joseph Conrad’s *Heart of Darkness*, transport and military ingenuity have

mapped a new language contact and impact that non-European characters in the two novels have to learn for their integration, and individual as well as collective problem solving.

2.1. Transport Technology and Language Contact

In both novels the English language is imposed on the characters living on the African continent as elsewhere in the world because of the use of the transport technology by Europeans. In Daniel Defoe's *The Adventures of Robinson Crusoe* and in Joseph Conrad's *Heart of Darkness*, European characters such as Crusoe and Marlow had to travel from their continent (from the metropolis or the centre) in order to come on the African shores (the satellites or the margins of the world) to meet African characters. This encounter created a situation of the dominating peoples who, thanks to technology, had to exercise a linguistic hegemonic power over the dominated peoples who are in this specific case the Africans on their own continent.

The point here is that a language cannot be spread all over the world without the use of technology of any kind. From a postcolonial perspective, it cannot be overstressed that the English language itself was imposed on the Britons, during the English Conquest by the Anglo-Saxons who came from the European continent with the use of ships and weapons to impose their language on people that were living on the British Isles. Crusoe in *The Adventures of Robinson Crusoe* uses a ship as a means of transport during his voyage to develop his business on the continent and around the world. This transport technology, in the process, gives him the opportunity and power to go all over the world and to impose his language on those he meets on his way, especially Africans on their continent. The novel shows that Crusoe does not endeavour to speak the languages of people he meets on his way on the African continent. The language of technology when assimilated becomes commonplace in everyday use. In Crusoe's novel, watches speak as they tell time and it is obvious that the culture within which the watches are made inherits the language and since it is in this culture that it has meanings. In the same way Marlow in Joseph Conrad's *Heart of Darkness* also uses a ship (a yacht) during his travel to Africa to encounter Africans on their continent

for the business of the ivory trade. Marlow, on his part, does not also try to speak any African language apart from English. In both novels, it is shown that both main characters, Crusoe and Marlow, use the technology of transport to bring their language, English in this case, to other people on the African continent and elsewhere.

2.2. Military Technological Ingenuity and the Language Maps

English language is seen as the language of technology in the created world of Crusoe. Daniel Defoe makes Crusoe use the military technology in *The Adventures of Robinson Crusoe* to impose his English language on Xury and on the Moors (Mohamed). Crusoe for instance, intimidates Xury and threatens him with his shotgun before deciding to teach him English by force. To use the terms of Spivak, Daniel Defoe did not let Crusoe allow Xury, his subaltern, because of the shotgun he holds, to speak his African language in any situation. Even if he had allowed Xury to do so, there will be a need of a translator to help Crusoe and Xury understand each other. From a postcolonial perspective, Defoe rather silenced the language of Xury, the language and the culture of the margin and he rather depicts Xury in a position of weakness of the subaltern in front of Crusoe who has the advantage of using a shotgun he brought with him from England, which represents the military technology helped Crusoe (the European) to subdue Xury (the African) he encountered on the continent.

3. African Languages through the Europeans' Eyes in *The Adventures of Robinson* and in *Heart of Darkness*

The concern in this context is to identify and explore the various ways in which the English writers have represented African languages for their derogatory importance to despise them. These languages are put in the bad light for their users to feel frustrated and abandon them for the sake of the English language and culture, waving technology as a good reason.

3.1.The African Languages Issue and the European Writers' Motives

The context of Defoe's *The Adventures of Robinson* and Conrad's *Heart of Darkness* provide evidence that the two novels have no room for the African language and culture. The presence of the African characters in the novels is derogatory. The two English writers have associated every importance their languages than improve any other languages. Culture and linguistic imperialism has been a tool to fulfil this aim. From this belief the question of languages in literature is a challenging issue due to the fact that it is a tool that is used in an aesthetic form to express specific meanings about human experience. The Printing Press Technology and the Teaching System have proved to be a great asset to the English language promotion against its direct enemy language, the African languages they the African characters in the both in *The Adventures of Robinson* and in *Heart of Darkness*. This connotes the negative perception of the- African Languages through the Europeans' Eyes.

This work does not intend to study the aesthetic or linguistic use of language in literature but rather as a vehicle for imperialistic ideologies favoured in the quick spread thanks to technology. Concerning the delineation of the use of African languages in the two novels, the study reveals that both writers did not prove realistic at all in the way they make African characters speak English as if these African characters had an English language educational background.

By making the African characters in the two novels under study speak English, the two novelists rather show the imposition of the English language and culture on to African characters in their narrative strategy, because they make the reader believe that these African characters master the English language and culture in the same way as the English characters who are native speakers. This is a pure creation made by the two writers whose primary aim was to put their message across by having in mind the European readership. This way of creating characters who speak English as if they have ever gone to an English language school reveals the imperialist posture and ideology that was part of the

mainstream that prevailed during the colonial period under which both writers published their novels.

This writing makes their creations Eurocentric ones because both exclude views, cultures or languages coming from the margin or the subaltern who are not entitled to enjoy the right to speak their languages due to the inferior position they hold in the world geopolitics in the eyes of the colonisers who consider African languages as inferior ones because they belong to people who hail from the margin of the world which is the colonised world. Moreover, these languages belong to people who have no control over a higher technology of any kind that can help them first of all use their language across the world and in the second position spread it and impose it onto others.

In addition, Joseph Conrad and Daniel Defoe do not make African characters speak in any way their African languages in the two novels under study. If they were to make these African characters speak their African languages, no European reader and even no other African with a different language could their texts and understand them unless he has learnt these African languages or unless the writers provided a translation of their utterances in their novels. Rather, they make them speak perfectly English in both novels which is in contradiction with the fact that these African characters, especially Xury, Friday and the other African on the shores in the two novels did not receive any formal education in English in their childhood and even during their adulthood in order to be able to speak English like the native speakers. This is a pure creation which does not reflect the African linguistic reality. In addition, there is no indication in the two novels that shows that these African characters have grown in any linguistic environment that could have favoured their acquisition of the English language and culture to be on a linguistic equal footing with the characters who are native speakers like Marlow, Crusoe or Kurtz. Thus, technology which is an aspect of culture moves with the language that characterises it. And the language in the context is English.

Joseph Conrad in this specific case wanted to send a clear message to his Europeans counterparts by using irony in order to criticize European led-imperialism and colonialism. This is not the case with Daniel Defoe who

rather supported imperialist ideology by making Crusoe teach English to Xury and subduing by making him appear in his narrative in the position of subalternity. But in all, both writers wrote by having in mind the European readership in the first place preventing in so doing access to their writing to African readers who only spoke their native languages.

The important technology in the language spreading is the printing press. Technology, in this regard, is closest to its Greek origin, “technology” that refers to *knowledge*; it is about what people know as well as about what they do with machines and related production process. In *The Adventures of Robinson Crusoe*, Crusoe carries with him the *Holy Bible*, which is the symbol of the development of the printing press technology which helped him spread the English language and the biblical culture (the Gospel in English) with him in the written form as well as the oral form especially when the necessity to pray arises all along his journey around the world.

Concerning the narrative techniques used in the two novels, critics like Ian Watt (1955) agree that both novels are realist in their delineation of colonialism. But this study tries to prove that the two novelists were not as realist as such in their delineation of the linguistic behaviour of African characters. In fact, both novelists make characters from African origin respectively Xury in Daniel Defoe’s *The Adventures of Robinson Crusoe* and Africans in Joseph Conrad’s *Heart of Darkness* speak English as if they were Englishmen themselves or as if they had a formal learning process of English to be able to speak formal English before their encounter with characters from Europe like Crusoe and Marlow. These characters reflect the impact of colonial domination on their native languages. Lois Toyson explains the behaviour Africans and Asians today by underlining the fact “That so many peoples formerly colonised by British speak English, write in English, use English in their schools, conduct government business in English, in addition to the local languages they may use at home is an indication of the residual effects of colonial domination on their cultures.” (Toyson: 400). That African characters in both novels speak English, transact business in English is a clear indication that their linguistic behaviour reflects the impact of the

colonial expansion made possible as a result of a higher technological might that was used to subdue them in a drive to force them speak not only the language of the coloniser. The coloniser even went further to force the colonised Africans to adopt his culture and behaviour the language is the vehicle of the culture and the civilisation of people across the world.

The two novels under study showcase the use of the English language and culture to the detriment of any other language in a situation in which two peoples from two linguistic backgrounds come into contact, especially when European colonisers came on the African continent to exploit African resources. Under this situation, it is the Europeans who should have learnt the African languages when they set foot on the African continent. It is rather the contrary that took place, whereby Europeans, rather than teaching the African the languages and cultures on the African continent, rather imposed their languages and civilisations on to Africans like what Crusoe did to Xury by teaching him the English language and the question today is how to effectively explain this situation.

3.2. The Euro-Centrist Perception of African Languages in the Two Novels

The Eurocentric perception is the downgrading attitude toward the African languages in an environment where the English language is used. For objectivity, the two languages would operate on equal footing. To the Europeans represented in the two novels *The Adventures of Robinson* and in *Heart of Darkness*. In *Heart of Darkness* the narrator says for example that Africans make noise as birds. This situation is purposely created by Joseph Conrad to develop an irony about the ignorance that Europeans had about African languages during the colonial period.

Aha!’ I said, just for good fellowship’s sake. ‘Catch’ im’, he snapped, with a bloodshot widening of his eyes and a flash of sharp teeth – ‘catch im’. Give’ im to us’. ‘To you, eh?’ I asked; ‘what would you do with them?’ ‘Eat’ im!’ he said, curtly, and, leaning his elbow on the rail, looked out into the fog in a dignified and profoundly pensive

attitude. I would no doubt have been properly horrified, had it not occurred to me that he and his chaps must be very hungry: that they must have been growing increasingly hungry for at least this month (HOD: 74-75).

The difference in diet is not is obvious to know when an English proverb acknowledges the very principle that “Someone food is another one’s poison”. The most important aspect of the language is less of the physical description of the African by the narrator but the rhetoric of the difference that punches on the identity of the Africans through hypothesis Africans in the excerpt might eat one another when they are hungry.

Conrad forces African characters to learn the English language with laughable mistakes in order to communicate with the English Crew. No alternative is offered: “Suddenly the manager’s boy put his insolent black head in the doorway, and said in a tone of scathing contempt — ‘Mistah Kurtz —he dead’” (HOD: 112).

The hypothesis is that if Africans had had the command of technology before per say the beginning of slavery or colonization, they could have resisted the various invasions and be in the position to impose their languages on to people on the African continent on the one hand and on the other continents like Europe or America, on the other. At this point, my contention is that behind language et cultural imperialism of imperialism stands the power of technology, the fascinating medium that works for the colonizer and against the arguments of the technological weak protagonists of the ‘colonised’. In the English novels of the study, there is ample evidence that if Africans on their continent before slavery and colonisation had had the capacity to develop a higher technology, there could have been today African languages spoken on the European or on the American continents for example.

The argument recalls the myth of Caliban and Prospero, the Black and the White, the slave and the master relationships with all the ironies of superiority. It is the myth of nothingness versus something, animal versus human being which on the whole manifests the Marxist binary set of

classes for the diagnosis of the exploitation modes to combat. In Daniel Defoe's *The Adventures of Robinson Crusoe* (1719) where Friday is presented as a slave, his attitude that consists of his efforts to celebrate Crusoe's gun, to communicate with it as another stakeholder makes sense. The whole image of ignorance is being placed on Friday in bad light of the binary set. Friday's attitude is shaped on the power relationship with the White character, Crusoe.

In the narrative context where Friday prays to the gun as to God, Defoe suggests that the real power of Crusoe is the gun else Friday can challenge him. The connection that is being established between the gun and the fear that Friday has toward Crusoe substantiate an ideological problem that technology raises in the context. What is civilization from Crusoe's perspective is the dictate of technology, the gun, and the violence to which it is put to install sovereignty among the non-Europeans. Crusoe's technology and the language which is its own vehicle stand for the technologies of violence. They are technologies for their innovative power and violence for the brutal way they are used to force their assimilation on the non-English people.

The encounter of the African languages can be said to be by chance but the domination of the English language that characterizes their relationship in the language contest offers a different reading of the phenomenon. Crusoe's language has a huge technology that guarantees its domination over the African languages that symbolize 'weakness' and surrender in the English context of the novel. For the African characters that cannot read nor write the colonial language in the novel, English language and technology express the violent conditions that characterize the civilization of the technologically powerful countries. Thus, the novel establishes that the gun associated with violence played an important role in the appreciation of the relations when Crusoe encountered Xury, the Moor, and the African peoples in his escape. The rhetoric of hierarchy is brought on two people in the binary set to pretend to be together with a hidden reason of the unwanted pairing to exist. What seems to be a free partnership in the establishment of association and trade is based on fear and not freedom. It is gun diplomacy and not social diplomacy or

agreement. Xury the boy is obliged to be submissive to Crusoe to survive the so-called 'friendship'.

The irony of power relationship is blatant between the gun on the one hand and the spear and the arrow on the other. The gun and the spear or arrow are used to kill but for the non-Europeans that have no idea about the gun, the mechanism and the killing power of a gun remain mystery. The language of fiction here is that of hierarchy between the cultural values of the binary set. From the ideologically point of view, the ignorance of the mechanism places the gun higher in esteem than the spear or arrow and any other weapon non-Europeans might have. Technology appears as a power of the British imperialism. Language, culture and any other social makeup take advantage of the proven supremacy to raise ideological supremacy of the European represented in the novel over the non-Europeans.

Conclusion

The concern in this study has been to identify and prove from the novels under study the power of technology in the British cultural and linguistic expression and domination. The study has argued that technology is an expression of culture and so it sustains language just as the language helps culture to expand through its medium. Whether, in the transport, printing or military domains of the corpus text, language and culture have been pushed forward their technological associated with invention and the implementation of the tools that carries names and languages for potential learning and understanding. The study has found through a mixture of theories, Marxist critical theory exemplified by class identification and responsibility of the narrative stakeholders, postcolonial criticism through the assessment of new forms of imperialism and how they relate to the well-known practices, and linguistic semiotics characterized by a focal attention on words, phrases and sentences and their impact on the whole meaning of the discourse. The results obtained indicate that the import of technology is the import of language and culture of the technology maker. The choice of the language of a less developed country depends on the position the language has in the hierarchy of technologies. The criterion on the choice of the

communicative language, though the British context, sheds light on the complex and continuum of imperialism through the import of technology as it goes on in the world. Technically weak countries can improve their chances to sell their culture and languages if they invent technology and sell its tools to peoples in the world. Language choice is in the background reasons for knowledge, economy and technology.

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