

The process of discovery will profoundly and irreversibly impact an individual, regardless of whether their preconceived beliefs and values of themselves and their worlds are challenged or reaffirmed. Discoveries can therefore transform an individual's identity, or simply confirm their personal views of the world. Such is explored in Shakespeare's tragicomedy '*The Tempest*' and Conrad's novella '*Heart of Darkness*', both which convey the concept that the process and ramifications of discovery unexpectedly confront individuals, and consequently cause a re-assessment of their values and perceptions. Shakespeare's '*The Tempest*' is an exploration of how, planned discoveries can manipulate an unbeknownst individual's perceptions and identity, but also cause the planner to undergo a re-evaluation of their intentions. On the other hand, Conrad's novella illustrates the notion that an individual's exposure to different environments will expose their personal truths and understanding on the nature of power and the innate desire for it in humans, thus causing a reassessment of their beliefs. Both texts highlight how discoveries impact and irreversibly transform an individual's perceptions, values, and, thus, their identity.

Discoveries may be catalysed by an individual's deliberate planning, yet the consequences can still unexpectedly impact the individual and others involved. Shakespeare's '*The Tempest*' is an exploration of this notion, as the eponymous tempest employed by the protagonist Prospero creates chaos in the natural order, and though it is originally intended to impact the noblemen only, ultimately the event transforms Prospero, Miranda and the noblemen. Prospero's privileging of revenge is questioned and re-evaluated in the final act, as he realizes that his compassion has been lost due to his pursuit in art, as seen in his musings to Ariel: "*Hast thou, which art but air... of their afflictions, and shall not myself?*" The rhetorical question highlights his grappling with the irony that Ariel, a spirit possesses more humanity than him, triggering a re-evaluation of his beliefs and agenda. The impact of this revelation is immediately recognized as he declares that Ariel release the captured anguishing noblemen immediately, claiming that "*The rarer act is in virtue than in vengeance.*" The juxtaposition employed here illustrates his sudden shift in values, no longer pursuing vengeance but repentance, and forgiving his transgressors. Thus, Prospero's discovery of his lack of humanity results in his newfound appreciation for forgiveness, rather than vengeance, which transforms his agenda and identity.

Similarly, '*Heart of Darkness*' demonstrates the capacity of discovery to transform an individual's perception and values. Marlow's descriptions of his experiences and impressions of Kurtz echoes his naivety transforming into a newfound awareness in the nature of humanity when challenged. This can be seen when he initially forms an impression of Kurtz as "*Of the new gang— the gang of virtue.*" The repetition of 'gang' evokes a sense of familiarity and belonging, which Marlow attributes to Kurtz and his supposedly moral values which are the reason that he is the antidote to the hollowness of civilization. However, his encounters with Kurtz allow him to realise that Kurtz has been morally corrupted by his exposure to the wilderness while alone: "*By the way of solitude— utter solitude without a policeman.*" The caesura accompanied by the repetition of 'solitude' convey the notion that humanity without restrictions of social expectations, succumb to their innate desires to pursue power. Kurtz's corrupt nature triggers this realisation, which ultimately changes Marlow's impressions and hope for humanity. Thus, discoveries triggered by exposure to different environments can cause the individual to re-evaluate their beliefs and values which define their personal identity.

Furthermore, the ramifications of undergoing the process of discovery can profoundly impact an individual's perception and awareness of the world, regardless of if it occurs as a result of another's scheming. Both Miranda and Alonso, who are ultimately manipulated in Prospero's

scheme to enact revenge, transform their identity as their preconceived values are challenged upon exposure to unfamiliar elements and environments. Miranda's exposure to men aside from the other island inhabitants is intensely significant in shaping her intellectual understanding of the world, and her new perceptions alter her identity. The value of this is captured in her exclamation: "*I might call him a thing divine*", where the employed religious diction '*divine*' conveys the impact of her initial insight into the world of courtship as she idealises Ferdinand intensely. Her intellectual and emotional understanding of her world is therefore challenged by this exposure. Further, Alonso's revelation and association of his past wrongdoings and the loss of his son, catalysed by the eponymous tempest, also reaffirms the idea that discoveries are most meaningful if they arise from one's change in values. This can be seen in his contemplations: "*Oh it is monstrous, monstrous... therefore I th' ooze is bedded!*" The repetition of '*monstrous*' asserts the immense emotional impact of the discovery of the newly remembered ramifications of his past and its correlation to the suffering of his son. This expression of great remorse reflects his new guilt and awareness of the impacts of usurping Prospero, and this causes a reassessment of his values and previous lack of remorse or his actions. Thus, it is clear that discoveries irreversibly cause a change of values once they are challenged, and this may result in a reassessment of perceptions, and ultimately a change in defined identity.

Conversely, '*Heart of Darkness*' conveys the idea that discoveries may occur due to a change in circumstances, rather than being planned, yet the impact on one's values and understanding of the world may be the same. Marlow initially approaches the opportunity with a pessimistic view of civilization, yet a hope is retained once he establishes a belief that Kurtz shares his moral views about colonialism and the ethical treatment of others. This is initially challenged upon his first encounter with the natives, who he describes: "*They were nothing earthly now, nothing black shadows of disease.*" The connotations of '*black*', accompanied by the repetition of '*nothing*' emphasise Marlow's horror upon being confronted with the realisation that the heart of colonialism is not fueled by the idea of civilisation, but rather than stemming from human greed. This is further reflected in Kurtz's revelations prior to his death, as his discovery of his inhumane treatment of the natives results in great inner turmoil. His struggle is represented when he cries "*Oh, but I will wring your heart yet!*" at the "*invisible wilderness*". The personification of the wild jungle illustrates Kurtz's delusional struggle between succumbing to the innate desire to pursue power or to continue to retain his views of colonization. Thus, it is evident that '*Heart of Darkness*' illustrates the notion that the discoveries made from exposure to different environments can potentially shape one's values, and subsequently, their identity.

Discoveries possess the capability to immensely influence an individual into reconsidering and reassessing their preconceived beliefs of their world once they are faced with unfamiliar environments and elements. The characters in both '*The Tempest*' and '*Heart of Darkness*' are challenged by a change in circumstances and as a result question their agendas and motivations. As a result of their profound discoveries yielding new knowledge that provides further insight into their worlds, individuals may also redefine their identities. Thus, the most meaningful discoveries are those that change an individual's identity as their understanding and perception of the world have been altered due to a change in values.