

## Chapter I

### Christina Lamb, Zimbabwe and Native People

This project deals with the issue of derogatory representations of blacks and their native land by the white journalist, Christina Lamb, whose subjectivity is naturalized by the white superior mentality. This research explores the politics of Christina Lamb as a white European behind the fictionalization of Zimbabwe and its contemporary political scenario. It tries to bring out the stereotypical western images about non-west and exposes the politics of the westerners in the racist portrayal of Zimbabwe's aboriginals.

This thesis examines Christina Lamb's *House of Stone* (2007) as the western discourse that tries to create the images of Zimbabwe and its native people, contrasting with west and white Europeans. While creating the images of Zimbabwe, Christina Lamb utilizes the racist images or stereotypes in her political text. The research doesn't only find out the employment of western images about the blacks in the text but also intends to bring out the hidden politics of westerners behind the ethical representation. It seeks the preferred meanings of Lamb's historicizing discourse that has been backgrounded on the story of a family divided in war-torn Zimbabwe. The main concern of this project is to analyze 'how the blacks are represented' and to question 'why are the blacks represented as the supplements of white Europeans?'

The thesis reads the primary text with the help of cultural studies that is related to exposing the politics of culture. The study of culture involves exposing the relations of power that exist within the society. The research defines *House of Stone* as the ethnographic text because this text seeks to study the culture or ways of life of Zimbabwean native people. It finds out that Christina Lamb, as the westerner,

generates representations and attributes, values and meanings in the line with Eurocentric perspective or classificatory schemas which are historically specific. It attacks Lamb's claim of representation of objective reality and argues that her fictionalization of Zimbabwe is not objective representation but that is colored by her personal interest or teleological purpose. Her interest is manipulated by the power politics and derogatory attitude towards black. So this research critiques the author's politics of biased portrayals with the analysis of author's subjectivity and identity. This research analyses the ethical representation of Zimbabwe and its native people through misrepresenting different images of people, geography, culture, custom, language, etc.

The research examines the author's construction of non-western culture in general and black culture in particular. Christina Lamb, as the agent of British imperialistic mission tries to represent Zimbabwe as 'Heart of Darkness' and to exhibit the native people stereotypically legitimatizing the racist images and nations. The main objective of this research is to expose Christina Lamb's orientalizing attitude exposed in her book *House of Stone* and to question her misrepresentation of Zimbabwe and its native people. Not only that, it interrogates Lamb's aim of orientalizing the non-west and digs out that Lamb, as the westerner, is penetrating ideology of orientalism. The project also carries the objective of dismantling the colonial binaries and stereotypically invented images of blacks by whites. So the research questions the colonial mentality of Lamb and subverts the western elitist representations, analyzing Lamb's white gaze genealogically.

Christina Lamb, while making the non-western culture comprehensible to the readers of the west, conforms to the pre-existing discourse parameters of its linguistic

networks. The powers of images have been utilized by her to hegemonize the non-westerners in her process of construction of community that is structured by a set of binary oppositions. In the text, there is the powerful opposition between civilization and savagery. The former feature is associated with whites whereas later with blacks. There is the opposition between the biological or bodily characteristics of the black and white race, polarized into their extreme opposites. In the text, the negative images like violent, savage, irrational, ignorant, superstitious, sexually instable, aggressive, natural, devil, emotion, dependent, etc. are assigned to blacks whereas rational, civilized, scientific, moral, calm, god, independent, kind, educated, etc. are assigned to whites. So such representations colored by power politics and binary oppositions, are constructed to mire the existence of Zimbabwean people and their community. Essence of Zimbabwe or image of Zimbabwe is formed by the west with the production of stereotypical images. The construction of non-western culture by assigning violence, terrorism, barbarism, brutality, abnormality, etc is the evidence of justifying the superiority of whites over blacks. Christina Lamb's act of captivating Zimbabwean culture with her colonial spectacle is her mission of canonization of whites and marginalization of blacks. She has produced so many myths about blacks to create western hegemonic state. This research exposes those representational practices which have been used to mark racial difference and signify the racialized 'other' in western discourse and there is purpose of deconstructing the binaries behind the exposition of stereotypical representations. So, she represents the black people's resistance against the white colonialism as terrorism and barbarism.

This project regards *House of Stone* as the political enterprise that comes as assistance to colonialism. Christina Lamb, a child of the west, produces such orientalist discourse that becomes the means of knowing the orientals in general and the

Zimbabwean native people in particular. In her psychology, there is legacy of colonialism that is seen in her nostalgic portrayals of whites vis-a-vis blacks. The famous phrase 'White Man's Burden' and 'Big Brother attitude' can be linked in the project of critiquing Christina Lamb's invocation of spirit of colonial mission. Like Edward Said's view "European travel writing claims to be pure knowledge or harmful entertainment must be seen as part of the apparatus of empire" (Said 2), Lamb is defining the orient as the matter of interpretation for them.

The textual evidences in the text help the researcher to show continuity of colonial mentality even in the era of decolonization. On the other hand, the author expresses her 'White Britishness' along with the exhibition of dependency of occidental notions upon the west economically, culturally and technologically, even though they are politically decolonized. There is presentation of crippledness of Zimbabwe that is supported with the elitist representation of Zimbabwe in negative connotations like land of war, violence, terror brutality, barbarism, etc. There is the author's politics of hiding dialectical contradictions like brutality and domination of white upon the blacks, white's seizing the land of blacks and whites' controlling the natural rights of blacks etc. Not only that, Christina Lamb's plea for racial reconciliation is also imbricated with her politics of hiding evils and vices of white population in Zimbabwe. Towards the end of the text she pleads for the emergent modes of compromise and friendship among the black and white people. Her quest for the harmonious whole is directed to the process of hiding the white's domination.

Here, the research aims to dismantle the stereotypical representations of blacks and tries to challenge the racist characterization of Zimbabwe as heart of darkness. The reason behind such false fictionalization is the westerners' project of hegemonizing the orients through discourse that is the networks of power relations. In

the process of critiquing the discursive formations of Christina Lamb, the research concludes that the reason behind the false portrayals of Zimbabwe and its aboriginal people is the westerners' arrogance and pain of losing control over Zimbabwe. The argument is that, so called civilized and enlightened whites are not ready to acknowledge the orient's resistance and existential consciousness. It is the result of lacking the power of understanding the diversities, heterogeneities, multiplicities, or pluralities. Due to the cultural biasness, she is failed to acknowledge the multicultural existence in the mission of establishing universal civilization. So this thesis challenges Christina Lamb whose subjectivity is naturalized with the myth of white supremacy over blacks and is manipulated by the western colonial mentality.

Christina Lamb is the award winning Foreign Affairs correspondent of the Sunday Times. She has reported on Zimbabwe since 1994 and has made repeated trips back to that country despite the banning of British journalists. She was named by Mugabe's spokesman as an enemy of the state with 'a penchant for finding corpse on golf-courses'. She has won numerous awards for her reporting, including Young Journalist of the Year, News Reporter of the Year and Foreign Reporter of the Year in the British Press Awards and What the Papers Say Awards. She is the author of number of books such as *The Africa House*, *Waiting for Allah: Pakistan's Struggle for Democracy*, *The Sewing Circles of Heart: My Afghan Year*, *Small Wars Permitting: Dispatches from Foreign Lands*, etc. All her works are about the reporting of Non-western countries, where we find her celebration of Britishness.

Among the discourses on occidental countries, *House of Stone* is the collection of her experiences in Zimbabwe. Her text *House of stone* is the product of her western fantasy and it is full of stereotypical representations of Zimbabwe and its native people. In the surface level, this non-fiction is a rich tale of complex and

moving relationship between the two central characters as a route through Zimbabwe's history. In the story, the wealthy English farmer Nigel Hough and his house maid Aquí, are the pretext of telling the story of a country lost in civil wars, hatred and starvation. There are the set of a remarkable description of a land torn apart between racism and colonialism. Scattered with both personal and journalistic photos all along its content, the book presents the tragic stories of the Zimbabweans – Zimbabwe's history. The text is organized in seventeen chapters, plus a prologue and an epilogue. Each chapter presents in alternation the story of one of the two main characters, which gives the book a good dynamic and an interesting inner construction. Based on true and in the same time symbolic characters, the author makes the reader get a real image of the intern conflict existing between the two categories of people living in Zimbabwe – the rich white farmers and the poor black people. Moreover, every major historic event described in the book is seen not only from both characters sides but also from author's point of view. By combining with personal narrative style, the author allows the reader a better insight into the history of Zimbabwe.

But the underlying message or intention of the writer is to create essence of Zimbabwe and its native people by the practices of exhibition through this ethnographic text. The author is exploring the Zimbabwean culture and geographical as well as socio-political scenario with the help of stereotypes and negative images. She has shown the historical reality of Zimbabwe excrementally, being guided by the myth of white supremacy and by colonial mentality. She regards the aboriginals' struggle against the white domination or colonialism as the barbarism as well as terrorism. She is failed to have moralistic representation but has valorized the ethical representation of violence by assigning evils and vices to blacks and by hiding the

evils of whites in the text. Elleke Boehmer, in *Colonial and Postcolonial Literature*, saying “From the early days of colonization . . . not only text in general, but also literature, broadly defined, underpinned efforts to interpret other lands, offering home audience a way of thinking about exploration” (19) also exposes the colonial mentality in the western writer. So the preferred message or meaning of *House of Stone* is the derogatory representation of Zimbabwe and its native people to hegemonize them with the help of epistemological power.

So, many critics argue that the book *House of Stone* picturizes Zimbabwe and its culture in surface level, but it dehumanizes or demoralizes the black people presenting them very disapprovingly in the underlying level. Some of critics praised it for its fictionalization of history of Zimbabwe whereas some objected to the biased representation of Zimbabwe and its native people. Frantz Fanon in his book *Black Skin, White Masks*, views Lamb’s book as the discourse of orientalism. In this regard he argues:

There is a fact: white men consider themselves superior to black man. Because of colonial mentality of Lamb, white are represented as educated and civilized and where as disgusting, dirty, weird, images are given to blacks. The black stories are told from white perspective or by white voice. In the book *House of Stone*, representation of blacks is associated with the adjectives like savagery, wildness, rowdiness, etc. (10)

So from Fanon’s argument, it is proved that Lamb penetrates Zimbabwe and its indigenous people with negative images in such a way as to be favorable to the west. The stereotypical images are associated to the black race because of the colonial mentality of Christina Lamb. She has presented Zimbabwe as the world of savagery

and wildness. And also David Hervey in his article “A Conversation with Stuart Hall” argues:

*House of Stone* gives plenty of insight to the current situation in Zimbabwe. There were a couple of places where I thought the facts were wrong (about some points of little consequence to the main story) and this then left me wondering whether all of the reporting was accurate. I wondered why the Houghs did not convert their farm into a workers' cooperative with Mr. Hough retained as a salaried agricultural adviser - but perhaps even that would not have staved off the attack they suffered. It is because this is a regime that is not looking for or interested in solutions. It just wants to retain power. (103)

That's why, Hervey integrates white gaze towards blacks and mentions that the west has created a myth that has validated the concept of a black person's inferiority and sub-humanness. West tries to create cultural imperialism in the African nation with the help of epistemological power. Lamb, as the westerner, has utilized the western parameters of literary tradition.

Likewise, Bickford-Smith analyzing *House of Stone* says:

The falsification in *House of Stone* would include the images that represent blacks as animals and unintelligent creatures. Christina Lamb portrays, consciously and unconsciously, black as savage, evil, cold, and barbarism. However one could argue that Lamb is telling the story of Zimbabwe from her cultural view point and she is merely a product of her background and her time. The creation of myths and stereotypes of ethnic polarities was a justification of colonization and a British strategy of the divide-and-rule policy. (97)

Bickford-Smith analyses *House of Stone* through the new historical perspective depicting the misrepresentation of Mugabe's regime and black people's revolt against the white colonialism. His argument strongly attacks Christina Lamb's representation of Zimbabwe and opposes the western manipulative picturization of non-western country as excrementally conditioned nation.

After the examination of all these reviews and criticisms, we notice the hidden politics of Christina Lamb in the construction of stereotypical images of Zimbabwe and its majority of people, fictionalized in *House of Stone*. Thus, my research will expose out the hidden intention of Christina Lamb to win the favor of western people by orientalizing the Third World.

The title of the primary text *House of Stone* is symbolic and manipulative. The derogatory attitude of the author can be examined in her representation of Zimbabwe as House of Stone, a loaded extended metaphor that is use to signify the exotic and destructiveness of the occidental nation. She regards Zimbabwe as the nation of dryness, nation of political instability, nation of savage population, nation of starvation, poverty and illiteracy. And also the sub-title 'The True Story of a Family Divided in War-Torn Zimbabwe' also carries the imperialistic notion because the writer tries to reconcile blacks and whites giving the unifying tool 'a family' where the dialectics can't be reconciled. And, on the other hand, she also pretends to be exploring an objective reality of Zimbabwe, calling the non-fiction as 'true story' in the sub-title.

The researcher has applied Stuart Hall's approach of cultural studies in the process of studying Christina Lamb's *House of Stone*. Stuart Hall is one of the founding figures of cultural studies and one of the leading public intellectuals of the post war period. He has helped to transform our understanding of culture as a

theoretical category and political practice. Hall's main contribution to postwar thinking has been to demonstrate the politics in culture. He regards culture as a critical site of social action and intervention, where power relations are established, and because of cultural inequalities, he also views culture as a site of on-going struggle that can never be guaranteed for one side or the other. James Procter, in his book *Stuart Hall*, views Hall's notion of culture as:

If we follow the logic of Hall's argument then we must come to the conclusion that politics are inseparable from popular culture and that popular culture is central (rather than secondary) to political debate. Cultural production has real political and ideological effects in the sense that it erodes traditional class alliances, resulting in 'a sense of classlessness'. (18)

In the sense, Hall's intellectual contribution has not simply been to expose the politics of culture; it has also been to reveal that culture is never reducible to politics. He has presented a more politicized conception of culture and a more cultural conception of politics. It means politics is inseparable from culture and the culture is central to political debate, cultural production has real political as well as ideological effects.

Stuart Hall emphasizes theory as practice 'I am not interested in Theory; I am not interested in going on theorizing' (Hall 101). He favors application of theoretical concept into practice, so he practices theory in contexts in terms of the media, subcultures, race and ethnicity etc. Just as there can be no practical or useful understanding of culture without theory for Hall, there can be no theory of culture without practice. Hall applies cultural approach to study the causes and reasons behind the formations of discourses, politics and motives behind the representational practices through the images, linguistic phrases, figures, etc. politics of identity and

identity politics, and to study the denotative or underlying message of the primary texts.

Stuart Hall is influenced by so many post-war theorists and critics like Michael Foucault, Jacques Derrida, Antonio Gramsci, Volosinov, Roland Barthes, Benedict Anderson, Laclau and Mouffe, Sigmund Freud, etc. Especially, Hall's theoretical concepts are based on an articulation, a bringing together of Derridian idea of representation in particular, deconstruction in general, Gramscian hegemony, Foucault notion of discourse, the works of Laclau and Mouffe, and Edward Said's orientalism, etc. Hall is mainly influenced by Foucault because of his notion of discourse. Foucault views discourse as:

Discourse are produced in which concept of madness, criminality, sexual abnormality, and so on are defined in relation to sanity, justice and sexual normality. Such discursive formations massively determine and constrain the forms of knowledge, type of normality and nature of subjectivity, which prevail in a particular period. (623)

Hall as postcolonial thinker analyses the discursive formations and practices of representations on the orientals and tries to dig out the politics behind the derogatory portrayals of occidental people and their cultures by the western media, discourse and paintings. As a cultural critic, he says that culture is the site of struggle of different groups, nations and colonies in the process of marginalizing and dominating each other. He believes that popular culture is the site at which everyday struggles between dominant and sub-ordinate groups are fought, won and lost. Hall argues:

Where the struggle in the first moment involved a reversal of oppositional differences, putting in the place of the bad old essential white subject, the new essentially good black subject, the second

moment emphasized the internal differences that cross and complicate the supposedly unified category 'black' and recognizes as fictional the idea that all blacks are 'good' or all the 'same'. Here, the oppositional logic of the first moment unwittingly repeats the binary them-and-us logic of racism, showing complicity with the racist stereotype that 'they all look the same'. (127)

Here, Hall mainly observes the discursive formations with stereotypical representations by the westerners to secure their dominance on or to hegemonize the orient. Borrowing the concept from Foucault, he defines discourse as the ways of referring to or constructing knowledge about a particular topic of practice, which provides ways of talking about, forms of knowledge and conduct associated with it.

James Procter in *Stuart Hall* argues:

Like Foucault, Hall is interested in how discourse works to govern and empower certain understanding of subject, while ruling out or delegitimizing others. For Hall it is important to note that Foucault is not saying there is no actual world outside discourse but, rather, that the real world only acquires meanings through discourse. He defined discourse as politicized conception of representations and as the production of knowledge and power. (60)

Discourse is a system of representation that constructs certain type of truth. In general discourse produces knowledge through different practices of representations, a form of racialized knowledge of the others, deeply implicated in the operations of power. Power intervenes in discourse; power always operates in conditions of unequal relations. With the help of different stereotypes and negative images, dominant culture generates the essence or meaning of marginalized culture.

Systems of representation produce meaning through the display of culture, geography, language and way of living. How the dominant culture or west classifies categories and represents other cultures is the issue of representation. Representation is colored by power politics, so the west applies discursive formatives as the constitution of 'body knowledge' which works to construct the universal truth about the orient. The dominant group generates representations and attributes value and meaning in line with certain perspectives or classificatory schemas which are historically specific. The active process of representation is involved in constructing one culture for another. What is being produced therefore is not a reflection of the truth of other cultures but representation of them stereotypically.

Representational practices are based on the articulation of the binary oppositions or polarized extremes. Stereotypical representations display a strategy of 'splitting'. It divides the normal and the acceptable from abnormal and the unacceptable. The dominant culture or west associates normal and acceptable images or qualities to itself and assigns the negative features like violent, savage, irrational, ignorant, etc to the marginalized culture. Through the biased representations, power reduces culture to object or human subjects are transformed into the objects. The power of images and stereotypes has been utilized by westerners to dominate or hegemonize the non-westerners. There is the process of essentializing of 'difference' or 'otherness' through stereotypes in western discourses. The west encountered black people, giving rise to an avalanche of popular representations based on the marking of racial difference. Another feature of stereotyping is its practice of 'closure' and exclusion. The representations can equally be thought of as 'symbolic wishful thinking' which seeds to construct a spurious unity, in which dominant culture and

marginalized culture can be reunited and where those of vastly different cultural aspirations are made to appear one.

Particularly, Stuart Hall contextualizes the practices of discursive formations and representation in the struggle for power between what has been called ‘the West and the Rest’. West represents the non-west very negatively, while they frequently constitute themselves as enlightened and civilized. Stuart Hall in *New Ethnicities* views:

What allowed a human subject to be transformed into an ethnographic object was a particular relationship of knowledge to power in association with wider social changes whereby, in the exhibition context, the colonizer/seer/knower was made separate and distinct from the colonized/seen/known. In this manner the ability to display ethnographic objects or subjects required certain types of knowledge allied with a particular relationship of power. (199)

Such representations serve to legitimize and substantiate a discourse of European empirical superiority. He says that representation plays a constitutive role in the construction of black identity in particular and orients’ identity in general. Culturally, he argues, the construction of hegemonic or unified black identity is formulated itself in terms of a critique of the way blacks are positioned as the unspoken and invisible ‘other’ of predominantly white aesthetic and cultural discourses. Hall here makes a link between the marginal states of blacks to the dominant modes of representation and the construction of a representative black’s experience. And also he says racialized regime of representation applies the culture/nature distinctions and it associates blacks or non-western with primitivism and whites with enlightenment.

Stuart Hall also explores the politics of stereotypical representation of blacks by western scholars. According to him, the politics of false portrayal of orientals by westerners is to make native culture visible, in other words, they allow them to be subjected to the scrutiny of power. This derives from a historically unequal relationship between western powers and other peoples. With the vision of maintaining the supremacy over the non-westerners, west tries to hegemonize the non-west through the stereotypes and recognition that 'black' is a discursively produced category constructed through representations.

So, Christina Lamb's *House of Stone* is the western discourse that produces the essence and meaning of Zimbabwe in particular and orientals in general. It is the discourse created by generation of westerner who assumes him/her as the power holder. *House of Stone* as the colonial literary text has carried along the colonial ethos. In general, the colonial discourse exhibits a tinge of colonial color, of feature colonial motifs. There is the exhibition of colonial experiences and perceptions, by the form of writing from the imperial perspective. It is the view of the researcher that Lamb's encountering third world's culture is guided by western ideology and her motive of establishing the racialized regime of representation. With the help of stereotypical representation, the western journalist has tries to reproduce cultural identity of the blacks.

## Chapter II

### **Stereotypical Representation of Zimbabwe and its Native People in *House of Stone***

This project aims to explore Christina Lamb's stereotypical representation of Zimbabwe and its native people in her western discourse, *House of Stone* and tries to show the hidden politics of her subjective fictionalization of the orient. While investigating the real intention of Lamb as the westerner, the researcher studies the subjective position of the author and finds out that her subjectivity is naturalized with the myth of white superiority. The researcher carries the objective of exposing and dismantling the colonial binaries and stereotypically invented images of blacks by white. This thesis tries to show the westerner's orientalizing attitude expressed in oriental discourse and questions the author's motto of misrepresentation of native land and its people. In the process of studying Christian Lamb's text, the researcher has analyzed the biased representation of Zimbabwe and its native people through misrepresenting different images of people, geography, culture, customs, language, etc. It also focuses on elitist representation of Zimbabwe in negative connotations like land of war, violence, terror and people as barbaric, brutal and country as a dark kingdom with fragmented conditions. So it studies the Zimbabwe's socio-political and cultural scenario, dismantling the politics of orientalizing the African nation as 'heart of darkness' and evaluates the causes behind the stereotypical representations. And it also interrogates Lamb's aim of orientalizing the non-west and digs out that Lamb as a westerner is penetrating orientalist ideology.

Though the author is fictionalizing the history as well as political, cultural and social aspects of Zimbabwe in its surface level, there is the politics of culture in the underlying level. By understanding the concept that the politics of culture and culture

of politics is a big issue in the mission of dominating and hegemonizing the other, the author as the daughter of colonialism is targeting to attack native culture and language of Zimbabwe. Here the researcher looks *House of Stone* as the colonial discourse which is used by the agent of colonialism to take dominance and finds that the author is trying to prove western superiority over eastern. How the orientals are represented and how Zimbabwe is presented in the text is the researcher's concern. The researcher has utilized the cultural criticism by Stuart Hall to dig out the racist characterization of Zimbabwe as 'heart of darkness' and native people as 'the terrorists' and 'barbarians'. With the help of Hall's cultural studies, the researcher has exposed the issue that Zimbabwe and its native people are derogatorily represented legitimizing the racist images and stereotypes. The main objective of this thesis is to justify the claim that the author's latent colonial mentality is manifested in the construction of historiography of Zimbabwe.

In the project of studying the politics of Christina Lamb as a white European behind the fictionalization of Zimbabwe and its contemporary political and cultural scenario, the researcher has analyzed the issue of derogatory representation, her construction of community, marginalization of black and canonization of whites, ethical representation of violence, myth making tendency of western world, colonial mentality of European writer, lack of respecting difference in the thought of western people and politics behind the slogan of multicultural reconciliation. Studying the primary text, the researcher taking the help of Stuart Hall's cultural studies, looks into the politics of stereotypical representation of the third world country.

### **Issue of Representation**

Representation of other culture with the known western symbolic system is really misleading. It is happening in each case when west tries to interpret non-west society, culture, values, as well as social customs and symbols. When the West finds other culture dissimilar to culture, it carries out a subordinate representation of its binary with different propagations. As Bill Achroft, Gareth Griffiths and Helen Tiffen in *Colonial and Postcolonial Studies Reader* argue:

. . . It is the through education and in terms of production and consumption that colonialist representations persist and currently circulate in, for instance, popular television shows, cartoons, novels the derogatory representations they promulgate that they offered a transparent ‘window’ on a objective reality’ that relations between producers and consumers, or writers and readers, did not really exist and thus did not foster and reflect unequal colonialist power relations.

(15)

The texts, which colonizers have used to show their objective knowledge and the fragility of the colonized, have tried to decipher unfamiliar spaces by the stock descriptions and authoritative symbols from the fantastical tales of the earlier travelers.

Christina Lamb’s *House of Stone* is the colonial discourse which carries a group of statements that provides a way for talking about the representation. This text is a discourse in which the author as the western councilor gives a certain kind of knowledge about Zimbabwe creating a particular historical movement. The history of Zimbabwe is constructed to produce certain type of meaning to attribute the perspective about non-western people to certain classificatory schemes. The geographical and social distinctions are constructed but equally they are located

historically in the struggle for power between what has been called the west and the rest. In the project of creating the text by Lamb, she has the view that *House of Stone* will be an instrumental means of knowing and possessing the culture of the other. The representation carries the politics and it allows the writer to exhibit the culture of the other from her perspective. The active process of representation is involved in constructing one culture for another. What is being produced is not a reflection of the truth of the other culture but representation of it. In the process of studying the representational issue in the primary text, the researcher can observe the approaches and analyze it from different angles. The researcher has questioned on her so called objective representation and looks into her representational practices in the guideline of mysticism, symbolism and says that her subjective representation of Zimbabwe carries stereotypicality and is loaded with misrepresentation. The representational practices of Christiana Lamb can be analyzed in the following extract, where she says:

Afterwards when I returned home to London, I found myself waking in the middle of the night seeing those blank faces watching the bulldozers. I went to see *Macbeth* at the magical Wilton Music Hall in the East End and found Shakespeare's tragic hero portrayed as an African dictator as if to haunt me further. (xxviii)

The representation is colored the western images of power. In the above extract, there is manifestation of latent colonial mentality of writer. The characterization of native African people as 'blank faces' and her reciting of dream, where the protagonist is African dictator that haunts her, is very derogative. With this Eurocentric notion, the westerners always define the orient as the matter of interpretation for them.

To maintain the superior identity of the west, the discourses play vital role for analyzing and imposing the oriental stereotype which dominate and prove their hegemonic nature. And she also says:

It was to Oom Jannie's clinic that farm workers and their families went when they were sick. Nigel was slightly scared of him. *He used to say, 'The bleaks come with runny and leave with itchy scrotums, then laugh, 'Heh heh heh.'* We were too young to understand what he meant but his patients never became fathers again after that. It was his way of reducing the black population. (19)

As the westerner, Christina Lamb has portrayed the native people and their culture in hierarchical structure in relation to the white people. In the derogatory portrayal, Christina Lamb has categorized blacks as violent, dark, savage, irrational, ignorant, dirty, and uneducated where as she presents the white people very positively. In her representation positive sides of binaries are associated with the western world attaching the negative sides of binaries to the non-western world.

Lamb, in the production of popular image of Zimbabwe and its native people, continues the pre-existing discursive parameters of the linguistic networks created by western world. The power of images has been utilized by her to make the text comprehensible to the reader of western world. In the exhibition of culture, there is exercise of power by the so called civilized people. In the portrayal of black people, she utilizes the adjectives like blank, dark, runny, itchy etc. to create the subjective identity of blacks. So the job of the researcher is to examine how the other cultures are given meaning by the discourses and practices of exploration of the west. The stereotypical representation can be seen also in following paragraph:

*In the villages people already have grudges. They hate each other or are jealous because you have many cattle, because you are working hard at your place, you are growing vegetables in your garden, you have lots of goats, our children are going to school and you can feed your family nicely, whereas this one he is lazy and can't do what are you doing. There is a lot of jealousy in our race, even your own brother can be jealous about you, it's very common. So when war started, those who were jealous started saying bad things about others and they would be beaten up. They might say one is a witch and the comrades would go after that person and kill him. (77)*

Christina Lamb has pretended as if she is fictionalizing the objective historiography of Zimbabwe and she is fully able to describe the socio-political situation of contemporary Zimbabwe objectively. She tries to present her text as the historical text that tells the true story of Zimbabwe's contemporary political as well as cultural status. She tries to make her text objective with the presentation of character's voice as they had told with her. She pretends as being neutral in the representation with the copying the voice of character as it is.

But in Lamb's representation, there is the seed of colonial mentality and her subjective characterization carries the teleological intention that is to prove western superiority over eastern. She compares the black with demeaning and ghostly images and tries to humiliate the blacks exploring the false reality of them. Not only she misrepresents the black culture but also she de-fictionalizes it mystically. As she says:

Every morning the women and girls went to the well, which was forty-five minutes' walk away. To Aqui, trying hard not to splash any precious water, they looked like ghostly figures walking through the

mists balancing clay jars on their heads, every so often a hand fluttering upwards to support the weight. In the summer they went again in the evening, but not in the winter when the nights were too dark to wash the cooking pots because they could not see if there were any snakes lurking inside. *We village children would all gather after supper. The moon was our electricity, and we would play games like Hide and Seek, Spot Spot or Hwaai hwaai which meant 'Sheep, sheep, come here.'* That was my favorite where we took turns being sheep and someone was the hyena and had to try and catch us. (15)

Associating the black identity and their way of living with mystic life, Lamb has aimed to associate western world with modernity and civilization. In her representation, she attaches ghostly figures in the portrayal of blacks and she creates the setting of native people's story as the dark and night environment. Her use of noun "the mists" has loaded her Big Brother attitude and she also does animalistic characterizations of blacks. In the process of so called objective representation of Zimbabwe, she categories the non-Western world as mystic land where moon is supposed to be the electricity. She, in her mystic representation, seeks to prove that western world is covered by modernity and it is highly developed. "An abiding concern with the construction, within western discursive practices, of the colonial and postcolonial "subject," as well as of the categories by mean of which this subject conceives itself and perceives the world within which it lives and acts"(Abrams 245) helps to show the process of formation of discourse by western writers.

Lamb's intention is that modern world is just only the westerner's property and modernity is beyond from the touch of non-Westerner. In her animalistic characterization of blacks, she makes the parody of black children's game and she

tries to make fool them associating the animals' names with their identity. In this regard, she says:

But I remember reading how he had warned on taking office: 'The change is not in me . . . the transformation really is taking place in the minds of those who once upon a time regarded me as an extremist, a murderer, a psychopath killer. I have remained my true self. What I was I still am.'

I am sad to leave Great Zimbabwe and its house of stone but I have tarried too long in the country and am fearful of being caught.

Shepherd has resisted my attempts to draw him on the country's future.

But before I go, he tells me to write something in my notebook. 'We have a saying in Shona - *gomo radonaha* - when the King has died the mountain falls,' he says as if in warning. (283)

This research explores Christina Lamb's politics of representations behind her fictionalization of Zimbabwe and its people's life. She continues the racist portrayals of orients to hegemonize the non-westerners. The reason behind the false portrayal of Zimbabwe and its aboriginal people is the westerners' arrogance and pain of losing control over Zimbabwe. The argument is that, so called civilized and enlightened whites are not ready to acknowledge the orients resistance and existential consciousness. The nostalgic mentality and the pain of losing the control upon the native land praise the writer to show the Zimbabwe as the failure state. She tries to convince that the Zimbabwean had done great mistake by throwing out the British government and it is the tragedy that the Mugabe government is not able to handle the country. Here, in the text, Lamb has portrayed Zimbabwe as House of Stone symbolically. In her view, Zimbabwe is going is to be collapsed economically as well

as politically. Just like the stone is not productive, Zimbabwe also is not going to be changed or developed. Stone-like existence of Zimbabwe, Lamb says, is due to the collapse of colonial regime.

In the construction of racialized regime of representation in her text, Lamb also creates myths about the orientals. She has created so many mythical story and incidents to create the binary of white world. The essence of Zimbabwe and its culture is made or defined using negative images and stereotypes neglecting the real identity of native people. In her mythical representation, she is trying to establish universal essence of Zimbabwe. Myths are targeted to make the reality and the researcher's job is to find out how these myths are converted into reality about orientals. The mythical tales are created to dominate the non-westerner by the author. The process of creating myths applies the binary opposition where orientals are projected as mysterious and irrational just opposite of white people. Lamb's project of constructing the native world as the paradise of myth has assigned negative images to it and has tried to show western world as the civilized and modern in the contrast of superstitious third world country.

In the text, *House of Stone*, myth about race, color and otherness is constructed to save the difference between whites and blacks. The evidences of mythical representation can be observed in the following extract:

These days, she always thought about the same thing. A few years before, when she was about seven and her second brother had fallen ill, she had gone with her mother to the clinic in Sadza. Chipso Tamari had already lost one son and this time when rubbing him with pastes of ground bark from the *nyanga* did not work and his pupils started rolling back in their sockets, she resolved to take action, whatever the

other villagers might say. She wrapped the infant in swaddling to absorb the diarrhoea, dripped some well-water on his lips which were permanently open like the beak of a small bird, and placed a knitted hat on his head to protect it from the harsh sun. (43)

In the mission of creating cultural hegemony on the native people, Lamb is trying to justify the culture and civilization of third world countries as the irrational and barbarian civilization of. She has invented mythic images by distorting the real fact with the use of imagination. She has assigned black people's culture with superstition, brutality, irrationality, and traditionalism to establish cultural imperialism upon the orient. In the above extract, there is her creation of myths about the infant in swaddling to absorb the diarrhea. Her description about infant "dripped some well-water on his lips which were permanently open like the beak of a small bird, and placed a knitted hat on his head to protect it from the harsh sun" (43) carries the her motto of inferiorizing the orient's civilization. Such kind of propaganda are created to legitimize the colonial rule in the indigenous people and to extend the imperialism. But there is not truth in the historiography of nation by westerners.

In the process of creating racialized regime of representation, the writers from the west have presented black people as the objects rather than subjects. It is because they try to dominate or rule the non-westerner through the discourses. With the help of discourses, they attempt to create hegemony on the orient. Stuart Hall adds:

It has been constituted or constructed as such through the dominant regimes of representation adopted and 'normalized' by institutions such as the media. Within these representations the black experience is either absent or, when it does appear, stereotypically in character.

Blacks tend to be the object (produced by) rather than subjects (the producers) of representation in the period. (126)

There is no authenticity and objectivity in colonial writing. There is only stereotypical portrayal by distorting the real fact. Only myths are converted into reality in the writings of westerners. The subjectivity of writer is naturalized by the myth of supremacy and static identity.

So, in the criticism of white's myth about the blacks in which blacks are always presented as mysterious, superstitious, and darker side of white's soul. In the project of dismantling the western myth, the researcher tries to attack these myths and blames Lamb saying that she is trying to convert myth into reality and to establish the cultural imperialism on non western people.

### **Construction of Community and Ethical Representation of Violence**

The western discourse has carried the mission of asserting negative stereotypes of the region and its people that have been exploited to justify western economic and political domination of the orient. In her ideological representation, Lamb has been representing differences with the help of popular figures and stereotypes. Her binary form of representation is based on polarized system and hierarchical order. The text, *House of Stone*, is the example of the repertoires of representation and representational practices which have been used to mark racial difference and signify the racialized other in western popular culture. Stuart Hall has given the concept of imagined community in the writing of westerner and he argues that there is construction of community in western discourse to create the hierarchy between west and rest. James Procter in his book *Stuart Hall* recites Hall's notion of community as:

The term imagined community is used as a means of signposting the contractedness of the nation and its (imaginary) claim to unify and coherence. The nation is a symbolic community constructed not only out of concrete boundaries. Laws and institution, but out of representations, images and narratives like those mobilized by Thatcher during the Falklands War. (106)

Hall's notion of imagined community is influenced by Benedict Anderson and Hall's notion is a modern formation in western societies. It displaces and works to subsume the older forms of collective identification of tribes, regional groups, native people etc.

Lamb's representation doesn't pay any attention to immanent reality, the real contradiction of the society. The text is about violence but it leaves out the violence because it hides the violence of white upon the black. Her representation is not true representation because it lacks the real form of violence and it is guided by relations but not by morality. In her ethical representation of violence, there is only sympathy towards blacks, not the empathy towards blacks. It is because she is white and thus is trying to justify white's supremacy upon the blacks in deeper level.

The strategy of representing the third world countries in general and Zimbabwe in particular, is very biased and intentional. While exhibiting the culture and the political scenario of Zimbabwe, the author accumulates the binary opposition between the whites and blacks. In the process of characterization, she divides the normal and the acceptable from the abnormal and the unacceptable. In the mission of construction of community, she assigns positive and good things for whites where as bad and negative things for blacks. She excludes or expels everything which doesn't fit for the western world and keeps white world in the pole of normalcy. In her

portrayal, she sets up a symbolic frontier between the normal and the deviant, the acceptable and the unacceptable, what belongs and what doesn't or is other. She has facilitated the bonding together of all of 'Us', who are normal in imagined community and sends into symbolic exile all of 'Them'. The construction of community by the westerner can be seen in the following extract:

It was not easy living in fear. One evening the family was having supper when the house was suddenly plunged in darkness. *We thought this is it, but it turned out that the war vets had stolen the electrical cable.* Sometimes at night the roof would creak or a twig snap and they would wake, hearts thumping. Claire kept imagining she was seeing a figure at the window that melted away again. *The endless stream of anti-white propaganda whenever you turned on the radio was really getting to us.* Everyone was snapping at each other and the children had grown clingy, biting at their sleeves and reluctant to go to school or nursery in case their parents were not there when they came back. Even the ostriches seemed to sense that something was wrong. (230-231)

Lamb, while constructing the imagined community, assigns violence to blacks. All the act of violence and social ills are associated to blacks like murdering, looting, kidnapping, raping, destroying, etc. Whites are presented as civilized and enlightened and her elitist representation has been trying to prove that naturally black don't want to be civilized. Her classification like "we for good things" and "they for bad things" is to justify the white supremacy. Neglecting morality and humanity, her portrayal hides the evils and vices of whites upon blacks. It means that she has been applying the concept of alison of violence from white world. She doesn't pay any attention to

brutality and cruelty of white people, so the researcher can claim that her representation is based on transcendental depiction of reality that lacks the “respecting the differences”.

There is no respect for Zimbabwe and culture but assigning of negative images like terrorism, barbarism, ignorance and trying to show the nature of blacks as criminals and violent. In this sense, Stuart Hall argues:

Alternatively, one can see it as more complicit, a discipline which, despite its aspiration to general human relevance and enlightenment, was primarily a discourse about the culturally or racially despised, developed by the members of a dominant culture in the imperial context. Stocking, for example, argues that it is a discipline which codified knowledge in such a manner that it could be called upon as ‘scientific justification for the often bloody process’ of imperial expansion. (186)

By providing a classificatory schema for the races of human kind, it is argued by Hall, it is demonstrated about the collecting and exhibiting the other culture in colonial discourse. He says discourses work in formations which frame the manner in which one can think and talk about the culture and the subjects that produce them.

The following extract shows how she is legitimizing the western tradition of constructing the black nation as negative world:

*She usually told me to give the first cup to the biggest beer-drinker because if he pronounced it good then others would flock in. people gave ten cents a cup if they had money, otherwise they paid in kind with cobs of corn or cabbage heads, and would sit there from morning till night, talking, drinking, playing tsoro [a kind of backgammon with*

*bottle-tops] and fighting. The customers were almost all men but there was one married couple who would arrive early in the morning holding hands nicely, and, by the evening, be fighting like dogs. (6-7)*

Lamb's logic depends on representation working at two different levels at the same time: a conscious and unconscious level, the former often serves as the displaced 'cover' for the later. The conscious world is belonged to whites. And blacks are presented as better endowed than whites. Blacks are named as aggressive and violent where as whites as civilized and rational. The problem is that black are trapped by binary structure of the stereotypes. In the extract the blacks are shown as drunkard and quarrelsome and her comment "would sit there from morning till night, talking, drinking, playing torso [a kind of backgammon with bottle-tops] and fighting" (6-7) gives evidences of assigning bad thing to native people. She even compares blacks having talk as the fighting in comparison to dog like fighting. Such kind of representation of violence and barbarism is the tool of the author to establish cultural hegemony on native people. As she further, through the mouth of Nigel, says:

*When I was at Prince Edward that there was an article in the newspaper where some American scientist had proven that blacks were 10 percent more stupid than whites and they didn't have the same brain capacity and I remember us discussing how they must have been further down the evolutionary scale. This was a very politically correct view the; I suppose it sort of justified the behaviour. (56)*

Even in this extract the author in the voice of black character tries to establish ethical representation of violence to take dominance on the orients. To make the text and her claim argumentative, she is approaching the black narration as the evidences of black

inferiority. There is not only that the narration from the black character, Aqui but also the narration about the black world from the mouth of the white character Nigel.

The researcher assumes that Nigel's attitude on the non western world and orients is the perspective of the author upon the non-westerner because she prioritizes Nigel's view. Nigel fully supports the western discursive practices and accumulates the white existence in Zimbabwe as the civilized and rational people's settlement. Moreover, she even forces Aqui in her narration to praise the white activities upon the blacks and to negate the issue that black doesn't have culture. The argument "blacks were 10 percent more stupid than whites and they didn't have the same brain capacity and I remember us discussing how they must have been further down the evolutionary scale" (56) is trying to construct the white world as the emperor of civilization and culture.

While constructing the white community in contrast to black community, there is the marginalization of blacks and canonization of white. In the text *House of Stone*, primitivism and blackness become interchangeable. Such binary is located as the true nature of black and they couldn't escape it. The blacks are represented in terms of their hypothetical characteristics but not of essential characteristics. The essence of blacks is created giving the characteristics like laziness, mindless, cooning, trickery, childishness, simple fidelity, etc. So, the researcher can say that Lamb's text as the racialized discourse that is structured by sets of binary oppositions. There is the powerful opposition between civilization and savagery. There is the opposition between the biological or bodily characteristic of the black and white races, polarized into their extreme opposites that are taken as the signifiers for an absolute difference between human types or species. There are the rich distinctions which cluster around the supposed link between the white race and black race. On the one hand, intellectual

development, learning and knowledge, a belief in reason, the presence of developed institutions, formal government and law, and a civilized restraints in their emotional, sexual and civil life, all of which are associated with western culture. And on the other hand, the instinctual, the open expression of emotion and feeling rather than intellect, a lack of civilized refinement in sexual and social life, a reliance on custom and ritual, and the lack of developed civil institutions, all of which are linked to non-western culture. Such marginalization of blacks and canonization of white can be observed in following extract:

AQUI WANDERED AROUND the double-storey house in panic, with no idea where to start. *I had never seen such a big house, so many bedrooms I couldn't count, five bathrooms, and I was terrified, wondering how on earth I would clean it all.*

It was her first day as a maid at the Loos' farmhouse just outside Marondera, and her job was to clean the house, wash and iron the clothes and look after the child. Mrs. Loos had one baby and was pregnant with the second. Aqui did not have to cook; there was old Julius, the full-time cook boy, to do that, and a garden boy to tend the garden. (146)

The superior mentality of white has been explored in this extract. Lamb is not only presenting blacks in inferior position but also dehumanizing the blacks by showing them alluring them to be the slave in the house of whites. Aqui's slavery has been portrayed as the great opportunity for the native people. Not only the issue that blacks are shown inferior, but also there is creation of great hierarchy between the natives and the whites. Blacks are shown in the world of scarcity and ignorance.

In the text, Aqui as the representative of the black population is supposed to interpret in praise of the white world. Her saying “I had never seen such a big house, so many bedrooms I couldn’t count, five bathrooms, and I was terrified, wondering how on earth I would clean it all” (146) proves that Lamb is just trying to create a world where blacks are kept only in the periphery. She has presented the blacks as they are fascinated by looking the world of whites. The modernity is far away from them, the richness and materially satisfactory situation is far away from the blacks. It means that Lamb is placing the blacks in poverty and lack and she is showing them economically weak in holistic approach. In another circumstances, she says:

Just off the living room was an entire room just of books. *I could not see how a man could read so many in a lifetime.*

Upstairs, next to the main bedroom, the Madam had a special room just for her clothes. There were row after row of dresses, skirts and coats, all hanging on their own separate hangers, some of them with special dust covers. Aqui thought wryly about her own few clothes kept in a trunk. She brushed her hand against the fine materials, and then closes the door again quickly. There was a mirror taller than her and she knew that one day when she felt braver she might not be able to resist the temptation of holding one of the dresses up against her. One cupboard was full of shoes in all the colors of the rainbow and there were shelves just of hats and another of handbags. *I wondered how the Madam ever chose what to wear.* (147)

In this western discourse, there is also strategy of showing inferiority complex in the psychology of the black people. Not only blacks are shown living in scarcity economically but also are characterized as weak and fragile in epistemological power.

Aqui is portrayed as surprised and shocked at the reading and learning capacity of her master. The politics of establishing the inferiority complex is that Lamb is trying to show white are far better in the area of epistemology and ontology. On the other hand in the area of fashion and mannerism, the blacks are shown ignorant and unknown. In the text, Aqui has been indulged in the circle of confusion of what the white do and can.

In spite of respecting the nature and culture of blacks, Lamb just teases the blacks keeping them in the world of savagery and darkness. Scientifically and rationally the blacks are portrayed poorer than the whites. She pretends as the true believer of luxurious life and tries to show that whites only can handle the sophisticated life. She puts the blacks away from the world of civilization and mannerism by creating the hierarchical structure. Stuart Hall reviews:

The Negro, it was argued, found happiness only when under the tutelage of a white master. His/her essential characteristics were fixed forever – ‘eternally’ – in Nature. Evidence from slave insurrections and the slave revolt in Haiti (1791) had persuaded whites of the instability of the Negro character. A degree of civilization they thought had rubbed off on the ‘domesticated’ slave, but underneath slaves remained by nature savage brutes; and long buried passions, once loosed, would result in ‘the wild frenzy of revenge, and the savage lust for blood. (243)

The racialized discourse is structured by a set of binary oppositions. There is polarized oppositions between whites and blacks. There are the rich distinctions between the white race and black race in the western discourse. Hall’s arguments

support the researcher to dig out the author's intention of creating cultural imperialism.

There, Lamb's intention is to show blacks' inferior state and to dig out her aim of showing the importance of imitating the value of whites to be like whites for blacks. Her mission of creating the cultural imperialism is focused in this extract and the researcher easily find out that Lamb is prioritizing the values and manners of whites and realizes that her intention of continuing the tendency of taking dominance in her saying the blacks to identify themselves with white's culture and to imitate the values of colonizer. The process of representing the native world also touches the criteria of hybrid identity of native people.

### **Colonial Mentality or 'Big Brother Attitude'**

In *House of Stone*, there is sense of colonizer's 'Big Brother attitude'. European's attitude towards Africans in general and orients in particular are so much derogative and stereotypical. The author has treated the black people as animals without having the sense and reason. As the white writer, she thinks that whites know better than natives and they have better knowledge about Africa. It is proved from her argument where she views that white have to teach them how to live, how to speak, how to learn, how to understand and how to behave. In the process of creating the universal civilization that belongs to white world, she has presented image of Africa as a place where you will be corrupted, where your soul will be destroyed, where your mind will be savaged, where your rationality will be in danger and where you will be victim of violence. So, the researcher claims that Lamb as the generation of western colonizers, she verifies the European parochialism and she is presenting Zimbabwe as child in nascent stage.

In her motto of universalizing the African culture, she fictionalizes the history of Zimbabwe including its customs, norms, values, and beliefs, ignoring the real fact and reality of this non western country. As the tradition of whites, the author also expresses her colonial mentality that is explored in her representation of Zimbabwe and its native people and her fictionalization of Zimbabwean history and culture. The author's Big Brother's attitude can be observed in the following extract:

Outside the window the countryside from Umtail to Salisbury flashed by, hills and valleys, grass and streams, and strange balancing rocks that defied all notion of gravity. Unique to the part of southern Africa, the granite boulders strewn about the landscape looked like Easter Island figures tumbled on their heads by a mischievous giant. White Rhodesians often referred to their homeland as God's Own Country, and this part was the most beautiful of all. (49)

In the text, Lamb has been legitimizing the ghetto mentality of the west. Such concept is laid in the underlying structure of the text to marginalize the culture of orientals. The colonial mentality of Christina Lamb forces her to attain the tendency of exclusiveness in her process of representation. Legacy of British colonialism can be analyzed in the portrayal of characters and historiography of Zimbabwe.

The famous phrase "White Man's burden" can be seen in the intention of the author. As if she has been carrying the goal of civilization, she tries to represent the African nation very negatively to prove white superiority. Her invocation of spirit of colonialism and her white colonial mentality has been traced in the above extract where she presents her homeland as the heavenly created nation. James Procter recites Hall's idea in his book *Stuart Hall*:

Through the oxymoron, Hall indicates the way in which Thatcherism's vision of the future is founded upon and legitimated through a backward looking, nostalgic turn to the past. For example, it combines, or articulates liberal free market discourses with conservative themes such as nationhood and empire. As Hall puts it, regressive modernization describes 'the attempt to "educate" and discipline the society into a particularly regressive version of modernity by, paradoxically, dragging it backwards through an equally regressive version of the past'. (101)

Nostalgic visions of westerners are the alternative agency to portray their superior mentality. Going backward to the imperial era, western writers have presented other third world countries in contemporary time as excrementally situated nations.

Due to her intention of proving the white supremacy upon the blacks, she continues to demonstrate British as God's Own Country. And also in the comparison of Zimbabwe, according to Lamb, the European nation especially Britain is beautiful and like heaven. Such colonial mentality is also portrayed in the following extract:

*We didn't have an awareness of who was the real enemy – you assumed it was just a black and white thing. I wasn't old enough to understand the ideology of it - for me it was just the blacks against the whites.*

For Rhodesia's white establishment, the war was more than just about race. They believed Rhodesia existed to defend civilized Christian standards from the corruption and anarchy of black. Africa, and that they were defending a whole way of life. Max Hastings, then a *Daily*

*Telegraph* reporter who went there in the guise of a game fisherman to report on the war in 1976, found it a 'strange kind of war, the last stand of English suburban values in the midst of the African continent'. (85)

In the above extract, there is the attempt of establishing the regime of western culture in African continent. Christian longing for portraying the African culture as the sub-culture of Christianity is within a text as the preferred meaning.

The researcher internalizing the cultural concept of Stuart Hall, argues that Lamb as the member of dominant culture is trying to use African culture as the tool of establishing cultural hegemony on natives. She makes Zimbabwean culture as the site of political as well as ideological struggle to have dominance on orients. The researcher with the help of Hall's notion of culture blames Lamb saying that she has been going to make nonwestern culture inferior to the white culture. She has only regarded the white culture as the culture with the notion that the culture and civilization is "the best that had been thought and said" (Raymond Williams 17). Such elitist notion of culture associates the native culture ominously with anarchy.

Lamb's attempt is to show Christian religion as the best and African religion as the worst in her text. She has been defending so called civilized Christian standards from corruption and anarchy of blacks. The researcher views that Lamb is just trying to extend English values and codes and conducts of civilization in the midst of the African continent. As she says:

He liked to talk to Aqui about the differences between blacks and whites and was fascinated when she replied, 'jealousy,' *she insisted to me that whites don't get jealous in the same way as blacks. That was one of the reasons when the black guys seized the farms they always stripped the houses, otherwise someone would get jealous and come*

*and take it from them. Similarly if we ever gave her, anything, she didn't want me to drop it off at Dombotombo because others might see and want a share. (237-238)*

While defining the natives she valorizes the racial differences between white and blacks. Creating the binary structure of the society, the author constructs the whole history of blacks and attaches the negative attributes like jealousy, to the nature of blacks. Making the narratives with the first person narration through the characters Nigel and Aqui, Lamb has just fictionalized the tradition and culture of blacks. Aqui, the representative of blacks, has been shown as exploring the history of blacks that is contaminated with the jealousy and brutal nature. Manipulating the narratives of blacks, the author tries to make her discourse objective and scientific.

In the text, the black character, Aqui, is portrayed as praising the culture and manners of white people and criticizing the nature of black people. Such fake representation of blacks cannot make the text scientific and objective because of her intention of creating cultural imperialism on the oriental nation. She further says:

The mystery of the city's origins enabled both black and white to use Great Zimbabwe as propaganda. Right up until independence, the Rhodesian government insisted that it was built not by Africans but Phoenicians or Egyptians. They referred to the soapstone birds as 'Phoenician hawk' and used them on their coins and coat of arms. In 1964, the year before Ian Smith declared UDI, a book was published called *Zimbabwe: Rhodesia's Ancient Greatness*. The author, A.J. Bruwer, asserted that Great Zimbabwe was built by the Phoenicians between the conquests of Alexander the Great. He dedicated his work to the Prime Minister.

Similarly the Black Nationalist seized on Great Zimbabwe as evidence of a glorious African past of reinforces their right to the land, and named the independence movement after it. (271)

The extract is the evidence of Lamb's celebration of Britain's past imperial greatness. The colonizing psyche still lingers in her fictionalization of Zimbabwe and representation of native people. Here, the researcher tries to find out the ideological position of Lamb by analyzing her psychological conflict.

Lamb is portraying Britain as a bulldog breed that could once more rule the waves. In her nostalgic language of empire within the text helps the researcher to argue that Lamb is just attempting to see the occidental nation as the sub-nation of Britain. Lamb has backward looking or nostalgic turn to past and she is trying to articulate liberal free market discourses with conservative themes such as nationhood and empire. It is her regressive modernization that attempts to educate and discipline the native into a particularly regressive version of modernity by dragging it backward through an equally regressive version of the past. Nostalgic portrayal of British colonialism in Zimbabwe as the evidence of glorious African past is the tool of Lamb to show the necessity of colonialism in the form of neocolonialism in Zimbabwe. In this sense, James Procter in his book *Stuart Hall* says:

'Racism and reaction' is an account of British racism and moral panic in the postwar period. However, it begins by tracing these panics back to the late 1500s. Citing Queen Elizabeth I's recommendation that blacks be expelled from Britain's shores as food shortages and a rising population started to threaten the country with famine, he argues the projection of internal material problems on to an 'external' presence – race – is by no means new to British society. (81)

From Stuart Hall's statement, it is clear that western writers with their colonial mentality have been creating colonial discourses have given priority to the superiority of western world. Showing the economic and political crisis in non western periphery, they are celebrating the so called Britishness in present era.

In his argument, the researcher penetrates the author's nostalgic portrayal of Zimbabwe's past as the heavenly suited nation has the politics of establishing the cultural imperialism in Zimbabwe. So, it can be said that Lamb is trying to justify the past British imperialism in Zimbabwe.

### **Zimbabwe as an Exotic World**

Derogatory representation and ethical depiction of Zimbabwe is the most problematic issue throughout Lamb's text. In *House of Stone* in the text, Lamb through her literary depictions of the African nation, is trying to portray Zimbabwe as an exotic world. Through stereotypical representation, she has presented Zimbabwe as the heart of darkness. The researcher through this research analyzes the biased representation of Zimbabwe and its native people through misrepresenting different images of people, geography, culture, customs, language, etc. The research also focuses on elitist representation of Zimbabwe in negative connotations like land of war, violence, terror and people as barbaric, brutal and country as dark kingdom with fragmented conditions. Therefore Stuart Hall in his book *Representation: Cultural Representations and Signifying Practices* further adds:

Heavily emphasized was the historical case against the black man based on his supposed failure to develop a civilized way of life in Africa. As portrayed in pro- slavery writing, Africa was and always

had been the scene of unmitigated savagery, cannibalism, devil worship, and licentiousness. (143)

Stuart Hall with his argument explains that dominant class tries to show mental and physical inferiority in the other. He says that there is deep-seated white fear of widespread anxieties in white psychology. So, they present the other with a rigid polemical pattern.

The research studies Zimbabwe's socio-political and cultural scenario, dismantling the politics of orientalizing the African nation as heart of darkness and evaluates the causes behind the stereotypical representations. In this western discourse, there is fascination of others. The author, in her text, representation of blacks with the help of popular figures and stereotypes is colored with power politics. In such representation, the author declares the oriental obscurity, strangeness, and frustration. The writer as the westerner feeling the responsibilities to maintain the western supremacy plays the role to make the orient identify with whites.

The identification created by Lamb to study the orient becomes a set of symbol and image which estranges the orient rather than to make it familiar. The images and symbols used to refer to the orientals are made for the purpose of degenerating and demoralizing the orientals. *House of Stone* as the discourse represents the oriental as savage, barbaric, uncivilized, immoral, and unfinished. The researcher exposes the characterization of Zimbabwe by the western writer as intentional and political because it is asserted in relation to an opposite, a 'rest' of the world and the other. The binary structure has the opposite pole that takes the form of servant, slave, beast, and it becomes the colonized a category of representation which subsumes within itself those other significant of difference. The western knowledge produces body of text representing the stereotypes of oriental culture, religion and politics. The

British colonial mentality has manipulated her writing by making their culture and politics as epitome that is essential to be followed by the orient. Her knowledge has defined Zimbabwean culture as primitive, religion as conservative and heretical and the political practices as terror-stricken. But in reality, the discourse made by Lamb's imperial policy can't involve the orient as it is. Her representation has taken Zimbabwe as exotic land and its people as barbaric and savage. As she writes in her text:

Today Zimbabwe looks as if a terrible scourge has swept through. Some of the most advanced farms in the world have been reduced to slash and burn. The fields are charred and spiked with dead maize stalks or overgrown with weeds; the equipment has been plundered stripped; and what little ploughing still goes on is by oxen or donkey. The country, which used to export large amounts of food, cannot even feed its own people. The destruction of the farms has left more than half of Zimbabwe's 12 million populations on the edge of starvation and life expectancy has plummeted to around 30. The money is so worthless, with a loaf of bread costing 90,000 in dollars that the country is returning to a barter economy. (xxv)

Such colonial writing is important for rebelling the ways in which that world system can represent the digression of other human beings as natural and innate part of their degenerate or barbaric state. The blacks are represented as less human, less civilized, as child or savage or needless mass. Or Lamb has depicted native people as inferior only because they are different from the whites. Thus, over-determined by stereotypes, the characterization of indigenous people tends to screen out their agency, diversity and resistance. She has celebrated or maintained the dichotomy

between 'us' and 'them'. She has represented the whites as the civilizers of the world and apostles of light and the black as barbaric and in need of European masters to civilize and to uplift them out of their filth.

Lamb's representation of Zimbabwe is a terrible scourge where there is the destruction of white's farms and starvation. Everywhere there is violence and brutality and there is the population dying due to poverty. Such representation of Zimbabwe is the result of author's colonial mindset that cannot bear the resistance of black people and the loss of dominance of whites on the oriental nation. In another extract, like this, the researcher explores the author's representation of Zimbabwe's so called crippledness:

Those who remain are enfeebled by fear and hunger, and many are sick. Around a third of the adult population is infected with the HIV virus, and few of those are able to access drugs. Mugabe has even banded church feeding programmes. By 2006 Zimbabwe had the world's lowest life expectancy- just 37 for men and 34 for women. People were so desperate in Zimbabwe's brutalized society that the United Nations Children's Fund reported one child abused every hour partly because of a myth that AIDS could be cured by having sex with a virgin. (xxix)

Zimbabwe, as setting and backdrop of representation, eliminates the African from category of human beings. Africa, as a metaphysical battle field, is devoid of all recognizable humanity, into which the wandering European enter at their perils. Can nobody see the perverse arrogance in reducing Africa to the roll of props for the European mind? According the researcher the dehumanization of Africa and Africans which this age-long attitude has fostered of continues to foster the world. So *House of*

*Stone* is a system of representation framed by a whole set of forces that brings the non-west into western learning and western consciousness.

The representation of oriental people, geography, culture, religion, and language cannot be matched with the essence of real orient. The representation is distortion of fact because the fact or nature of the orient does not remain static but the western knowledge about it becomes static and unchangeable. In this western discourse, Zimbabwe is presented as the store house of fear and hunger and as the place where people are victimized by different diseases like HIV and so on. Lamb has portrayed Zimbabwe as the brutalized society where people are infected with the different diseases that are due to the culture of taking drugs. The issue of stereotypical representation of Zimbabwe as exotic world can be analyzed in the following extract:

It was hard work hacking their way through the wilderness even though they had taken hundreds of African laborers to cut and dig. The dryness of the season meant the column spent much of its time enveloped in a huge dust cloud and their boots ‘rottedlike paper’. Several Pioneers fell sick and died, keeping the Jesuit priests who had accompanied them busy with funerals. Many oxen succumbed to tsetse and almost 100 horses died of horse sickness while several wagons of supplies had been washed away in crocodile – infested rivers or jammed on stony stream -beds. Their perilous journey would inspire Rudyard Kipling to write in ‘the Elephant’s Child’, one of his just so stories, of the ‘great grey-green greasy Limpopo all set about with fever trees’. (12)

The orient is almost a European invention, and has been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.

Christina Lamb as the generation of western colonial mentality has seen Zimbabwe in particular and orient in general as a fascinating realm of the exotic, the mystical and the seductive behaviors. People are represented as anonymous masses rather than individuals. They are portrayed as if their action is determined by instinctive emotions like lust, terror, fury etc rather than by conscious choices or decisions. Moreover, Lamb employs negative stereotypes of the region and its people have been exploited to justify western economic and political domination of the orient. In this regard Stuart Hall in his work *The Spectacle of the Other* says:

So far, we have been arguing that ‘stereotyping’ has its own poetics- its own ways of working – and its *politics* – the ways in which it is invested with power. We have also argued that this is a particular type of power – a *hegemonic* and *discursive* form of power which operates as much through culture, the production of knowledge, imagery and representation, as through other means. (263)

So, the representation of geography and culture with stereotypes of its culture as irrational, violent and degenerate is very derogative. It implicates that the subject of power and the object of power are inter-related to each other.

The employment of stereotypical images in *House of Stone* proves the motto of Lamb to show the European superiority. She further says:

The doors burst open with showers of glass as the car hit the oncoming vehicle and rolled over and over, and then it was ground underneath the tractor. Nigel, who was only two at the time was thrown straight out of the windscreen and initially presumed dead. His father was also thrown out and his mother’s head smashed straight through the glass. The other driver was killed. Everyone had cuts, bruises and broken

limbs, and as they started coming round groaning, his mother saw their nine-year-old son Terry lying inert on the roadside, literally cut in half. Those who heard her scream never forgot it. 'It was horrible, devastating,' she recalls, 'but it also brought us closer together as a family.' (36)

Christiana Lamb from the dominant class, through hegemony, creates an imperative upon the consciousness or the whole way of social life, value systems, beliefs, and attitudes. By doing so, this text gets the link to write those values as general, common and indispensable social values which are constructed by power holders' discursive ethos and incentives.

In the process of defining and renaming the natives, Lamb has started classifying them as barbaric and degenerate. Stuart Hall's claim about ethnic cultural identity echoes with that of Lamb:

We are all, ethnically located and our ethnic cultural identities are crucial to our subjective sense of who we are. But this is also recognition that this is not an ethnicity which is doomed to survive. Only by marginalizing, dispossessing, displacing and forgetting other ethnicities. This precisely the politics of ethnicity predicted on difference and diversity. (Hall 94)

Westerners show some reluctance to use biological evolution to explain differences between specific cultures and the society as a whole. Hall's approach to culture allows for distinctions between "civilized" and "primitive" or "tribal" cultures.

The African nation Zimbabwe is captured as the place of danger and alluring. The notion of danger is expressed in her depiction of vast and mysterious landscapes, wild jungle, and swampy lands. Classifications and codes are imported from Europe

are matched to people, cultures, and topographies that are entirely un-European. Zimbabwe is constantly described as mysterious, grotesque, or malign and in general hostile to European understanding. It is presented as vast and ghostly location and as the uncertainty of all things. The horror and terror of violence is shown as embodiment of Zimbabwe and it is represented as horrible and devastating. Due to the violence accrues in Zimbabwe, according to the author, whites are becoming victims and sufferers.

But he could not ignore the fact that the situation was getting worse and worse. Over the previous two years, more and more lists had been published in the *Herald* of farms designated for expropriation. Each time he would search with dread for the name Kendor Farm. More than 3.000 farmers had been issued eviction notices giving them 30 days to leave. Nigel's brother and his sisters had all had their farms taken over, as had Claire's sister and brother-in-law. But even those not on the list were being tormented by war yets, stopped from planting, their fences removed and sold, their trees cut down. Like Nigel, each morning farmers would find carcasses of dead cattle or discover that their children's ponies had had their legs broken, forcing them to be put down. (235-236)

There is transcendental depiction of the reality of Zimbabwe but the author lacks the objective reality because of his teleological purpose that is to legitimate the derogative representation of orients. The representation of the native people is guided by the latent love for England or Europe and is not neutral.

The materiality and enlightenment is attached to the world of whites and spirituality and ignorance is assigned to the regime of blacks. According to the

researcher, in the text *House of Stone* whites are in privileged and powerful position to satisfy their material pursuits by denoting and exploiting the natives. Majority of wealth and land is possessed by the whites, whereas, the blacks are bound to live in poverty. The whites hold up the land and use the blacks as cheap labors. The blacks too have become the victims of the corrupt and material society as their cultural domination. In the text, the blacks have fallen prey to the materiality and corruption.

So, the western discourse *House of Stone* is not just the true story of a family divided in war-torn Zimbabwe but the interpretation of situation. The researcher assumes that Lamb is not celebrating the decolonization of Zimbabwe but is trying to say that decolonization is not something to be excited. The excremental reality of Zimbabwe is nothing but the product of decolonization. The white gaze is also cheered with the tragic situation of the Zimbabwe and she thinks that, though Zimbabwe is politically free from the colonization but it is not free economically and culturally.

### **Politics behind the Slogan of Multicultural Reconciliation**

Towards the end of the text, *House of Stone*, there is plea for racial reconciliation. Lamb as the westerner, tries to hide the evils and vices of the whites with the help of the homogeneous ending of the text. While creating the stereotypical representation of blacks, Lamb is practicing the technique of 'closure'. The approach of reconciliation and harmony is the style of stereotyping and displaying the other culture. The homogenizing process tries to hide the inner intention of the writer. In this regard, Henrietta Lidchi in his book *The Poetics and The Politics of Exhibiting Other Cultures*, says:

The display of people was a display of a power asymmetry, which these displays, in a circular fashion, served to legitimize. The exhibitions and displays can equally be thought of as ‘symbolic wishful thinking’ which sought to construct a spurious unity (a one world’ framed in evolutionary terms) in which colonizer and colonized could be reunited and where those of ‘vastly different cultural tradition and aspirations are made to appear one’. (197)

The representations can equally be thought of as ‘symbolic wishful thinking’ which seeks to construct a spurious unity, in which dominant culture and marginalized culture can be reunited and where those of vastly different cultural aspirations are made to appear one.

Due to her Endocentric perspective, Lamb is not trying to acknowledge heterogeneity, multiplicity, plurality and she is attempting to erase the multicultural existence. The researcher finds out that there is lack of understanding diversities and acknowledgement of differences in author’s mind. But the writer is trying to establish universal civilization that is extension of European civilization. The book ends with the professional relationship between the characters. Aquí leads to a deep friendship based on the mutual respect and admiration for each other differences.

‘I don’t think we will ever get the farms back,’ says Nigel, who has various business ventures under way, this time involving crocodiles rather than ostriches, crocodiles being rather less prone to stress. ‘I really think it’s destructive to mope about the past. The good thing about what has happened is that it makes you focus on what really matters, and that’s your relationships with god and family. And, of course, Aquí. On one side there’s still a big cultural divide and our

lifestyles are so different. But I feel like a barrier had been broken down. It's no longer just an employer- employee relationship but a friendship.' (264)

In the above extract, there is the scene of reconciliation between blacks and whites and the characters like Nigel and Aqui are questing for harmony, there is feeling of brotherhood in the psychology of characters. Aqui's statement proves that there is a process of creating harmonious whole towards the end of the text.

The author is pleading for the emergent modes of compromise and friendship among the blacks and whites and says that there is politics behind such call for reconciliation of races. By making blacks and whites live together, the writer is trying to hide the dialectics of society where the whites are dominating and exploiting the blacks. In another situation, she says:

As Nigel reached the house, he saw Aqui playing with the children on the lawn and smiled. *She kept us sane. Within a few months of employing her she had already become the heart of the family and within a couple of years we couldn't imagine life without her. I liked the fact she shared my faith and always had big a smile on her face. The kids adored her.* (237)

Using the 'closure' towards the end of the story, the author is homogenizing the contradictions, dialectics, and opposites of society of orients. The dialectics or contradictions of the society that are related to the white regime the in Zimbabwe are presented politically by not exposing these factors. The politics of representation behind the fictionalization of other culture and nation has been illustrated in this text. In this sense, Stuart Hall in his work *The Work of Representation* argues:

A politics of representation, on the other hand, proceeds with the recognition that 'black' is a discursively produced category constructed through representation, not something that is outside it, and that it is the duty of representation to render as authentically as possible. These realist forms of representation implicitly assume there is an authentic, 'true' black subject 'out there' to be rescued from the lies and fictions of racist society. (127)

Juxtaposing the power and identity while seeking to establish the fictional discourse, Hall tries to say that author has latent motive behind his creation of representation. Every writer, especially from the capitalist society, has the motive of producing the dominance on the marginalized group.

The writer only exposing the evils and vices of blacks but hiding the evils of white people is guided by the western fantasy. Here, the researcher critiques the racial harmony and says that there is politics behind the advocacy of racial harmony. The technique of ending the story with 'closure' helps the writer to make the derogatory representation of blacks. Such technique becomes the means of the harmonization of racial disparities in South African society. The practice of closure and exclusion, in the text, symbolically fixes boundaries, and exclude the blacks from the world of civilization and enlightenment. So, this research is an attack on lingering colonialism in the criticism of European literature in general and in criticism of European media and journalism in particular.

### Chapter III

#### **Lamb's *House of Stone*: A Misrepresentation of Zimbabwe and its Natives**

Christina Lamb's *House of Stone* is the western discourse that produces the essence and meaning of Zimbabwe in particular and orients in general. It is the discourse created by generation of westerner who assumes him/her as the power holder. Christina Lamb's text takes the form of discourse that involves representation. The orient is represented by the West and the representations are created in the network of power and they create certain truths about the orient which are based of binary opposition. In the text, *House of Stone*, with the Eurocentric notion, Lamb has defined the orient as the matter of interpretation for them. To maintain the superior identity of the west, the text as the discourse plays vital role for analyzing and imposing the oriental stereotype which dominate and proves their hegemonic nature. Christina Lamb as the westerner has tried to prove that the relationship between occident and orient is a relationship of power, of domination, of carrying degree of complex hegemony. Thus, *House of Stone* is a discourse created by the westerners by generating political, sociological, military, ideological and imaginative power over the orient. Christina Lamb's creation of the work of art is the political project that is targeted to legitimize the western imperialism upon the non-westerners.

The thesis carries the objective of exposing the stereotypical representation of Zimbabwe and its native people. The researcher while analyzing the Lamb's text finds out that representation of other culture with the known western symbolic system is really a misleading. It is proved in each case when Lamb tries to interpret non west society, culture, values as well as social customs and symbols. The researcher has explored the process of the author's production of the stereotypical images of the non-west as 'the other' of Europe. *House of Stone* as the colonial literary text has carried

along the colonial ethos. In general, the colonial discourse exhibits a tinge of colonial color, of feature colonial motifs. There is the exhibition of colonial experiences and perceptions, by the researcher, in the form of writing from the imperial perspective. And the researcher says when west finds other culture dissimilar to their culture, it represents subordinate representation of its binary with different propagations. The non-Western nation Zimbabwe and its people are derogatively portrayed in the line of binary structure. The positive categories like enlightened, rationality, scientific technology developed, civilized, educated, kind, etc are assigned to the whites where as negative categories like primitive, barbarian, irrational, superstitious, brutal, violent, etc are associated with the world of blacks. Here, in the text, Zimbabwe has been represented as the land of violence, primitivism, irrationality, ignorance and barbarism. Lamb's ethical representation tries to show that blacks by nature are violent and brutal and attempts to justify that blacks are subordinate to whites.

The researcher has taken the help of cultural criticism of Stuart Hall and has studied the western text focusing on the culture and civilization of the orient. With the internalization of Hall's cultural studies, the researcher has generated the demonstration of the politicality of culture. Asserting the view that culture is the site of ongoing struggle, critical site of social action, the researcher has just tried to expose western politics on orient's culture. It is the view of the researcher that Lamb's encountering third world's culture is guided by western ideology and her motive of establishing the racilized regime of representation. With the help of stereotypical representation, the western journalist has tries to reproduce cultural identity of the blacks. Within her representation the black experience is either or when it does it appears, stereotypical in nature. Blacks in her text, tend to be the objects rather than

subjects of representation. The construction of a hegemonic or unified black identity has formulated itself in terms of critique of the way the blacks are positioned as the invisible “other” of predominantly white aesthetic. In this cultural discourse of Lamb, representation takes the forms of delegation and interpretation. The researcher has been making a link here between the marginal status of blacks to the dominant modes of representation and the construction of representative black experience.

*House of Stone*, the literary creation of Lamb, is criticized on the grounds of boosting colonial attitude. Lamb represents Zimbabwe as an exotic, mysterious, traditional and backward space. Zimbabwean world is referred by the western writer as the location of poverty, racial conflict, political instability, migration and unemployment. Lamb, here, seems to generalize that all the natives are superstitious and barbarian and nothing more. And also the researcher comes to the conclusion that Lamb has presented Zimbabwe as a land of mystery, of religious rites and beliefs not easily comprehensible to the ordinary westerner who has been taught to judge everything by the yardstick of rationality and modernity. Thus, the representation of the orient in general and Zimbabwean natives in particular by the western writer has become an ideological construct, exerting power over the orient. Christina Lamb’s representation of Zimbabwe inherits the tradition of the discursive strategy of the west as she has represented Zimbabwe along with the line of long cherished stereotypical practices – Zimbabwean natives are effeminate, irrational and incapable of independence.

The politics of representation can be analysed thematically and structurally. Thematically, the researcher has studied the primary text and has dug out the derogatory representation of Zimbabwe and its native people with the help of binary structure. How the Zimbabwean culture is represented is the main problematic issue

of this research. And the researcher also has find out that the myth of western supremacy and the process of misrepresenting Zimbabwean culture, geography, language and the native people through the analysis of narratives, created by the Christian Lamb. From the multiple angles and perspectives, the researcher has been claiming that there is motto of establishing cultural imperialism in Zimbabwe by the western writer.

There is circulation of knowledge, truth and power in the western text *House of Stone*. There is politics behind the stereotypical representation of Zimbabwe and its native people. The objective behind the fake portrayals of Zimbabwe and its native people is to create cultural hegemony on the native people. Through this discursive practice, Lamb has tried to create Zimbabwe as the hegemonic state. With the help of false characterizations, Lamb has attempted to create inferiority complex in the non-Westerner to establish cultural imperialism in Zimbabwe, Lamb is celebrating the sense of Britishness and is playing the role of agent of spreading western civilization in the third world and justifying the phrase “White Man’s Burden”, while developing this discourse. The colonial mentality, according to the researcher, is naturalized in the psychology of Christina Lamb. In her representation of Zimbabwean culture, Lamb has been employing the established western parameters that are directed to dominate and hegemonize the orients. According to researcher, the western writer has attempted to fulfill her objective of imposing the cultural hegemony on the blacks with her colonial gaze. The researcher finds out that Lamb has tried to create cultural imperialism with the construction of community, with ethical representation of violence and derogatory representation of Zimbabwe as ‘*house of stone*’ with creation of myths and fixing superstition to the world of blacks, etc. But the researcher says that colonial mentality still lingers in the psyche of Lamb due to the lack of quality of

respecting differences. She has prioritized the marginalization of blacks and canonization of whites. Within her stereotypical representation of third world nation, the researcher finds out the nostalgic portrayals of past English greatness and says that western fantasy still hinders in Lamb's fictionalization of Zimbabwe.

The narration of Zimbabwe never becomes complete, neutral and objective since the narrative of the nation becomes ambivalent because of the temporality involved in the act of narration. The language used to narrate the nation by its nature becomes rhetorical. In the novel, the writer and the two protagonists are narrating the Zimbabwe nation and to narrate, she has to enter into the centre of the nation by erasing the frontiers. So, the narration of Zimbabwean culture and people becomes the interpretation of Zimbabwe from the perspective of west. Christiana Lamb has just articulated the difference, the otherness which is at the centre of the narration. Here, the inversion in the privileged position of the author and the inherent figurality of the language always hinders direct representation of the reality.

Thus, through Stuart Hall's notion of cultural studies, the researcher has explored the imperial intention of Christina Lamb in her process of creating the historiography of Zimbabwe thematically and structurally. The exposition of politics of stereotypical representation questions the colonial mindset of Lamb and digs out the derogative connotations throughout the text. The representation of the third world as the fountainhead of barbarism, irrationality, spirituality and terrorism is problematized by the researcher. So, the last but not the list, the researcher reaches to the conclusion that Christina Lamb has attempted to orientalize the natives of Zimbabwe with the establishment of the cultural hegemony on them.

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