

I. General Introduction

In an autobiographical novel, *Out of Africa*, Karen Blixen describes extensively about her ten years stay on African land, Ngong Hills with a mission of coffee plantation. By cultivating the land, by showing the generosity and benevolence towards the natives and by using the labor and muscles of black bodies she gives the fleeting of hegemony. As a result, the blacks always remain under her control either as servant or as low wage workers. The production of their land and hand is never valued in their own country not because of other reason but because their existence on their own land is 'different', and 'other'. Without escaping from the so-called constructed reality of westerner as superior and are in center, she, at last, sells the land not to the natives but to the next colonial agent. Thus, the discourse of blacks as 'different', 'other' and 'inferior' continues and has become a never ending problem even in post colonial era.

Known as a pseudonym of Isak Dinesen, Baroness Karen Blixen was born on 17th April, 1885 in Rungstedlund, Denmark in a well to do family of army officer and a writer, Wilhelm Dinesen and a housewife mother Ingeborg Westenholz Dinesen. Her inspiration on writing and reading literature has a deep correlation with the adventuresome story writing and telling talents of her father. But her relationship with her father was not long lasting, when he himself hung after fighting in the Prusso-Danish war in 1864. After the war, her father lived in United States for two years amongst native tribes. At that time Blixen was just ten years old, so she knew very little about her father. The deep rooted inspiration of father always influences her on writing career. While comparing her life in Africa with her father's time in America, Blixen comments, "He turned away from Europe and its civilization and lived for three years among Indians in North America without seeing another white man" (*Letter From Africa 46*).

Throughout her life, Blixen's outlook and manner were unabashedly aristocratic. From an early age, Blixen showed an aristocratic inclination. She studied in Royal Academy of Art in Copenhagen and continued her education in England, Switzerland, Italy and France. Her childhood was unhappy but mixed with strict Victorian sensibilities. She was schooled at home with a private tutor but was not able to fit herself with her family expectations. Her indifference to the family's expectations is one of the main reasons for her journey to Africa. Because of the unfulfilled childhood, Blixen quickly turned to storytelling as a source of comfort- a practice she repeated later in life. Her writing career began at the age of eight with the frequent stories she told her sisters. She published two stories in 1907 and another one in 1909 in Denmark. All three concerned ghost stories with women as protagonists. Only after returning from Africa, she became a professional writer and writing became her primary means of expression. In her young age, she attended a school of design in Copenhagen, and later the Danish Royal Academy of Art.

At the age of twenty seven, she engaged with Baron Bror Von Blixen and married with him at the age of twenty eight. Both of them started a pioneer coffee plantation on fifteen hundred acres of land near Nairobi, Kenya. Later that land was increased to forty five hundred acres. Her coffee plantation was established with money provided by her relatives. Both husband and wife were running two coffee plantations there until their divorce in 1921. Then the overall responsibility was her alone and she ran the coffee farm by herself and lived alone, a practice fairly uncommon at that time. After that, she met Denys Finch Haton, the English hunter and started living together. But Haton also died in an airplane crash and nobody remained for her care. The coffee plantation also haunted by draught, mismanagement and low price in European market. Then, she sold the land and returned Denmark at the age of forty six. After arriving in Denmark, she gave continuation to her writings,

and published *Seven Gothic Tales* (1934), *Out of Africa* (1938), *Winter's Tales* (1942), *The Angelic Avengers* (1944) and many other short stories. She was nominated for Noble Prize for two times in 1954 and 1957. At the age of fifty seven, on September 7, 1962, she died of malnutrition in Rungstedlund.

Blixen's first major work, *Seven Gothic Tales*, a short story collection, presents elaborate, deliberately unrealistic tales mostly set in the old aristocratic Europe of the eighteenth and nineteenth centuries, which combine the themes of love and dreams with the elements of fantasy. The opening tale, "The Deluge at Norderney", is an account of a night passed in a hayloft by four strangers, who tell the story of his or her life, while waiting for rescue. In "The Old Chevalier" a Danish nobleman and a French prostitute, Natalie, spent a night together. Years later the nobleman saw a human skull, which features were similar to those of the girl. In several other Blixen's works one story leads to other. Most of her stories were set in the era of Romanticism and dealt with cosmopolitan Bohemians, artists and aristocracy. Only after a rebellious youth, they often understand the value of traditional roles and cultural heritage.

When Denmark was occupied by the Nazis, during the World War II, she started writing her only full length novel, the introspective, *The Angelic Avengers* (published under the pseudonym Pierre Andrezel). The horrors experienced by the young heroines in the novel were interpreted as an allegory of falling Nazism. In 1942 she published *The Pearl*, deriving the title from Shakespeare's play, *The Winter's Tale* but the tales also contained references to folktales. *Winter's Tales* was smuggled out of the occupied country through Sweden. *Anecdotes of Destiny* (1958) contained five tales. The most famous is "Babette's Feast", about an old cook, who has not been able to show her true skills. Babette, a famous French chef, finally has her opportunity at a memorial celebration.

Set in the backdrop of Ngong Hills, outside of Nairobi, current Kenya, *Out of Africa* tells the story of a farm owned by the narrator in Africa. The farm is in the altitude of six thousand feet, which grows coffee. Only a part of its land is used for agricultural purpose and the remaining parts of land are forest. Natives are the laborers of the farm, mostly belong to Kikuyu tribe. Besides Kikuyu tribe, Swahilis, Masai and Somali lived near the farm in Nairobi, in large Reserve just South of the farm and in Ngong Hills respectively. They also work as the laborers over there.

By being a residual of African land, she never introduces herself while telling her story, although it is mentioned in subtle ways as "Baroness Blixen" and once as "Tania". She runs an evening school for both children and adults and also gives medical care to anyone who needs, every morning. The relation with Kamante, a native starts from this Medicare run by her. Once she treats Kamante, a Kikuyu boy of his open sores running up and down of his legs. However she is not able to cure perfectly and sends him to a nearby hospital running by Scott Protestants. When Kamante returns from that hospital, he is converted as a Christian. Later, he becomes a farm chief and an expert at preparing most complex European Dishes. Sometimes he gets trainings in Nairobi for cooking white dishes too.

As an autobiographical novel, it is a conglomeration of remembrances of different incidents that took place on the farm, so they are not in the chronological order. Once in an accidental shooting one native boy shots two others, among them one dies and the other gets injured seriously. The next morning, many Kikuyu people are gather in front of her house with the expectation of mediation and compensation, but the narrator does not want to discuss about it. She gets out of bed, sends for her horse, gets on it and rides away, although the old Kikuyu men beg her to stop.

In another incident, a native young girl gets killed accidentally when she rides on the cart that carries coffee. Her parents have expected, the narrator will

compensate them for their loss, but the narrator refuses to do so. The natives on the farm always hold her up as the final judge in their matters and she herself believes that she becomes a symbol in their minds.

The narrator has many visitors in her farm including the Europeans living around Nairobi, natives who come for large native dances or Ngomas, an old Dane named who lives out his days on the farm, and an Indian priest. Berkley Cole and Denys Finch Hatton are her regular guests. Cole has his own nearby farm but he helps the narrator's by bringing wine, food and gramophone records. Finch Hatton has no home in Africa except for the farm, although he spends most of his days on safari. Blixen and he often go for hunting and once they shot two lions. Finch Hatton and the narrator have a special relationship but she never states that the two are lovers.

The narrator, in general, proposes that Africa is superior to Europe because it exists in a more pure form, without the modernizing sway of culture, a true paradise. But this true paradise in her life is not suitable. The coffee farm goes bankrupt because of the difficulties of growing at such a high altitude, drought and mismanagement. Finally, she sells the farm to a foreign firm which plans to divide it up for residential development. Soon after, she sells the farm a tragedy occurs there in the farm. Finch Hatton is killed in an airplane crash on the South of Nairobi. The new owners want the natives to leave the land and at last they can all move to a portion of the Kikuyu Reserve. At last, she sells her furniture and animals and bids goodbye to Ngong Hills.

In *Out of Africa*, Blixen's memoir has contributed immensely to establish her as an African writer in literary arena. Right from its publication in 1937, the novel has been analyzed, from different perspectives. In other words, it has received great critical acclaim and wide-ranging responses from critics, reviewers and

commentators. As many critics have poured their critical sensibilities on it, the criticisms on the text are also varied owing to different perspectives.

Most of the critics and reviewers of the novel have analyzed the novel as an autobiographical novel and some others have tries to present the racial issue of the novel. In a cursory glance the novel purely looks like an autobiographical portrait. Most of the time, the narrator presents her as an adventurous, enjoying with the native's environment and there is not such a great discrimination to the natives. Because of such kind of presentation of native and their land the reviewers and critics have concentrated on the life history of Blixen.

Analyzing the novel, reviewer Helen Yglesias opines, "The writer known to the world as Isak Dinesen created her own myth in *Out of Africa*, a magical account of a young Danish woman's life on an African farm in the early years of this century"(13). Here Yglesias tries to present Blixen's personal affair of inhabitation in the African land and tries to give the recognition of her as a Danish woman means a white colonizer. Indirectly, Yglesias's review of the novel deals with colonial issue.

Linda Rice Lorenzetti, a freelance writer who notices Blixen's coffee plantation and makes a comment on the novel. In *Tea & Coffee Trade Journal* Lorenzetti comments:

Upon her first-time arrival at the farm, she was greeted by more than a thousand field hands who had gathered there to give the newlyweds a noisy and joyous welcome. Over the years, she and many of the Africans working on the coffee farm formed a close interdependence. Initially, they looked to her solely as an employer, but watchfully they came to respect her on other levels. Blixen, on the other hand, received from the Africans something less tangible a deep connection to the land that she now called home. Their cultural backgrounds - Somali,

Masai, Kikuyu -were diverse, and Blixen never seemed to tire of seeing Africa through the eyes of those who understood it far more deeply than herself. Long passages in her books about the African people who most influenced her illuminate her writing and show her deep appreciation. For her, the experience of Africa was embodied in its people. (34)

Thus Lorenzetti shows how Blixen makes a company with the natives and how she enjoys their cultures. Instead of focusing on other aspects, she has also resolute only in the personal affair of Dinesen.

Quite conversely but not in totally different way the reviewer Meryl Streep tries to present Blixen's lifestyle and her acquaintance with African land and creatures. Commenting the novel, in "Isak Dinesen's Africa: Images of the Wild Continent from the Writer's Life and Words" Streep quotes:

The book is peopled with remarkable characters: by the end you will feel like you'd recognize them all in a second should you ever meet them. There are the Africans in her house, the local tribes, the eccentric collection of expatriates resident in nearby Nairobi, the charming Indian who runs the forge, even the baby deer becomes as real to the reader as a true acquaintance. (12)

Therefore, the reviewer tries to show identity issue but emphasizes racial issue as well. According to him, the narrator symbolizes the extreme white race that is always of anti-black sentiments.

Similarly, Frantz Leander Hansen in his book, *The Aristocratic Universe of Karen Blixen: Destiny and the Denial of Fate*, offers some reflections of Blixen's biography. Portraying in the book, Hansen writes:

Blixen proves herself the rare Danish scholar who is willing to examine the hostility and ambivalent feeling toward her home country. She also makes a genuine, and from my point of view, successful attempt to understand the life wisdom that can be glimpsed in her tales. Piety and taboos with which they furnished life were also a reflection of their adherence to the Unitarian Church. (116)

Thus, the critic here attempts to depict the attitude of Blixen towards the native's land and her own motherland. The attachment with native makes her so observant that the ambivalent attitudes emerges. But, this mere adherence and devotion is the sign of suppression and colonization.

In the same way, Effie Yiannopoulou in the article, "Autistic Adventures: Love, Auto-Portraiture and White Women's Colonial Disease" also concentrates on personal delineation of Blixen's life and her attitude towards the Africans.

Out of Africa records the story of a passionate attachment not to a 'savage' or an excitement-securing land, but to its people, 'her' blacks, her 'schoolchildren', 'her' farm; it records an inter-racial act of love out of which Blixen's self emerges strong and omnipotent, encompassing the African, now semantically positioned as the needful term of the love dyad, from above. (330)

In contrast to the afore mentioned critics and reviewers David McDermott Hughes's marking towards Blixen's life is different. Though Hughes also presents personal life of Blixen, the romantic part also touches in the book, *The Art of Belonging: White Writing Landscape in Savannah Africa*. She remarked, "Karen Blixen flew more than most, thanks to her love affair with amateur pilot Denys Finch Hatton" (26). Hughes's attempt of presenting Blixen's romantic love affair with Denys

Finch Hatton is the absolute evidence in presenting the colonizer's influences on the natives' culture and traditions.

Simultaneously, in "Strategic Silences and Transgressive Metaphors in *Out of Africa*: Isak Dinesen's Double-Voiced Rhetoric of Complicity and Subversion" Benda Cooper and David Descutner's write:

Disassociating herself from insipid settlers, Dinesen forges a fellowship with the Kenyan people born of her perception of their common commitment to noble values transcending cultural differences and she rhetorically re-constructs her self and her life to fashion a narrative at once complicit with and challenging to the conventions governing autobiographical narratives of her time. (336)

Both the critics here write on, Blixen's intention behind the fellowship to the native that is a way of creating the myth of differences between colonizers and colonized. By developing such rhetorical construct of her own self in 'others' land, the attitude of colonized is not other than governing the land and governing the creatures.

Analogously, critic H. Wayne Schow in "Out of Africa, *The White Album*, and the Possibility of Tragic Affirmation" views:

Karen Blixen invites us into a wider world of the human spirit, a world characterized by openness, freedom, pleasure and significant suffering where she contemplates from a great higher her whole East African experience- majestic animals, rich native cultures, cosmopolitan friendships, sweeping landscapes of hills and plains- pronounces it all good (43).

Here too, the critic's attempt of reviewing the novel remains on the autobiographical portraiture. Her life in African land and acquaintance with the human being and animal on the novel is perfectly presented by Schow.

In this way, the critics and reviewers have approached the text in many ways. Some of the critics point out the issue of identity, some other talk about the personal description of Dinesen and some others talk about racial problems. However, as a colonial novel with a setting of colonized country, the novel stands for a perfect glimpse of colonization. With these qualities the researcher tries to analyze and study the novel from post colonial perspective. None of the aforementioned critics have explored the issue of body and color as the source of being different, other and inferior on their own land. The whites construct of the black as inferior, different and other is caused due to the difference in body color and race is merely the cultural construct and the constructed reality. Thus, the research tries to study about body, color and race and how the natives are differentiated in the eyes of the colonizers.

The term colonialism is associated with the expansion of European nation state mostly in the nineteenth century but colonialism, as a movement, was developed in the Europe over the last four hundred years. Contemporary European countries, to continue the legacy of imperialism, entered in to the African and Asian countries and consolidated their imperial power, manifested in the settlement of territory and exploited and developed the resources. Imperialism and colonialism at that time became the complimentary terms. Imperialism is the formation of empire. For Edward Said, imperialism means "the practice, theory and the attitudes of a dominating metropolitan center ruling a distant territory" (8). But from the 1880s imperialism became a dominant and more transparently aggressive policy amongst European states for a variety of political, cultural, and economic reasons. But for Leela Gandhi, "Colonialism marks the historical process whereby the West attempts systematically to cancel or negate the cultural difference and value of the non west" (16).

As the dichotomy between west and non-west was the historical process in colonialism, the west regarded themselves as colonizer, superior, civilized, advanced

and non-west as colonized, inferior, barbaric, retarded, different and so on. It means that the relation between the colonizer and colonized is locked into a rigid hierarchy of difference. In colonies the people of different race or indigenous people in minority and the ideology constructed on the race created a great demarcation in-between. The colonizer existed by the means of definition from colonized and there existed such metaphors as parent/child, man/woman and so on. They created discourse of colonized; there must be the existence of imposed knowledge, discipline and values. Colonial discourse implicated in ideas of the centrality of Europe. The discourse became a system of statements about the colonies and the colonial people, but it always tends to exclude the things of exploitation rather it conceals about the inferiority of colonized and the primitive nature of races. The colonialism involves the consolidation of imperial power. It is manifested in the settlement of territory, the exploitation of the development of resources and attempt of govern the indigenous inhabitants of occupied lands.

Discourse is always a social act. It is the manifestation of power in which knowledge is entrenched. The created or manifested knowledge is a kind of 'reformed' knowledge where power is highly executed. Therefore, discourse is in a context, time and space and in a historical position. Colonial discourse is a system of statements that can be made about colonies and colonied people. It means it is guided by colonizing power, which leads to system of knowledge and belief. In Foucauldian use, the term is strongly bounded on the area of social knowledge, a system of statements within which the world can be known. The key feature of this is that the world is not simply 'there' to be talked about rather it is through discourse itself that the world is brought into being. It joins power and knowledge together. This linkage between power and knowledge is crucial in the relationship between colonizers and colonized, occident and orient in which the balance is weighted heavily to the former.

Knowledge is always a matter of representation. But within that representation, there is a kind of ideological politics to make certain signifier and certain signified. There is only the constructed knowledge and constructed reality. As far as the bodily as well as racially different colonized contacts with the more so-called advanced notions of colonizers the, the colonized develop a kind of instinctual influence upon Europeans and European civilization. But 'race' is a matter of sorting of human being into physically, biologically and genetically. Race is particularly relevant to the rise of colonialism. Racial thinking and division and colonialism are imbedded to draw a binary between civilized and primitive or to build up hierarchy among human beings. In this sense, race becomes the model of human variation - a kind of difference - color difference. Color becomes a means of verification, to give profound identification of blacks in the eyes of whites. Introduced in *Key Concepts of Post Colonial Studies*, "Racism is a way of thinking that considered a group's unchangeable physical characteristics to be linked in a direct, causal way to psychological or intellectual characteristics and which on this basis distinguishes between 'superior' and 'inferior' racial groups" (199). The physical differences became the pertinent factor during colonialism. The sense of superiority and inferiority emerged over here in the difference. The division of human being by using the colonial power established dominance over of subject and imperial enterprise. Both racism and colonialism are imbedded to draw a binary distinction between 'civilized' and 'barbaric', 'superior' and 'inferior'.

As the issue of hypothesis at hand demands, (post) colonialism is the theoretical tool and the researcher endeavors to relate the issue of body, color and race to analyze the text. In doing so, the researcher tries to show that the so-called loyalty of the whites or colonizers is merely the way of colonization. But in doing so, it will not cross the frontier of the textual research. The tentative thesis is divided into four chapters. The first chapter of

this research is about Dinesen and her writings are prevailed her basic concerns that she has explored the voice of different issues. There is brief discussion about many elements related to (post) colonial theory such as discourse, racism, representation, and so on. Similarly, the second chapter is about methodology to prove this research as the hypothesis demands. Chapter three is all about textual analysis mainly focusing on the issue of colonial black body. Finally, chapter four will conclude the explanation and arguments put forward in the preceding chapters.

II. Representation of Colonial Black Body and its Politics

Colonialism is a practice of domination, which involves the subjugation of one person over another. It is an extension of a nation's sovereignty over territory beyond its borders by the establishment of either settlers' colonies or administrative dependencies in which indigenous people are directly ruled or displaced. The root word of colonialism, colony, derived from Latin word 'colonus' means farmer. It indirectly denotes a sense of inferiority. The root reminds us that the practice of colonialism usually involves transformation of population to a new territory where the new arrivals live as a permanent settlers while maintaining political allegiance to their country of origin. Two major organs of colonialism, colonizer and colonized, the foremost generally dominates the resources, labor and markets of the colonized and also impose socio-cultural, religious and linguistic structures on the conquered population.

One of the difficulties in defining colonialism is that it is difficult to distinguish it from imperialism. These two concepts are in a sense synonymous. Like colonialism, imperialism also involves political and economic control over a dependent territory. Turning to the etymology of the two terms, however, provides some difference between these terms. Imperialism comes from the Latin term imperium, meaning to command. Thus, the term imperialism draws attention to the way that one country exercises power over another, whether through settlement or indirect mechanisms of control. Edward Said offers the following distinction between imperialism and colonialism, "Imperialism means the practice, the theory and the attitudes of dominating metropolitan center ruling a distant territory: colonialism which is almost always a consequence of imperialism is the implanting of settlement on distant territory" (*Orientalism* 46).

Ania Loomba in *Colonialism and Post-colonialism* says that literature has to represent the struggle, passion, pain and landscapes that lie close to the colonized people. In “Colonialist Criticism”, she makes a criticism against European colonization over Africa. She makes a suggestion to the African writers to write about African experience. She opines:

From the early days of colonization, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpret other lands, offering home audiences a way of thinking about exploration, western conquest, national velour, new colonial acquisitions. Travellers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar books such as the Bible or 'Pilgrims Progress'. Empires were of course as powerfully shaped by military conflict, the unprecedented displacement of peoples, and the quest for profits. (14)

We can compare colonialism and imperialism with a delicious dinner: appetizer, main course, and dessert. The earlier days of colonization were appetizer for colonizers. In the beginning of colonialism, Europeans wanted to know the other continent and people. They started entering other countries first as travelers, pilgrims, traders and later started ruling them; this is the metaphor of appetizer, main course, and desert.

Although the term colonialism is normally used with reference to discontinuous European overseas empires rather than contiguous land based empires, European or otherwise, which are conventionally described by the term imperialism. The Empire of Mangol, a large empire stretching from the Western pacific to Eastern Europe, the Empire of the Alexander the Great, the Persian Empire, the Byzantine Empire. During the time of European colonization European countries had created dozens of empires throughout the world. European colonialism began in the fifteenth

century, with Portugal's conquest of Ceuta. Colonialism was led by Portuguese and Spanish exploration of the Americas, and the coasts of Africa, the Middle East, India and East Asia. Despite some earlier attempts, it was not until the seventeenth century that England, France and the Netherlands, unsuccessfully established their own overseas empires, in direct competition with each other and those of Spain and Portugal. The end of the eighteenth and early nineteenth century saw the first era of decolonization when most of the European colonies in the Americas gained their independence from their respective metropolis. Spain and Portugal irreversibly weakened after the loss of their New World colonies, but Britain, France and Netherlands turned their attention to the Old World especially South Africa, India and South East Asia. Then the industrialization of the nineteenth century led to the era of New Imperialism, when the pace of colonization rapidly accelerated, the height of which scrambled for Africa. During twentieth century, the overseas colonies of the losers of the World War I were distributed amongst the victors and it was until the end of the World War II, most of the colonized countries got independencies.

Colonialism thus engendered by the expansion of European society during the Renaissance as a distinctive form of the more general ideology of imperialism. But colonialism, with post-Renaissance world becomes a sufficiently specialized and historically specific form of imperial expansion to justify its current general usage as a distinctive kind of political ideology. It means that the relation between the colonizer and colonized was locked into the rigid hierarchy of difference deeply resistant to fair and equitable exchanges, whether economic, cultural or social.

Saidian concept of Orientalism is pertinent to the issues of colonialism. His evaluation and critique of the set of beliefs, known as orientalism forms an important background not only in colonial studies but also in post-colonial studies. In *Orientalism*, Said applies Michel Foucault's technique of discourse analysis to the

production of knowledge about Middle East. The term orientalism describes a structured set of concepts, assumptions, and discursive practices that were used to produce interpret and evaluate knowledge about non-European people. The orient signifies a system of representations formed by political force that brought the orient into Western learning, western consciousness and western empire. In *Orientalism*, Said writes:

Orientalism can thus be regarded as a manner of regularized (or Orientalized) writing, vision, study, dominated by imperatives perspectives and ideological biases ostensibly suited to the orient. The orient is taught, researched, administered and pronounced upon in certain discrete ways. (202)

In this way, orientalists appeared as teachers, researchers, administrator, travelers, pilgrims and traders in constructing and reconstructing the non-West. The orient is considered differently as dull, passive, uncivilized, barbaric, sadist and the like. There is the sense of superiority and inferiority of colonizer and colonized respectively.

The first orientalists were the nineteenth century scholars who translated the writings of the orient into English. They entered into the colonial land in the form of researchers who wrote articles and books from their own perspectives. So, orientalism is a theory written by orientalists about orient not to show truth but to create truth. In this sense, orientalism is a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological text.

Observing the politics behind 'truth', 'power', 'knowledge' and 'representation', Said critiques the 'othering' notion of the westerners in *Orientalism*. He has observed such notions being transmitted historically, subjectively and situationally. He questions the objectivity behind such notions. He hints the interest of colonization involved in the practices of orientalism. Supporting this, he points:

Orientalism, therefore, is not an airy European fantasy about the orient, but a created body of theory and practice in which, for many generations, there have been a considerable material investment.

Continued investment made orientalism, as a system of knowledge about the orient, an accepted grid for filtering through the orient into western consciousness, just as that same investment multiplied-indeed made truly productive- the statements proliferating out from Orientalism into the general culture. (*Orientalism 6*)

Said's expression has explicated how systems of knowledge are created in societies.

Furthermore, it shows how those created values get the stamp of truth, legitimacy and generality through the political interests and practices to create the social psychological approvals. Thus, created practices re-stamp consciousness that agrees to the productions of those practices as generalities. It suggests the process of ideological movement in discourses.

In postcolonial discourse, representation is associated with Foucault's concept of discourse as a 'system of representation'. Discourse forms knowledge and truth which are contextual, historical and subjective. Discursive practice cannot be objective which is also claimed by Said in his *Orientalism*. He takes the western perspective about the east as 'the other'. Orientalism has the base of western interests, ideologies and politics. This is exposed in what Said calls:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making statements of it, authorizing views about it describing it, by teaching it, settling it, ruling over it: in short, Orientalism is a western style for dominating, restructuring, and having authority over the Orient. (*Orientalism 3*)

Orientalism as a created body of practices launches an imperative over the represented people's consciousness and tries to command over their 'imaginative geography' so as to create the condition for western hegemony.

Hegemony, a Greek term refers to 'rule' or 'leadership' initially referring to the dominance of one state within confederation. The theory is derived from its use in the writings of the Italian communist activist and philosopher Antonio Gramsci, who investigated why the ruling class was so successful in promoting its own interests in society, why the ruling class persuades other classes with their interests and motto in the society. Hegemony, then is understood as a 'domination by consent'. Bill Ashcroft, Gareth Giffiths and Hellen Tiffins in the book *Key Concepts in Post-colonial Studies* write:

Fundamentally, hegemony is the power of ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state apparatuses such as education and the media by which the ruling class's interest is presented as the common interest and thus comes to be taken for granted. (116)

Thus, hegemony is a kind of power which persuades in dominating all facets of the colonized world. It aims to persuade the majority of the population of its economic and cultural legitimacy as a ruling class. Ruling class, to maintain its hegemonic position, the institutions, hierarchies and ideas which serve its fundamental economic interests, must be accepted spontaneously as the natural order of things. It is an acceptance of imperial domination as a natural process.

In Gramsci's view, hegemony refers to the domination by consent. Consent is achieved by the interpretation of the colonized subject by imperial discourse so that

Euro-centric values, assumptions, beliefs and attitudes are accepted as a matter of course as the most natural and valuable. The inevitable consequence of such interpretation is that the colonized subjects understand itself as a peripheral to those Eurocentric values. Discourse suggests practices, methods and contexts to make meanings. So, meanings are specific to contexts and institutional systems. Regulated institutional practices are the ways of making statements and their systems which make acknowledgement of the world to us.

Discourse, which is inseparable from power, creates truth in its own interest. It does not discover pure truth. More than this, truth itself is a relative and historical issue. But power presents truth as the general truth as an idealist views it in the bracketed and absolute sense. Historical observation makes us aware of the politics behind truths. The power creates truth in general sense by recreating the facet of social psychology in agreement with power's supposition. Power does so very subtly and expertly by keeping its seeds of thinking, feeling and imagination into the respective geography of the people, the society. As people begin to think, as they plan to make their thinking, they get domination, the domination created through their consent. Thus, discourse works as a formulator of hegemony.

Foucault further describes discourse as 'strategic possibilities'. Discourse in its play creates a situation of consent among people to agree its meaning as theirs. This 'consent' is described as 'hegemony' by the Italian Marxist, Gramsci. The dominance naturally created in the society is 'hegemony'. The dominant class, through hegemony, creates an imperative upon the social psychology, consciousness, the whole way of social life, value systems, beliefs and attitudes. By doing so, it gets the ink to write those values as general social values which are constructed by power holder's discursive ethos.

This hegemonic situation helps to make the act of representation or making an idea as general with the much designed fashion of the discursive interests. Discourse, knowledge and power are interrelated. It constitutes reality not only for the objects it appears to represent but also for the subjects who formulate it. Colonial discourse is the complex structure of signs and practices that organize social existence and social reproduction within the colonial relationship. Colonial discourse creates the colonizing subject as well as the colonized. In other words, discourse joins knowledge and power together. It means that those who have power can control the knowledge on their own way. The interrelationship between knowledge and power is particularly important in the relationship between colonizers and colonized. Chinua Achebe, citing Joseph Conrad's *Heart of Darkness* identifies how colonized are used by the colonizers, how Africa is used by the West and developed the notion of civilized, superior against barbaric, inferior Africans. He has made a severe critique of *Heart of Darkness* in his paper entitled "An Image of Africa". He quotes:

Heart of Darkness projects the image of Africa as 'the other world', the antithesis of Europe and therefore of civilization a place where man has vaunted intelligence and refinement are finally mocked by triumphant bestially. The book opens on the River Thames. But, the actual story will take place on River Congo acquire decidedly not a River Emeritus. It has rendered no services and enjoys no old-age pension we are told that going up that river was like traveling back to the earliest beginning of the world. (1373)

Colonizers not only exploit people and land but also dehumanize the colonized. By being different in color, the blacks are regarded as less human, less civilized, savage or headless. The colonized people are regarded as inferior because they are different

from whites. The binarism made by colonial discourse, such as white as rational, civilized, blacks as irrational, uncivilized, savage or cannibal. Frantz Fanon opines:

Negros are dominated and ruled because of the inferiority as the whites recall, the negro however sincere, is the slave of the past [...]face to face with the white man, the Negro has a past to legitimate, a vengeance to extract; face to face with the Negro, the contemporary white man feels the need of recall times of cannibalism. (114)

By being black in color the Natives were regarded as sub-human. It is argued that the black body has come to occupy a central metonymic site through which notions of 'animalism' operate and the black body, in particular, remains into the psychic imagination of the West.

The dehumanization of blacks develops the notion of ambivalence on Natives belief which thus allows constructions of the Other to remain as agitating force. For the maintenance of white hegemony it was not the literal and violent lynching of blacks but the whites symbolically castrated the blacks. This was achieved by denying the blacks access to the central components of masculinity and by reducing blacks politically, legally, socially and often verbally to the status of infants. Black men and women were subordinated to the power of the white master in hierarchical social relations of slavery, and for blacks as object of oppression. Frantz Fanon in the essay "The Fact of Blackness" has presented the attitudes of colonizer. He further writes:

The Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly; look, a nigger, it's cold, the nigger is shivering because he is cold, the little boy is trembling because he is afraid of the nigger, the nigger is shivering with cold, the cold that goes through your bones, the handsome little boy is trembling because he thinks that the

nigger is quivering with rage, the little white boy throws himself into his mother's arms: Mama, the nigger's going to eat me up. (324)

The attitude of the whites and the way they suppress the Negroes creates a kind of antagonistic attitudes in Negroes. The agony and anger is not directly depicted means in the form of abnormality too; the Negroes develop hatred towards white bodies.

The Oxford dictionary defines representation primarily as presence or appearance. It can also be defined as the act of pleading or stating facts in order to influence or affect the action of others. Representation gets influenced by culture and in much like same way has the capacity to shape culture and mould society's attitudes, values, perceptions and behaviors. It has been adopted by new historicists who use the meaning in regards to the symbolic construction of a particular society at a particular period of time. It is important to recognize that the ability of representation to do this may often be problematic, raising issues of authenticity and value.

Representation usually refers to as using one thing to stand for another. A key component of cultural studies, representation is embedded in the object of study (text) or its preferred framework (discourse). Meaning is connected with representation and they are better understood under specific social contexts. Said's *Orientalism* is a prime example of how Western discourse formed stereotypical image of East to gain control and govern the orient. Through Western discursive practices, it tries to gain power over the orient which Foucault has suggested 'discourse as representation and is a form of power'.

Giving textual representation or textualizing events, beliefs, traditions and languages of the subjugated communities, i.e. of colonized has always served the colonial purpose. Colonial discursive practice enriches this trend more and fosters in the post-colonial era. Euro-centrism, thus, was not covert during colonization to the extent that the concept of European superiority was made very salient in most colonial

writing mainly in travel writings. Colonial literature then is assumed to be literature reflecting the ethos of the colonial settlers and of the natives. But as the writings become less canonized and become so heterogeneous, only delineates the perceptions of colonizer as a dominant world power. Eleke Bohemer in *Colonial and Post Colonial Studies* writes, “Colonial literature, which is the more general term, will be taken to mean writing concerned with colonial perceptions and experience, written mainly by metropolitans, but also by creoles and indigenes during colonial times (Introduction 2). Thus, the writings during the colonization or writings related with the colonial era, by the colonizer Europeans about non-Europeans lands dominate by reinforcing their own perception. The writings only embodied the imperialist's point of view and their way of perception towards natives.

Representation, in post colonial studies is a much debated topic. In cultural studies it focuses on how the world is socially constructed and represented to and by us. But the cultural representations and meanings have certain materiality, they are embedded in sounds inscriptions, objects, books, magazines and television programs. They are produced, enacted, used and understood in specific social contexts. In contemporary post-colonial theory, 'representation' is closely related with Foucauldian concept of 'discourse as representation'. As in Foucauldian notion discourse is inseparable from power, representation also conjoins with power.

No discourse is fixed for all the time and it not only handles power but also stimulates opposition. In Foucault's consideration the practice of discourse has no universal validity but is historically dominant ways of controlling and presenting social relation of exploitation. Therefore, discourse is produced and guided through power in order to maintain the sense of superiority and authority over the 'other'. The black body is regarded as the economy of discourse, domination and power. It becomes mere a medium of play or domestic weapons in accomplishing the tasks of

colonizers. The colonized are considered as a population of degenerated types on the basis of their race and origin, but that justification is to show the conquest, victory and administration by colonizers on their native land. Thus, the constructed reality by exercising power produces colonized as 'other', 'unknowable' and 'invisible'.

The dichotomy between 'self' and 'other' is inevitable for the colonizer because the existence of the self is possible or determine by the images of the other. The colonizers create other as inferior and barbaric to prove themselves superior and civilized. In that sense, colonized or other is a mirror where colonizer or self reflects its positive images. The object other is important in defining the identity of the subject. The other is crucial to the subject because the subject exists in its gaze. This concept of subject formation is clearly defined by the prominent psychoanalyst Jacques Lacan. In *Key Concepts in Post Colonial Studies* elaborating the ideas of Lacan, Ashchorft, Tiffins and Griffiths write; "All desire is the metonym of the desire to be' because the first desire of the subject is the desire to exist in the gaze of the Other" (170). The subject colonizers form their identity when they look colonized object, like the child discovers identity when it looks in the mirror and became aware of itself, as a separate being. Thus it is the colonizer's discourse or power or gaze that characterizes colonized as other.

The way of representing blacks as inferior and keeping them in the position of subordination is an intrinsic feature rooted in the psychology of western scholarship. Said, in his *The World, The Text and The Critic*, rightly observes, "Oriental texts come to inhabit a realm without development or powers one that exactly corresponds to be position of colony for European text and culture" (47). The conflict in between master and slave, colonizer and colonized, white and black has the fundamental significance in colonial discourse. The colonizer's so-called superior sense constructed the discourse on colonized as inferior, barbaric, lethargic and 'other'. The tendency of

constructing colonized as 'different' from colonizer remains throughout colonial and post-colonial era. The colonized were judged by their outer appearance. The black men/women on their outer black biological features are considered as inward black too. The white people have the attitude that the black skin native has the skin black thus attitude black, thinking black, abnormal and everything different and meaningless in white's judgment.

There is always overestimation of the whites over the blacks. White people culturally created or represented black as immoral, negative, uncivilized and barbaric. By culture, they had the understanding that, black refers to darkness, darkness means devil, devil means an opposite force of human order. That's why, the cultural construct itself is one of the responsible factors in considering black people as inferior and uncivilized. Delineating about race Werner Sollors in the essay "Who is Ethnic?" writes: "race is the most salient ethnic factor, it is still only one of ethnicity" (221). Simultaneously, Kadiatu Kanneh in the essay *Feminism and the Colonial Body* writes:

[...] the bodies of Black people have been metaphorically invaded, analysed and represented by liberal, paternalist (or materialist) principles. Where racial identity lies in the body, and its link to racism, culture and psychology has been endlessly documented by Western scientists, anthropologists, travel writers, photographers and journalists [...]. (348)

The way Negroes are treated by the whites not only showed in direct manner indirectly, their suppression is shown in their impulse but the whites understand that, the anger and hatred is nominal sign of nature.

By taking the profit of this innocence of blacks, colonizer continued their adventure. The Western scientists, travelers, writers in any of their form continued their legacy of colonialism. The black also considered white man is white, s/he has

rather debatable characteristics. Whatever he does is always good. Fanon in the essay *The Fact of Blackness* quotes, “Face to Face with the white man, the Negro has a past to legitimate, a vengeance to exact: face to face with the Negro, the contemporary white man feels the need to recall the times of cannibalism, the whites superiority shown” (326). Thus race is the medium of dehumanizing people by stereotyping them, by denying them, their variousness and complexity on the basis of their physical, mental, moral, social and religious varieties, which is socially constructed notion. White race is regarded as superior to the black.

Body and its importance in colonial representation emphasize the very special nature of colonial discourse. Outer appearances of the black bodies are the determining factor to consider black people as different, inferior and barbaric. By being different in bodily attributes, especially on color the whites consider themselves superior. Body is a text, a space in which conflicting discourses can be written, read and created. The subjectivity is constructed. The imperial power operated on and through colonized people. The most catastrophic binary systems perpetuated by imperialism is the invention of the concept race and body. The creation of scandalous category or the dichotomy between white and black, as good/evil, human/bestial, beautiful/ugly is extremely important in constructing ideological meaning in general, and extremely useful in imperial ideology.

The difference between white and black is the difference of culture and color, but white could not understand the cultural and biological difference, but they understood the blacks negatively or misrepresented only. So, white compared external/visible/concrete factors with internal/invisible/abstract things like vices and virtues. Human body became the mere matter of verbal signifier means whatever the eyes could see, the reality constructed via that. Russell McDougall in *The Body as Cultural Signifier* writes, “The knowledge that is to come from what the eyes sees and

to stabilize the traditional power-base correlating with physical gestures and that is aimed at maintaining the vertical position and balance of the body under the severe stress of imperialism” (337). The secret behind the white man’s superiority is thus only the visible attribute. Whatever the eyes capture, the reality resulted from that. If once truth established, to change then is a complex one or even neutralizing that became also difficult. Thus, the black people consideration as inferior, ugly and uncivilized became an important factor in colonial and post-colonial era.

The colonized mimic the colonizer by adopting colonizer's culture language and values. Bhabha takes it as, "almost the same but not quite" (qtd. in *Key Concepts* 140). The mimic men never become pure white men, and what they appear also as mockery or parody. The colonized wants to acquire the superior position of the colonizers through mimicry. However, they are able to represent the colonizer as expressed by Bhabha:

The menace of mimicry in its double vision which is disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of what I've described as the partial representation / recognition of the colonial object. (*The Location of Culture* 88)

He uses the term 'mimicry' to define the colonized as a mimic man who is not the same person as the colonizer by wearing a 'mask' to imitate the colonizer. Thus, mimicry of the colonizer places the colonized in an ambivalent, hybrid space or 'in-between ness'.

Culture is not static; it grows out of a systematically encouraged reverence for selected customs and habits. In fact, Webster’s *Third New International Dictionary* defines culture as the "total pattern of human behavior and its products embodied in speech, action, and artifacts and dependent upon man's capacity for learning and

transmitting knowledge to succeeding generations."(46). So, culture covers all aspects of human behaviors embodied in speech, action, and different objects which transfer generation to generation. Culture during the colonial period is controlled and dominated by colonizers. The colonizer's culture is the highest point of civilization and the concern of the elite groups. By that mentality, the colonized thought that, whatever white people did is perfect and in favor of them.

In the colony there is not the existence of black people. In *The Wretched of the Earth* Fanon writes; "The natives replies to the living lie of the colonial situation by an equal falsehood" (40). The natives were represented through white's judgments. Thus, what is truth in colonies is a great question. Again Fanon writes:

Truth is that which hurries on the break-up of the colonialist regime: it is that which promotes the emergence of the nation, it is all that protects the natives, and ruin the foreigners. In this colonialist context there is no truthful behavior: and the good is quite simply that which is evil for them. (40)

The cultural invasion of the imperial authority and imposing on the ethics, values and even on religion of the colonized people, divided the colonial world into two compartments; a motionless, Manicheistic world, a world of statues: the statue of the general who carried the conquest.

The colonized men gradually manifest their aggressiveness, which has been deposited in the bones against his own people. "This is the period when the niggers beat each other up and the police magistrates do not know which way to turn when faced with astonishing waves of crime in North Africa" (*The Wretched of the Earth* 42). Due to the strong hatred developed in the heart of blacks, they were in a state of permanent tension. The native never ceases to dream of putting himself in the place of settler. Fanon again quotes in the book *The Wretched of the Earth*:

The native is always on the alert, for since he can only make out with difficulty, the many symbols of the colonial world, he is never sure whether or not he has crossed the frontier. Confronted with a world ruled by the settler, the native is always presumed guilty. But the native's guilt is never a guilt which he accepts, it is rather a kind of curse, a sort of sword of Damocles, for in his innermost spirit, the native admits no accusation. He is overpowered, but tamed he is treated as an inferior but he is not convinced of his inferiority. (42)

Though the natives developed strong hatred, they are not able to expose that directly. The muscles of natives are always in tense mood but due to the colonial fear or white man's burden, their hatred remained inside them. But the colonizers lived in their own safety compartments and the rest of colonized people's world where they feel at home. Colonizers can move wherever they want but colonized people cannot move as they wish.

Colonizers ruled in day but nights were in the hand of colonized people. This was the condition just before the colonizers were banished from Africa and Asia. Natives felt safe at night which colonizers fear of dark, is the symbol of evil and danger so the whites were always in the hands of native people. Natives are never ruled thoroughly only but they are half ruled.

III. Colonial Black Body in Blixen's *Out of Africa*

Published in 1937 in Danish as *Den Afrikanske Farm*, the novel *Out of Africa* was translated into English by its author Karen Blixen and published in the United States the following year under the author's pseudonym Isak Dinesen. It is true that as the book was published almost in the heyday of colonialism, its author's sensibilities were formed with colonial psychology and owe much to the expansive period of colonialism as she grew maturity in colonial land, Ngong Hills.

Discourse is the whole mental-set and ideological enclosing of the society existing specifically. Discourse makes subject, truth, and knowledge about a topic in a context. It is, then, also the way of representing the knowledge that it makes. Discourse not only sets values but also sets disciplines and systems for those values. The narrator illustrates that colonialism exists 'within' the individual psyche where it influences personal identity. The ideology of superiority and inferiority consists of among culturally privileged group i.e. of the group of narrator and others culturally subordinate group, i.e. of the native or black community. Among various motives of culturally privileged groups, the narrator in this novel has an economic motive behind planting coffee in African land. Though earning money by planting coffee in the African land is her primary motto, the culturally subordinated groups have to stay as an internal refugee, in the form of 'colonized', 'different' and 'other'. "We grew coffee on my farm" (16). Here, 'we' denotes natives and their muscles but the production of 'we' belongs to a single person, which is not other than the colonizer. Due to the superiority complex embedded in the psyche of white people, the natives are compared as slow growing coffee plants.

The natives stay as an internal refugee on their own land. Among six thousand acre of land of the narrator, there is a small area of forest for native's use. The few portions of Shambas (forest of Natives) are used by natives and some natives live in

the land of white man. For that, "natives have to work for certain number of days on the year on white's farm"(18). Thus, the colonialist psychology finds the individual insecure fertile ground to establish colonized as 'inferior', 'different' and 'other'.

A discursive subject exists within its arena through its system and disciplines. Alluring Kamante by the profession of medicare, the narrator tries to make him a Christian. The narrator and Kamante meeting is grounds by her profession of first aid on the farm. In the first encounter with narrator, Kamante is afraid of come near. Kamante and his colleagues used to be up round the house of narrator by herding their goats on the lawns. The narrator presents Kamante "as the most pitiful object that you could set eyes on"(21). Though, she is not a doctor by profession, "I know very little of doctoring" (31), she is a doctor in native's land. Generalizing the diseases of natives as minor, she tries to become a real doctor. To tie up the relation and to develop the nexus in between the whites and blacks, the profession of narrator is absolute over there. Once, the native get the treatment from her that develops an intimacy between them. The intimacy between Kamante and the narrator is develops through that profession.

Kamante is suffering from sores in his body. The narrator treats him and Kamante comes to her house frequently. But that innocent character becomes a wild creature in the eyes of narrator, "rarely, rarely have I met such a wild creature" (28). Due to their social status and their way of civilization, the natives are living on their own standard of life. Though the Europeans were much civilized, much developed and much modern, their entrance into the third world was not more than to colonize the native people. By tempting Kamante through her profession of medicare, the narrator takes him to the hospital of Scotch mission. It means that, the narrator not only physically exploits the natives but also mentally colonized them. Kamante, in the beginning does not want to go, but when the narrator forcefully drives him to the

mission and delivers him there in the long hospital building, he is also tempted by the activities in mission.

The colonizers have various churches during colonization. Church is the means of mental colonization. The narrator also has the churches of Scotland Mission, just twelve miles from her land and the French Roman Catholic Mission ten miles far from the land. These churches are the great colonizing mechanisms for the natives. To fascinate the natives, the narrator has presented the scenario of the churches superbly. The churches are extraordinary, with a bell tower, board courtyard, beautiful coffee plantation and the like. But those very churches are built up by the assistance of Native congregation.

Kamante is kept into the mission for three months but the narrator does not meet him, more than once. That one time is sufficient for the narrator to tempt Kamante. As soon as Kamante is discharged from the hospital, he directly goes to the narrator's house with a discharged slip of better health. This slip of better health is the symbol of colonization. He not only owns the better health by entering into the mission hospital, but also procurs the mental imprints of white Christian people. The narrator presents Kamante as; "Kamante always carried himself with much collected or restrained dignity, but this time he stored with repressed triumphed as well " (36). Entering in the mission Kamante gets change to a Christian. When he returns from there and meets the narrator, he says "I am like you" (36). Then Kamante sets himself for the service of Masbu, the narrator for about twelve years until narrator left that African land.

The narrator not only has a Medicare but also runs an evening school for the people of the farm. The school masters are from the missions of Roman Catholic, Church of England and Church of Scotland. Besides Bible not other subjects are taught over there. To defend that, the narrator opines, "There are no other books

translated into Swaheli than the Bible [...]”(37). The self-perpetuating colonialist psychology encourages the personal insecurity facilitating the operations of the whites to the blacks. The othering of natives is the activity that fuels the colonialist psychology. The narrator does not allow Kamante to participate in evening school because her mission of changing him to a Christian was already completed. "But in the privacy of my kitchen, I have seen him copying from memory, very slowly and preposterously those same letters and figures that he had observed in the blackboard in the school" (38). Instead of allowing Kamante on study, she had habituated him on kitchen works. Kamante's characterization in the novel covers most of the part. By tempting him from her Medicare, the narrator sends him to a mission school, keeps him as a house worker and kitchen worker. To inspire him, she often praises the physical structure of Kamante, "How good hands you had" (40). Kamante becomes a true weapon, to show natives are good, perfect and not different from the whites. The outward loyalty is expressed by the narrator towards the natives. She criticizes the behaviors of natives; "Natives have usually very little feeling like animals [...]" (40), she compares it to Kamante. In her assumption he is typical, differed from other natives. Appreciating Kamante as an animal-loving creature as the narrator says, "He was an authoritative dog boy and he identified himself with the dogs" (40). The narrator further appreciates him, "If Kamante had been born in Europe, and had fallen into the hands of a clever teacher, he might have become famous and would have cut a droll figure in history" (41). Throughout the novel, the profession of cattle keeping is criticized by the narrator, though the lifestyle of natives is sustained by keeping animals mostly the goats, cows, buffaloes and oxen. Though the narrator appreciates Kamante, the feeling of otherness is always in the corner of her mind. Sometimes, she has the feeling of difference in keeping "a savage for culinary art", but she regards it as another view of civilization. Poor Kamante, without understanding English

language, has obliged to prepare European dishes in the kitchen of narrator. By seeing the pictorial menu of soup plate, fish dish, partridge, an artichoke, he has made for the guests of narrator.

In the territory of colonial Kenya, their white complexion shines out of the invisibility of a deracialized whiteness and flings, through its structural superiority. “Thousands and thousands of these poor savages” (46) the narrator assures us, “are sheep having no shepherd” (46). Blessed with the mission of acting as a good shepherd, she reduplicates her craving over the black bodies. Giving so-called loyalty, the passionate attachment not to a savage or an excitement of securing land, but to its people, ‘her blacks’, was the way of colonizing the natives and to compel them on her farm. The narrator living in African land is not able to give up her Western life style. “My dining looked West, and had three windows that opened out to the paved terrace, the lawn, and the forest” (48). The house of the narrator becomes the means of attraction to the natives and the children have a real love and enthusiasm for civilization” (48). Here the narrator gives an example of old German cuckoo clock as a symbol of enthusiasm on civilization, “a clock was entirely an object of luxury in the African highlands” (49). Similarly, when the narrator writes in typewriter, natives of that locality especially Kamante come close for an hour in the evening and gaze in front of that machine. Thus, the modern means of civilization helps the narrator to coax the settlers.

The natives who reside around the farm gradually get change themselves into Christian. Especially the Kikuyu tribe became the victim of that. Besides Kamant, Kitau, a young boy, Farah, a servant in narrator’s house get changed into Christianity. Because of the affection and allegiance of the narrator, Kitau requests a recommendation from her to work in white’s house i.e. in Sheik Ali Bin Salim’s house. The narrator opines, “He told me that he had made up his mind in the Reserve,

that he would become either a Christian or a Mohammedans[...]" (93). The Mohammedans will not eat meat of any animals, which is different feature from the Christian. Though Kitau eats meat, he gets confused to follow Christianity or Mohammedans. The colonizers in colonial land always take the benefit of innocence. Showing different attractions, they change natives on their favor. But when the natives find out the weakness or they dislike the ways the colonizers take, the natives are obliged to follow their master. Once in Christmas Kamante does not want to participate into the mass as a fellow Christian, "I am not coming with you. There inside that big church, I know well, there is a Masbu who is mbia, sana [...]terribly bad" (103). Though Kamante does not mention more than this, it is perfect example that inside that Church there is something which is inapplicable for the natives. But the narrator does not remain silent. She forces Kamante to go with her, "I thought that now I would indeed have to take him with me so that the Virgin herself could enlighten him" (55). The entire colonizer's efforts are concentrated on orientaling the natives on Christianity as a good religion. Finally the narrator takes him pretending her security.

The dichotomy of 'self' and 'other', 'white and black' is prevalent when the narrator presents blacks as inferior, weak and retarded: "Why the Kikuyu, who personally have so little fear of death, should be so terrified to touch a corpse, which the white people, who are afraid to die, handle the dead easily, I do not know"(56). When the natives are become true Christian, on the narrator's assumption, the natives give-up the fear of dead body. On the death of Old Knudsen the narrator criticizes the natives by saying, "You Kikuyus are fools, you are afraid to carry dead man" (61). But suddenly Kamante replied, "You again forget Msabu, that I am a Christian" (61). The blacks are considered as animals. The presence of Lulu, an antelope of the bush buck tribe showed that, the natives were less affectionate than the animals. The

natives were used only for certain purpose only. Illustrating Lulu, the narrator glorifies the beauty of that animal, "It was a female, and we named her Lulu, which I was told was the Swaheli word for a pearl [...] with large quite purple eyes [...] delicate legs"(66). Instead, the human beings i.e. natives on her eyes are beast. Comparing natives with Lulu she writes, "She was so pretty that you could not help, when you looked upon the two together, seeing them as a new paradoxical illustration to the tale the Beauty and the Beast" (67). The house workers, farm workers and her surroundings all the human beings become beast but tamed animal, became a symbol of beauty. It is the sense of superiority shown to the natives. It truly depicts that the colonizers are more loyal to the animal and nature than to the human beings over there. Thus, the colonialist psychology or discourse created by the colonizer regards colonizer always superior, great, and beautiful human being. But the colonized are inferior, poor, beast, ugly, though that inferiority becomes a helping hand for whites.

Once that beauty is suddenly lost from the narrator's apartment, then the narrator shows great pain and agony on Lulu's disappearance. She orders Kamante to find out Lulu, and with very hard exercise Kamante finds that, "Lulu is married"(70). The white's hegemony running in the blood of narrator orders Kamante to search the animal, but she does not care the problems and tortures of natives on the farm. Once a young Kikuyu girl named Wamboi is run over by a bullock cart outside the house of narrator and dies over there. The carts are taking coffee from the field to the mill. The natives demanded indemnification because in native community the loss of female was worthier than the loss of male: "For the girl had been of marriage age and would have brought in her price the sheep and goats and a heifer or two" (95). But the narrator refuses compensation. "No, I said, I would not pay" (95). But the people claiming indemnification sat there till the sun was down. She realizes, "They were sunk in deep grief; their bereavement and their economic loss melted into one

overwhelming distress" (96). But the narrator does not show a single glance of sympathy, though those poor natives consider the narrator as a judge: "That they should consider my verdict of value to them" (97).

The narrator considers the task similar to the mythological or theological mentality. "The Europeans have lost the faculty for building up myths or dogmas and for what we want of these we are dependent upon the supplies of our past" (97). The contradiction of giving importance to the animals and generalizing human being is the deep rooted superiority of colonizers. The colonizers knew that if the natives became superior, good and perfect, the ways of farewell from that land obviously initiated from there. Thus, the colonizers glorify animals and the white people on the farm more than the natives. The morning when Lulu is coming to her house once after her marriage is presented as such:

It was lovely morning. The last stars withdrew while we were waiting, the sky was clear and serene but the world I which we walked was somber still, and profoundly silent. The grass was wet; down by the trees where the ground sloped it gleamed with the dew like dim silver. The air of the morning was cold, it had that twinge in it which in northern countries means that the frost is not far away. (70)

When Lulu and her husband came in the house of narrator, she opines: "Lulu has explained to her husband that there is nothing up by the house to be afraid of, but all the same he dares to come. Every morning he thinks that today he will come all the way but when he sees the house and people he gets a cold stone in the stomach" (72). Here the narrator assumes that the husband of Lulu is afraid of the natives. She further narrates, "This is a common thing in the native world"(72).

By being black the natives are considered to be physically, mentally and socially inferior. The narrator's assumption on animal scaring from human being, to

the long lived habitants is caused due to the white people's arrogance. The white consider that even in the eyes of animals they are different and other: "Lulu's fawn was not afraid of the dogs, and would let them sniff him all over, but we would not get used to the Natives or to me, and if we ever tried to get hold to him, the mother and the child were off" (73). Though her consideration or the natives are not true, there would not be a good companionship established in between Kamante and Lulu. Once in presenting Lulu to the narrator Kamante says, "But she has not forgotten the people; most morning she is coming back to the house. I lay out crushed maize to her [...]" (70).

Considering human being a beast and animal as a symbol of beauty truly portraits that the colonial mentality is almost bounded by the sense of superiority directly. But in indirect way the colonizer has to fulfill the bequest of colonialism that they never have to consider black people as similar to the whites. Due to this mentality, the African land or the land of natives becomes beautiful, fertile and prosperous but the workers on the land become beast. The animals become good companions, symbols of beauty but the natives are beast like, wild creature. It directly showed in the narrator's way of behaving with animals. The narrator opines:

The years in which Lulu and her people came round to my house were the happiest of my life in Africa. For that reason, I came to look upon my acquaintance with the forest antelopes as upon a great boon, and a token of friendship from Africa. All the country was in it, good omens, old covenants, a song. (75)

The song goes like this: "Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountain of spices" (75). By accompanying with animals, she composed a song too to lionize animals but during her staying in Ngong Hills, the natives never become true companion of narrator.

The companionship with animals is proved egotistic when the colonizers destroy the residuals of numbers of animals like Lulu. During her staying in that land, the place where Lulu and her husband used to come is deforested. To show the change in the surroundings of narrator's farm Dinesen quotes: "Things had changed: South of my farm land had been given out to farmers and the forest had been cleared here and houses built. Tractors were heaving up and down where the glades had been. Many of the new settlers were keen sportsman and the rifles sang in the landscape" (75). In this way, the animals have to lose their existence. The peaceful and beautiful residence is covered with the sounds of rifles, tractors and other equipments of modernity.

The modern equipments of civilization like tractors have the positive impact on the land but by keeping weapons on their house, white people want to create terror on natives, though colonizers pretend it to be saved from wild animals. Once in a kitchen party, a native boy takes a gun of his master and shoots his two colleagues. The narrator presents that boy as "as late in the evening, the company became very gay, Kabero had brought in his master's gun and to his wild friends of the plains and shambas, had acted the part of white man" (86). By keeping such weapons inside the house, and using those weapons to wild animals and shooting birds indirectly colonizers are developing natives to be wild. The natives gradually prepare themselves to defend against white people. The hatred and arrogance in the beginning, the natives show to their own colleagues. They do not like white people's presence and domination over them.

The narrator realizes "I turned into the animal world from the world of man [...]" (93). In the narrator's view, the black people on the farm and their residual become animal world the blacks are wild, barbaric, cruel but the world which the narrator come from is a world of human being. That is the world of civilized, kind and

rich. The narrator narrates, "My relations with the Natives in the legal affairs of the farm were altogether of a queer nature" (93). It shows that there is a great contradiction in the narrator's inward and outward appearance. The dichotomy of extrovert and introvert quality proves on those moments when the narrator gets in tensed mood created by the natives. Though outwardly and most of time during her staying, she shows benevolence to the natives, the often shown hatred and criticism is enough to prove the arrogance in narrator's mind. The criticism on African judiciary system also proves that "The ideas of justice of Europe and Africa are not the same and those of one world are unbearable to the other" (93). She further realizes that the Africans have not the way of counterbalancing quality which whites have. The natives cannot balance the catastrophes of existence. She says, "Whether you lie in wait for your enemy and cut his throat in the dark: or you fell a tree, and a thought-less stranger passes by and is killed so far as punishment goes to the native's mind [...]" (93).

The white people in the colonial land try a lot to habituate the colonized with the modern means of civilization. But the effort of colonizers is not conquering easily, because of the colonized preset mentality and habituality. The narrator presents an incident of curing the native in a hospital:

The first time that I saw Wanyangeri in hospital, he was so shaker and overcome that I thought the best thing for him would be to die. He was frightened in everything, weeping all the time that I was with him, and begging to be taken back to the farm, he shook and trembled in his bandage. (114)

The natives are interested to die or compromise with anything but not wanted to surrender with colonial achievements. According to narrator for them, "Death is one

of those they do not fear it" (115). The narrator says, "The Europeans who have built and equipped the hospitals and who are working in them and have with much trouble got the patients dragged there, complain with bitterness that the Natives know nothing of gratitude, and that it is the same whatever you do to them" (115).

In narrator's assumption most of the natives are guided by indifference. More than that the Kikuyu, Wakambus, Kavirandos are mostly indifferent towards the whites and those groups of natives with whom the narrator lives there. By habituating to stay with the natives in African land the narrator regards herself as a poor human being. If the natives are left to their own nature, own lifestyle and own attributes, they would look only the activities of white people as upon those of the nature, but they never afford to change accordingly with white. In the same way she opines, "The very poor people of Europe, in this way are like the Kikuyus"(116).

In the settlement of natives the judiciary system is systematized by the natives leaders. In all the issues and cases the natives got justice from their chiefs. But after white people's arrival, the judiciary system was controlled by colonizers. "They should consider my verdict of value to them [...]" (97). The narrator considers the task similar to the mythological or theological mentality. "The Europeans have lost the faculty for building up myths or dogma and for what we want of these we are dependent upon the supplies of our past" (97). The superiority of chiefs on their own land changed into inferiority. In the novel, the narrator describes about the judiciary system of her surroundings. In the Kikuyu Reserve, near the French Mission, the chief Kinanjui used to reside. Kinanjui's descendants are ruling over there more than a hundred thousand Kikuyus. In the eyes of the narrator, the chief Kinanjui is "a crafty old man, with a fine manner a much real greatness to him, although he had not been born to be a chief, but had been made so [...]" (127).

The colonial psychology is embedded in narrator's mind which gets questioned in the judiciary system of that colonial land. The question she raises on the judiciary system of the Chief Kinanjui is the question raised to legacy established in native's community. It directly delineates, native's systems are different, not judicial and not fair. The leadership of the Kikuyu chief is somewhat superficial because the colonial government and its own judicial system always rules over it. While chief Kinanjui is allowed to adjudicate there is little doubt about who truly holds the reigns of power in the colonial state. Once in a case of quarrel between Kaninu and Waimia's the narrator directly participates on justice, which is evident in the letter of justice;

Ngong, 26th September

Wainaina's mark.

Kaninu's mark.

I was here and heard the document read.

The mark of the chief Kinanjui.

The cow and her heifer calf were handed over to Wainaina in my presence.

Baroness Blixen (138).

In this mode only the narrator introduces herself as Baroness Blixen. Despite it she still appears and very little is known about her.

Revealing the character of Chief Kinanjui, the narrator tried to show that, native people can be innately aristocratic. The idea of a 'noble savage' fits within the pastoral metaphor. Many natives such as Chief Kinanjui, the Masai are of aristocratic groups. This quality exists in certain human regardless of their relationship to modern

society. But those who innately aristocratic are either protected by colonial government or established as a chief of colonial land, to execute the legacy of colonialism.

The narrator has many visitors on her farm including whites like Berkeley Cole, Denys Finch Haton, Emmansulen and so on. These characters visit narrator without any specific purpose. The narrator regards Cole and Haton as her closest friends. "They act like the farm is their own" (177). But both of these characters have been living over there in African land for many years and plan to remain there though Haton does not acquire his own farm. She further says, "As far as Berkeley Cole and Denys Finch Haton were concerned, my house was a communist establishment. Everything in it was theirs, and they took a pride in it, and brought home the things they felt to be lacking" (183). Thus, the colonial attachment with the colonizers and colonized is totally different due to the cause of color and race. These both are the sons of British aristocrats. They frequently come to the farm and stay for a time being over there. Denys teaches the narrator Latin and the Bible. He knows great parts of the Old Testament by heart and carries the Bible with him on all his journeys. He also provides gramophone to the narrator. It means that Haton introduces the means of colonization in the native land. The narrator presents one incident with Finch Haton:

Denys Finch Haton come back after one of his long expeditions, he was starved for talk and found me on the farm starved for talk so that we sat over the dinner table into the small hours of the morning, talking of all the things we could think of and mastering them all, and laughing at them. (141).

The colleague's intention of coming there is not different from the intention of colonizer at all. Similarly, Cole knows the Masai well because he settles early in

Africa and often helps the government dealing with them especially in the First World War.

The animals, in the colonial land, become the victim of colonizers. The narrator accepts the fact that, "The oxen in Africa have carried the heavy load of the advance of European civilization" (225). She believes that oxen are self sacrificing creatures that alone have to carry the saddle of European legacy of colonialism. The oxen are used on the farm. They toil all the day before plows and carts, "As in civilized countries all people have a chronic bad conscience towards the slums and feel uncomfortable when they think of them, so in Africa you have got a bad conscience and feel a pang, when you think of the oxen" (225). The narrator shows sympathy to oxen but her consideration to the animals and the human being i.e. black people is the same. This animal imagery indirectly delineates the psychology of narrator that the natives have carried the burden of European civilization through colonialism.

The narrator criticizes the natives that "the people who expect the Natives to jump joyfully from the Stone Age to the age of motor cars, forget the toil and labor which our own fathers have had [...]"(251). The sense of indifference shows by natives to the means of civilization is one problematic relation remained in colonialism. The narrator again quotes, "We can make motor cars and airplanes, and teach the Natives to use them. But the true love of motor cars cannot be made in human hearts [...]"(251). It means that to continue colonialism is difficult due to the settlers' indifference to the civilization.

The resemblance of the dichotomy between self and other is depicted on the portrayal in the chapter, "Of the Two Races". Here she compares, "the relation between the white and black races in Africa in many ways resembles the relation

between the two sexes" (227). She assumes that male and female sex each play an equal part in each other's life. This sort of consideration creates a colonial discourse. Comparing white and black as two parts of a same coin is totally irrelevant. This irrelevance is caused not by others but by the colonizers and by their attitudes towards the colonized people. Keeping colonized in the low status job, i.e. in farm work, house work the narrator develops the proposition that they are similar. If they are similar and like male and female, why the narrator did not provide the high level work to the natives?, why she had tried to change the bequest of civilization of African land in the name of teaching European civilization.

In the eyes of the colonizers including the narrator, the natives are indifferent to colonialism, they were poor, black and different from the whites. They are inferior in the eyes of the white people. Due to that inferiority and difference the discourse of 'othering' the natives has been created. Kamante, Farah, Esa and other numbers of characters in the novel try to be familiar with the lifestyle of Europe by directly participating in the daily affairs of narrator but the consideration of narrator always takes them as inferior beings. During her staying in Ngong Hills, they serve the narrator by raising the question of existence on their lifestyle but they get no more than the separation. When the narrator does not find the suitable environment to stay over there, the relation developed in twelve years suddenly brake away and she says goodbye to the native by selling the land to the next colonial agent. Thus, the narrator is not able to sustain her life in the land of 'different', 'other' and 'inferior' people.

Set in the heyday of colonialism in African land, *Out of Africa* delineates white's treatment of blacks, hypocrisy and racial discrimination. The narrator in the colonial land shows her superiority to the natives by using their muscles and the profit of those muscles. The production of the natives' hands is sold into the whites' land and

the settlers have to work as a low wage worker. Kamante, Farah, Esa, Wamboi and many other natives are the real victims of racial discrimination caused by the white colonizer in the novel.

In every year natives celebrate Ngomas, a big dance. During that time, young Kikuyu men and women dress in ceremonial attire and dance ritualistically in the center of a circle while drums beat around them. The dance takes place during day and night. In the dancing ceremony, different tribes of natives participate. A kind of competition and ego is there in between them. Mostly the Masai and Kikuyu are not in friendly terms. It is caused by the colonial government. The colonial government always considers Kikuyu as a group of proletariat and a group of poverty stricken but Masai consider as it a group of middle class. In the group of Masai many natives are rich. "Couples of Kikuyu women carousing with a calabash between them, absorbed in gay talk, presumably of the days when they had themselves cut in figure in the dancing ring, their faces more and more radiant with happiness [...]"(144). As the Kikuyu gets a rest on the year long working in the farm. In contrast to the Kikuyu, Masai are warrior, "young Masai warriors walking in and when they had taken a few steps they stopped, waited and looked neither right nor left [...]"(149). The Masai tribe indirectly shows the attitude of colonizers because of they are indirectly protected by colonizers. Because of this kind of intra discrimination between the tribes, mostly in the time of celebration, the tussle takes place. Everything breaks apart and spears start waving.

When the tussle remains in between the native communities, the whites get an absolute platform to enter and continue the legacy of colonialism because even in the case of resolving the minor issue, they can easily tempt the natives. The colonizer tempted the proletariat as laborers and aristocrats by making the chief of the farm.

Throughout the novel, the narrator is not only single example of colonizer. The whites, whoever comes there, directly and indirectly are guided by colonial mentality either that is in the case of Denys Finch Haton or in the case of Berkeley Cole. As a good companion of the narrator, they frequently came to the farm. The narrator opines, "when Denys Finch Haton came back after one of his long expeditions, he was starved for talk and found me on the farm starved for talk so that we sat over the dinner table into the small hours of the morning, talking of all the things we could think of and mastering them all, and laughing at them"(141). The intention of the colonizers is truly reflected here. Similarly, the natives are strongly criticized by the whites. Cole regards, "Natives have no sense or taste for contrasts: the umbilical cord of nature has with them, not been quite cut through" (145).

The whites are always more skeptical to the natives but the natives always are in the service of the whites. Even in the farewell of Haton or Cole, the natives are obliged to celebrate. Because of this, the narrator thinks;

The particular, instinctive attachment which all Natives of Africa felt towards Berkeley and Denys, and towards a few other people of their kind, made me reflect that perhaps the white man of the past indeed of any past, would have been in better understanding and sympathy with the colored races than we of our industrial age, shall ever be. (186)

Now the questions rise: why the natives are indifferent to colonizers, why are the natives have to serve the whites regarding 'good', 'superior' and 'honest'? Why the natives get involved in intra group tussles and fighting by murdering their relatives?

Impressed by the shootings of white people, to the animals, the natives practice that too. But the way the colonizers use the guns and weapons and the way colonized use are totally different. Though the colonizers claim that keeping weapons

is not more than securing themselves from wild animals in settler's land, their inward intention is to create fear in settlers. If the colonized are not secure from wild animals, the colonized people would not live there since long. It means that the colonizer use the means of physical and mental colonization by using weapons like gun. The narrator mentions an incident of shooting in the novel. A native servant, Kabero, working in the colonizer's house brings his master's gun, in the party going in the farm. "As late in the evening, the company became very gay, Kabero had brought in his master's gun and to his wild friends of the plains and Shambas had acted the part of a white man" (86). The narrator creates the dichotomy of 'self' and 'other' here. Though Kabero misuse the gun to his own colleagues, the style he used the gun and becomes wild. It shows that the colonized are always inferior and the things whatever they learnt is from the colonizers, even though that is wrong and harmful.

Similarly, the narrator uses the Bible as a means of mental colonization during that time. She runs the night school in her farm where natives used to come for study. The illiterate natives, at first, oriented on the slogans of the Bible over there instead of learning other things. At the beginning, the colonizer focuses on developing the natives a Christian and then only they teach other things. The masters are not from other than the mission house and the Church. The persons, who directly participate in the Church either, or in mission or in a evening classes of farm gradually change himself/herself to a Christian. In the beginning the newly changed Christians are hesitated to tell themselves a Christian person. It is in the case of Kamante too; "He often referred to himself as a Christian" (52). The sense of hesitation is the proof of unwillingness in religion. On the one hand to sustain over there, the natives are obliged to follow whatever the colonizer implement and on the other they are going through the sense of hatred. Even after the narrator's attachment from that land Kamante writes a letter to narrator:

I was not forget you Memshahib. Honored Memshahib. Now all your servants they never glad because you was from the country. If we was bird we fly and see you. Then we turn. Then your old farm it was good place for cow small calf, black people. Now they had no anything cows, goats, sheep they has no any thing. Now all bad people they enjoy in their heart because your old servant they enjoy in their heart because your old servant they come poor people now. Now God know in his heart all this to help sometime your servant. (77)

The short letter written by Kamante after narrator's departure from Ngong Hills to Europe truly depicts colonized hatred towards the colonizers. As Kamante writes, the whites arrival to the colonial land change the lifestyle of colonized to a certain level of standard until the colonizers are there in that land but as soon as the colonizer leave there by fulfilling their vested interest, the lifestyle of the colonized people becomes extremely poor.

Simultaneously, the difference or othering of natives sometimes changes into brutality. A young native named Kitosch is flogged severely by a white settler after the settler believes that Kitosch rides his horse without permission. He is a young native in the service of young white settler Molo. "One Wednesday in June, the settler lent his brown mare to a friend, to ride to the station on. He ser Kitosch there to bring back the mare, and told him not to ride her, but lead her" (239). But the native did not follow the order given by his master. He rejected the consideration of inferiority and "jumped on the mare and rode her back" (239). The rejection of natives to the order is sufficient to show the indifference of colonized to colonizer. The white settlers then ties Kitosch up in his store and Kitosch dies at that night. The white's treatment of Kitosch reflects the brutal nature of colonial settlers. In contrast, the narrator seems

like an altruistic and generous boss. Though Dinesen ends the anecdote by praising Kitosch's ability to control his own destiny by choosing death, the investigation on Kitosch's death identified various findings, like willing death, death from physical abuse and so on. But in narrator's attitude, choosing destiny of death is the beauty of the colonized. But there is a contradiction in Dinesen's exposure of injustice. If she believes that Kitosch dies of his own will then she supports, not condemns the jury.

The notion of hegemony developed with an assumption that the culturally privileged class maintains itself in power. The ruling class or culturally privilege class secures or sustains the power in culturally subordinated class. It is consisted not only through a direct expression of its economic authority but by actively exercising its intellectual, moral and ideological influence in the realm of culturally subordinated class. In the novel, *Out of Africa* too, the colonizers spread different arrows in the colonized society to continue their legacy of colonialism.

Diverting the religion of natives and changing them to Christianity in the name of teaching civilization is a way of psychological colonization. The colonizers during that time used the weapon of the Bible as a source of education in native community. At the beginning they taught the beautiful slogans of the Bible in the evening schools run by the colonizers. Slowly they entered into the mind and heart of the natives. The narrator too runs an evening school on her farm: "I had an evening school for the people of the farm [...]I got my school masters from one of the missions [...]" (37). By borrowing the masters from missions, the natives are obliged to study the Bible. "For the Native education of the country is run righteously on religious line, so far as I know, there are no other books translated into Swaheli than Bible [...]" (37). It shows that there is no other way than studying the Bible. The colonizers reap the seeds of

Christianity in the unknown heart of natives, which becomes the long lasting weapon to enter into the land of colonized and to rule over them.

Similarly, the narrator also serves as a doctor for the farm people. As she narrates, "I was a doctor to the people on the farm most morning from nine to ten, and like all great quacks I had a large circle of patients [...]" (29). Conducting a Medicare and providing them the service of doctor, the narrator has developed them the service of doctor, the narrator has developed the weapon to gather and to build up absolute affection and love in native's minds. Most of the companionship with natives begins through this Medicare. The sense of omniscience or superiority guided the narrator over there, because "I knew very little of doctoring, just what you learnt at a first aid course" (31).

Exaggeration of settler's community and settlers directly, the colonizers showed outward benevolence to the colonized. The primary metaphor in the opening section equates colonial Kenya with paradise. "The geographical position and the height of the land combined to create a landscape that had not its like in all the world" (13). By emphasizing the fresh, raw nature of Africa, Dinesen suggests that the landscape and its people exist in a virtual Garden of Eden. Dinesen's idea that Africa is a paradise arises from the belief that the African natives preserve "a knowledge that was lost to us by our first parents" (15). But this sort of glorification to the native residuals and natives themselves is guided with vested interests. The narrator is there not other than planting coffee and earning money from there. In this effort, she chooses Ngong Hill with an attitude was not suitable for coffee production, the narrator knew later. "My farm was a little too high up for growing coffee" (275). If her pretention of knowing everything is true, she also has to know this fact before too. She joins other logic behind giving up the profession of plantation from there. The

frost sometimes withers the young coffee berries and the high altitude made the farm more prone of droughts. In addition to the difficulties of harvesting, European prices for coffee suddenly drop by thirty percent. Similarly the problem of grasshopper appears. Due to all these causes, she leaves the land and sells to other: "The plans grew very distant in the course of years, and in the end they could hardly be distinguished. I did not mind either, if I could only make the coffee pay and keep the farm going" (278). Dinesen may have metaphorically correlated Africa with a type of paradise previously in the book, but not any more. Not the tale has shifted to one of 'paradise lost', which the narrator's eventual departure signifies her separation from the pastoral life.

Pretending all these very causes, the narrator sells the farm to the next colonial agent. The next colonial agent is going to establish villas and residential dwellings on the farm. Thus the new owner has given the natives six months to get off from the land. The existence of natives is in crisis. The natives do not understand, as many of them have lived on the land for many years. But the colonial government is restricted on owning property under the colonial rule. The colonial government likewise finds out the idea that the natives should stay together to be unnecessary, even though they eventually oblige. Thus, in one way or other the legacy of colonialism continues even after narrator's departure. The next colonial agent becomes crueler than the narrator and the lifestyle of natives becomes extremely pathetic. When Dinesen knows that the colonial agent is going to sweep all the natives from there, she takes pain to paint this scene with tragedy and she feels bitterness and this bitterness is obvious because the legacy gets shifted to another colonial agent. The farm workers and kitchen workers job is gone. They become homeless, jobless and guardian-less. If she seels the land to them, definitely the crisis would be resolved. Thus, the narrator's sympathy towards natives is extrovert only.

Similarly, the colonial government maintains its hegemony by developing the mechanism within that native community. Those natives who are little bit educated and who did not follow the colonial rule directly, the colonizers' develop them either a chief of farm or provide a little bit good jobs on the farm. In this way, they keep silence against the whites. The colonial government establishes Kinanjui as the chief of farm during narrator's staying over there but the departure of narrator and the death of Kinanjui occurs at once. At once, the colonial government establishes the chief from Masai tribe, a tribe favorable to the colonizer. Thus, whoever comes there, the black people have to stay as inferior, different, retarded and poor.

Many of the things the narrator describes in the novel are about ordinary day to day activities: tales about her cook, the struggles on the farm, the baby deer she adopted, her collection of houseboys. She tells them in deceptively simple, often very factual ways, her writing itself remarkably unemotional - this is a long way from purple prose - yet conveying her respect, compassion and awe for the Africans who worked with her and for her. The book is peopled with remarkable characters: by the end the readers can feel like recognizing them all. There are the Africans in her house, the local tribes, the eccentric collection of expiates resident in nearby Nairobi, the charming Indian who runs the forge, even the baby deer becomes as real to the reader as a true acquaintance.

As a racist author she sees tries to misrepresent the colonized world from the European colonizer's perspective. Her beautiful portrayal natural surroundings of African land in the maximum portion of the novel develop a kind of confusion often in the reader. But, when one goes through her repeated using of the animals imagery when describing Africans, the ideas would be deleted. In her depiction of her servant Kamante, she compares to the animal as extreme insult. She regards Kamante's

actions as: "a civilized dog that has lived for a long time with people will place a bone on the floor before you, as a present" (18). Africans also come back to Blixen in dreams as animals rather than human. Blixen develops a very strict hierarchy of life in which Africans have no place.

Blixen's presentation of animal imagery in the novel degrades the Africans, though she claims to praise. Similarly, her aristocratic outlook ranks the African below the animals and below the land because of her educated, privileged and so-called superior place in society. In this sense she is not uncouth soldier or repressed missionary, but a refined lady of some discrimination and learning. Similarly, Blixen proposes that Africa is a pastoral landscape in which men exist in a truer form than they do in Europe. With modernization, industry, and cities, Africa exists as a land where everyone lives close to nature. Man's proximity and reliance on his surroundings place him in a position much as he was at the beginning of time. As a result Africans are able to remember truths that Europeans have since forgotten. Africa exists as a virtual paradise, much like the one where Adam and Eve once dwelt. The narrator believes that an essential aristocracy exists in certain person, which means that they possess an innate sense of dignity and knowledge of how to act nobly. Having an aristocratic air allows one to connect deeply with other human beings, regardless of their culture and race. In the case of Denys Finch-Hatton and Berkeley Cole, for example, their aristocratic nature makes it easy for them to work closely with native men on safari.

God is a motif that appears frequently in *Out of Africa*. God primarily appears because he implicitly references the notion that Africa is an paradise-like landscape, which is one of Blixen's primary themes. When the narrator flies in a plane, she compares looking down to looking with the eyes of God. When she realizes that her mule actually looks like a spoon, she notes that God, with his vantage point, certainly

would notice this shape as well. When the narrator writes stories, she compares herself to God who was able to breathe life into Adam. The frequent references to God continue to highlight Blixen's idea that Africa is a pastoral landscape that remains closer to the ideal as God actually intended.

The narrator frequently discusses storytelling, primarily with references to her favorite story 1,001 Nights or Arabian Nights. Blixen describes that she likes to tell stories to keep her friends entertained. She shares stories with the Somali women. She recounts long oral tales to Denys Finch-Hatton, since he prefers hearing stories to reading them. Her ideal is perfectly shaped anecdotal stories that capture characters, colors, and textures and are meant to amuse. The motif of storytelling informs the author's intentions.

In micro level the colonizers establish different missions in the colonial land. As the narrator runs an evening school Medicare, numbers of churches established on colonial land. The illiterate natives, on the first encounter were obliged to counter with the Bible, and the imprints of Christianity are deeply rooted on their mind. As far as the natives are attached to Christianity, they never get rid from white people. In the same way by introducing modern means of civilization, the white people are tempting the blacks towards their motives.

IV. Conclusion

Out of Africa, a novel written by Karen Blixen in an autobiographical form, is a writing of what she experienced in Africa between her twenty ninth and forty sixth years. In the novel, Blixen does not attempt a systematic, chronological memoir, but presents random personal impressions, reveals some highlights of her private experiences in Africa and more especially the personal set of values with native community and its people. As a writer belonged to the group of culturally privileged class, her sensibilities described in a novel truly present the natives as 'other', 'different' and 'inferior'. In her more than fifteen years staying with a native community, in the name of teaching civilization via coffee plantation, she shows outward loyalty and benevolence to the native community. In an exterior level, the novel presents narrator's affection to the land, people and even to animals but in depth the novel delineates the story of human beings sufferings in the African land by being 'different', 'other', 'inferior' and 'black'. That very love, affection and loyalty is mixed with the intentional objective of colonial psychology.

In the first attempt, the narrator takes an advantage of native's illiteracy. She enters over there with a mission of coffee plantation at a six thousand feet altitude, which in practical sense is not an appropriate climate for coffee plantation. She encounters with the community with Medicare to tempt the natives who have been suffering from different diseases and wounds. Without knowing the proper way of treatment, she starts treatment by taking advantage of native's innocence. She does so because she possesses a truly colonizer's sensibility, unlike the doctor. She acts nobly towards people and treats them with respect. Her essential dignity allows her to connect to the many natives who are equally dignified.

In her second attempt of colonization she considers the natives 'different' and 'ignorant'; she uses the weapon of Christianity which strongly bounds the black people. Her evening school on the farm, totally oriented on teaching the Bible, by pretending a scarce of other books on Swaheli language, language of the native community. The people either Kamante, or Farah, or Esa or Kinanjui are guided by the beautiful slogans of Bible. She further sends the natives to the missions, though the teachers of the evening schools are from the missions. By filling the mind and heart with Christianity, she furthers other activities in continuing the legacy of colonialism.

Glorifying the beauty of the colonial land, the narrator's attempt of making discrimination in between the animals and human being truly proves that the natives are always 'other' in the mind of the colonizer. The animals such as Lulu and oxen get her true affection but the human beings become the victims of criticism and hard work. This sort of feeling is cause due to the superiority complex consisted in the colonizer. Whoever comes to the land with a white faces, directly or indirectly criticizes the native people. Numbers of natives died during narrator's staying on that land, but a single death of Denys Finch Haton and a departure of Lulu, an antelope really touches and makes anxious. In the death of Haton, lover of the narrator, she is really bereaved and in the death of Lulu, an antelope, she ordered Kamante and other natives to find out her. The hegemony remains on colonizer regards the hardworking labors and workers always get retarded. Though the labors do hard exercise to increase the production, she never admires them, instead she directly questioned upon the existence of natives. Without admiring the toil of the natives, the inward intention narrator as a colonial agent proves when the land is sold to the next colonial agent with different objective than the coffee plantation. The new comer colonial agents planning to make residential dwellings create the problems on native community as

the natives are obliged to shift from there. More than that the order of shifting from the land within six months makes the natives homeless, landless and guardianless. The differenting and othering the black people creates a discourse and that discourse always made the colonizer superior. Willingly, the natives cannot do anything because little bit educated community and little bit rich community of natives are controlled by the colonizers. The agitating groups, i.e. proletariat groups are controlled by jobs as farm workers, servants and the so called bourgeoisie are controlled by making the chief of farm. So, no one of the community raises voices against the colonizers, though, the inward hatred is depicted in between them, which is in the case of Kabero, a native shoots his own colleagues by using a gun of the colonizer.

Racial discrimination in the dichotomy of white and black, colonizer and colonized is lingering throughout the novel. The black community, by being colorly different always remains the subject of hegemony. They are controlled and guided by the colonial intention which is almost oriented on developing the natives on their favor either that is through teaching civilization or through conducting different factories. In one way or other the natives become the subject of discrimination in the eyes of the colonizer. In this effort, the colonizers become faithful, devoted and compassionate to the natives strategically but the poor natives are not able to understand them easily. If they understand later, there is no other way without following them because either their day to day life is controlled by colonizer or their society is guided by the colonial government. In the eyes of Blixen, the land becomes paradise in the beginning phase but in the end that paradise changes in to the 'paradise lost' due to the colonial psychology.

IV. Conclusion

Out of Africa, a novel written by Karen Blixen in an autobiographical form, is a writing of what she experienced in Africa between her twenty ninth and forty sixth years. In the novel, Blixen does not attempt a systematic, chronological memoir, but presents random personal impressions, reveals some highlights of her private experiences in Africa and more especially the personal set of values with native community and its people. As a writer belonged to the group of culturally privileged class, her sensibilities described in a novel truly present the natives as 'other', 'different' and 'inferior'. In her more than fifteen years staying with a native community, in the name of teaching civilization via coffee plantation, she shows outward loyalty and benevolence to the native community. In an exterior level, the novel presents narrator's affection to the land, people and even to animals but in depth the novel delineates the story of human beings sufferings in the African land by being 'different', 'other', 'inferior' and 'black'. That very love, affection and loyalty is mixed with the intentional objective of colonial psychology.

In the first attempt, the narrator takes an advantage of native's illiteracy. She enters over there with a mission of coffee plantation at a six thousand feet altitude, which in practical sense is not an appropriate climate for coffee plantation. She encounters with the community with Medicare to tempt the natives who have been suffering from different diseases and wounds. Without knowing the proper way of treatment, she starts treatment by taking advantage of native's innocence. She does so because she possesses a truly colonizer's sensibility, unlike the doctor. She acts nobly towards people and treats them with respect. Her essential dignity allows her to connect to the many natives who are equally dignified.

In her second attempt of colonization she considers the natives 'different' and 'ignorant'; she uses the weapon of Christianity which strongly bounds the black people. Her evening school on the farm, totally oriented on teaching the Bible, by pretending a scarce of other books on Swaheli language, language of the native community. The people either Kamante, or Farah, or Esa or Kinanjui are guided by the beautiful slogans of Bible. She further sends the natives to the missions, though the teachers of the evening schools are from the missions. By filling the mind and heart with Christianity, she furthers other activities in continuing the legacy of colonialism.

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