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Othering of African Natives in European Literature: A Post- Colonial Study of H.

Rider Haggard's *King Solomon's Mines*

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Letter of Recommendation

Rashna Shrestha has completed her thesis entitled “Othering of African Natives in European Literature: A Post- Colonial Study of H. Rider Haggard’s *King Solomon’s Mines*” under my supervision. She carried out her research from Nov. 2020 to April 2021. I hereby recommend her thesis to be submitted for viva voice.

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Letter of Approval

This thesis entitled “Othering of African Natives in European Literature: A Post-Colonial Study of H. Rider Haggard’s *King Solomon’s Mines*” submitted to the Central Department of English, Tribhuvan University, by Rashna Shrestha has been approved by the undersigned member of the Research Committee.

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Abstract

The present research aims to investigate H.Rider Haggard's King Solomon's Mines from the perspective of post-colonialism. The main purpose of this research is to unveil biased representation of African natives in western text. This study argues that Haggard being an imperial English writer, has written King Solomon's Mines with reference to the specific phenomenon of othering of African natives presenting them as barbaric, cannibal, exotic other and powerless blacks. Not only that, African natives have been considered as non-being by demonizing, ridiculing, and declaring their cultures and way of life as inferior and valueless. The study focuses on why the writer portrays English characters as superior self, and African natives as inferior, savage and barbaric other. The study, looking through the lens of Edward Saidian notion of Orientalism precisely brings the idea that Haggard is an orientalist writer and his novel King Solomon's Mines is a colonial text as the vivid binary of the English self and the African other remains an active ingredient of the novel.

Keywords: orient, othering, orientalism, post-colonial

This research paper examines how the West engages in a systematic misrepresentation of non-westerners and their culture from postcolonial perspective. The present study assumes that the orientalist consider to be at the center depicting themselves as superior, civilized, rational self and deal with the orient as if they are barbaric, uncivilized, irrational, inferior, marginalized and exotic other. Also, the orientalist portray orient as being totally different their European community viewing them through western lens. The researcher claims that the non-westerners are labeled as backward, immature, savage, brute, external and even outlandish other who are

totally distant from the self, who on the other hand are portrayed as cultured, matured and so on. Similarly, the westerners always show biased attitude towards the language, culture, civilization and manners of orient. Likewise, westerners always portray orient as barbaric and savage other constructing binary opposition of European 'us' and non-European 'them' and prioritize self to define, dominate and silent orient in order to rationalize their imperialist ideology as well as their racial superiority. In the similar fashion, the present novel is based on the mythical construction in the western literature that holds the belief that European nations are superior to the non-European nation. *King Solomon's Mines* foregrounds the imperialist ideology of European adventurers i.e. Capital Good, Allan Quatermain, Sir Henry Curtis by projecting English race and their European culture as superior while depicting African natives i.e. Twala, Umbopa, Ventvogel, Gagool, Scragga as cannibalistic, irrational, primitive, uncivilized and blood thirsty savages.

The orientalists see the orient with western eyes and try to use the orient for their own selfish, utilitarian motives from where the westerners can get benefit. For that reason, the European culture is hegemonic and viewed as superior to non-European people and culture as orientalists use orientalist discourse to highlight those differences. Also, the westerners are seen to be involved in forming and deforming the image of the orient as barbaric, backward and dehumanized one. The culture, traditions, codes, value, dialects of the colonizers are perceived as superior to those of colonized natives which sets binary opposition between colonizers and colonized. Similarly, colonizers portray themselves as civilized, rational and colonial self in opposition to the barbaric, irrational and colonized other. In the same way, non-European nations are portrayed as inferior 'others' in European texts. Orient has uniformly been considered as inferior part of the world. For the westerners, 'orient'

represents 'other' and 'occident' represents 'self'. This binary opposition creates the feeling of estrangement in self- recognition and self- identity of colonized natives. Lois Tyson presumes that the colonizers believe their own European culture as, "civilized, sophisticated, or, as postcolonial put it metropolitan" (419). On the other hand, native people are defined as "savage, back-ward and undeveloped" (419). The Europeans think their own culture as rich and pure and oneself as civilized so they represent non- Europeans as 'mysterious', 'violent', 'exotic', 'inferior', 'savages' and 'ugly creatures' keeping oneself in a superior position whereas considering natives as less than fully human. In doing so, the westerners intend to expand their imperial or colonial control over non-westerners and want to make their superior identity than others.

Ania Loomba in *Colonialism/ Postcolonialism* states Europeans' "gathering of information about non- European lands and people and 'classifying' them in various ways determined strategies for their control" (85). The orientalists make natives friend so that they can easily gather all the information about native land and natives inhabiting there in order to achieve their selfish materialistic goal. In *King Solomon's Mines*, Europeans try to dominate natives by introducing their own modern European way of life and technologies such as through whiskey and guns in order to destroy traditional African way of life. Also, the European adventurers objectify the land claiming it as rightfully theirs, guided by the creed of their quest for fulfilling their capitalistic and expansionist goal. Tyson reveals, "Citizens of the West define themselves in contrast to the imaginary "Oriental" they've created as kind, straight-forward, good, upright, honest, and moral" (421). The positive features are always associated with the occident while the negative ones are attributed to the orient. In the same line, Haggard has highlighted the negative aspects of African's ritual of witch-

hunting as cannibalistic activity along with portraying Kukuana people, the Zulu tribe as ignorant savages. Likewise, Haggard has cultivated positive images of the English adventurers as modern, civilized and rational self whereas Kukuana people, the Zulu tribe as primitive, savage, inferior and irrational people through series of stereotypical images and negative clichés. The European images of Africa is ambiguous as Africa is regarded as no historical part of the world, inhabited by witch doctors, monster tribe, monkey-race, cannibals and primitive one. Through the novel, the Westerners are portrayed positively in comparison to their African Counterparts. The Europeans think their burden to civilize the non-European other keeping a sense of western superiority in their mind. They think that it is their duty to save savage natives from obscurity and introduce them to true culture instead of their barbarian one. So, they rationalize the civilizing mission of the west to save and enlighten native civilization through colonization. It is one of the colonial strategies employed by the colonial novelist in their works to justify their subjugation of the non-Europeans on the pretext that they enter the land with the civilizing mission.

Apart from this, the Whites have attempted to subdue the indigenous people exploiting natives' superstitious fear and misconception using guns, Good's half shaven face and his movable teeth so that they can gain complete control of the territory and to extend their colonial power upon natives. Their motive is to also to exploit resources of colonies and to fulfill their lust for complete control over the native's resources and natives. In other words, their main motto is to exploit natives for utilitarian purpose. Perry Nodelman presents the superior view that Europeans have, "I define who I am myself as a European by seeing the Oriental as everything I am not" (30). The Europeans develop a particular hegemonic way of identifying the 'self' as opposed to other along with instilling a sense of racial, cultural and

intellectual superiority in their mind. Such differences help the European explorers to pave the way for subjugation of African land and also to occupy their natural resources. Also, the difference between 'the self' and 'the other' is extremely wide. Nodelman further states, "Representations of the Orient is therefore for the benefit of European interests" (30). In this sense, this hegemonic form of 'othering' is one of the colonial strategy for dominating natives and for projecting the uncivilized colonized other in opposition to the civilized colonial self. The Europeans impose their colonial power in order to satisfy their lust for wealth, authority and power. In the light of this problem, this research study will attempt to answer the following research questions: Does Haggard has portrayed Kukuana people in positive term? How Haggard has shown Kukuana society, the Zulu tribe as primitive, savage, barbaric, cannibalistic and irrational people? How Haggard has represented the English adventurers as modern, civilized and rational beings? How Africans are posited as exotic other through stereotypical representation?

The main purpose of this paper is to unveil misrepresented and biased image of Africans in western colonial discourse through H. Rider Haggard's *King Solomon's Mines*. The research study contains an intensive analysis of Haggard's *King Solomon's Mines* that portrays the Africans as degenerate people to perpetuate the prevalent notion propagated by the European writers in their works about the non-European nations. The superiority of English race and their culture over native African as inferior, powerless and colonized has been traced out through the detail and in-depth study of the novel. The study is based upon postcolonial theoretical framework of binary relationship between the 'self' and the 'other'. The issues of misrepresentation of orient by orientalist for their self- utilitarian motives and portrayal of Africa and native African people as inferior, dark and barbaric

civilization through a series of negative stereotyped images has been studied. Similarly, the study has been undertaken in the light of Orientalism theory propounded by Edward W. Said and postcolonial insight developed by Frantz Fanon. Edward Said's Orientalism is the cornerstone for the postcolonial theory which is mainly based on the false image of the Orient fabricated by western thinkers as the primitive 'other' in contrast to the civilized and superior 'west'. Also, it is useful tool to dissect and critically evaluate the European canonical texts that are meant to establish the superiority of the west and inferiority of the non-west. It is a western discourse about the Orient, convincing natives of their inferiority. Also, Orientalism is the westerners' lens for viewing and misrepresenting non-western people and their culture through set of stereotypical images to dominate and silent them considering non-westerners as cannibalistic and colonized other.

Haggard's *King Solomon's Mines* has been considered as one of the most famous imperial text or colonial novel. Sir Henry Rider Haggard, was an English writer of adventure fiction. He mainly wrote novel based on imperial ideals with racist undertones. Also, his novels are mostly set in Africa which he labelled as exotic location. Similarly, Haggard, the British imperialist writer, has written *King Solomon's Mines* with reference to the specific phenomenon of othering of African natives presenting native as barbaric, cannibal, exotic other and powerless blacks. The process of othering is at the very core of the novel. Likewise, the distinction between Europeans and black natives is equally reflected in the construction of the novel's characters. All western characters of *King Solomon's Mines* are considered to be heroic characters with their purest form. Moreover, Haggard being an imperial English writer, has depicted the western imagination of their superiority and in contrast inferiority of Africans. In this novel, the world is portrayed from the

perspective of Allan Quatermain i.e. through western lens. Quatermain's description of the natives and his general and specific portraits of the African habitants clearly marks the great distance between 'us' and 'them'. In this response, Tyson affirms, "Othering dehumanizes because it permits one to identify oneself as "the human being" and people who are different as something "other" than human" (436). In the same way, Quatermain, the narrator of *King Solomon's Mines* describes natives as if they were not human beings degrading them to instinctive, barbaric, and savages. Furthermore, Haggard has presented negative, debasing, stereotypical and humiliating views about African natives through western lens.

H. Rider Haggard's *King Solomon's Mines* depicts the harsh reality of European imperialist practices. This novel is one of the adventure novel as well as imperial romance which deals with manifestation of imperialist and colonialist ideology upon African natives. Moreover, it is one of the colonial texts or imperial narrative which foregrounds ideology of superiority of the English adventures by projecting English race and their culture as better and superior while depicting the African natives as savage, cannibalistic, uncivilized, primitive and ignorant other. Likewise, Haggard manifests colonial discourse creating binary opposition between European 'us' and African 'them'. Besides it, the novel is a part of colonial discourse in which the Africans are represented by the Europeans as savage, cannibal, exotic, primitive and so on.

King Solomon's Mines deals with the negative representation of the Kukuana society, the Zulu tribe and their culture. It discusses the negative portrayal of the Kukuana people as savage, ignorant, primitive and uncivilized people who are unaware of modern technologies whereas portraying positive images of the English adventurers like Allan Quatermain, Sir Henry Curtis and Captain Good are

represented as better humans and people of superior culture compared to African natives like Gagool, Twala, Ignosi, Khiva, Ventvogel and other Kukuana peoples and their witch hunting ritual (African ritual). In a nutshell, though the English adventures are able to gain success in their mission of searching diamonds and Sir Henry Curtis' lost brother Neville with the help of African natives in the cost of their lives, the natives are shown inferior while keeping themselves in superior position.

The aim of literature review to find the research gap and justifying the need of the research. Tyson in *Critical Theory Today* opines, "Othering means the colonizers' treatment of members of the indigenous culture as less than fully human" (427). Quite obvious, the negative portrayal of the native entails a strongly a positive representation of the European self. The westerners always represent Africans as 'mysterious', 'savage', 'violent', 'exotic', 'ugly creatures' keeping oneself in a superior position. In this regard, Tyson further states:

The colonizers saw themselves as the embodiment of what a human being should be, the proper "self" ; native peoples were considered "other," different, and therefore inferior to the point of being less fully than human.

This practice of judging all who are different as less than fully human is called othering, and it divides the world between "us" (the "civilized") and "them" (the "others" or "savages"). The "savage" is usually considered evil as well as inferior (the demonic other). (420)

Africans are always considered as devilish, savages and exotic others and in this way, they are related to primitivism as well as inferiority. Similarly, the dehumanized portrayal of African is typical of the western idea of Africa. Likewise, westerners define black natives as having no quality, no life, no value and no personality. As a

result, such process of othering of innocent natives make them seem humiliated, horrified and external.

In the same manner, Graham Huggan explains, “orientalism is a code word for virtually any kind of othering process that involves the mapping of dominating practices of knowledge/power onto people seen, however temporarily or strategically, as culturally “marginal,” economically “underdeveloped” or psychologically “weak” (126). This demonstrates the white man’s surveillance of the African’s body as the examination of the body of the other. These descriptions are set out to show the African as the ‘other’ lacking human qualities. Orientalism is a popular term that is used as a major tool to define the non- westerners or non- Europeans in literature. Similarly, it is an influential tool of representing the non-Europeans as subjugated entities in literature.

Frantz Fanon in *Black Skin White Masks* discusses, “The feeling of inferiority of the colonized is the correlative to the European’s feeling of superiority” (69). Non-Europeans are always considered as non-being as an extraordinary sterile, not fully as a human being who are digging their own flesh to get their identity. Not only that, non-westerners’ culture, their values, knowledge system and their way of being are ridiculed, demonized. Likewise, they are declared as inferior and irrational and their cultures and knowledge system in some cases are eliminated. Furthermore, Fanon states how the colonized people and their culture are devalued:

Every colonized people in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality finds itself face to face with the language of the civilizing nation, that is with the culture of the mother country. The colonized is elevated

above his jungle status in proportion to his adoption of the mother country's cultural standards. (9)

Fanon wants to show that colonialism has created division along with the feeling of estrangement in the self-recognition of the colonized people. In colonialism, values, codes, morals, dialects, traditions of the colonizers are devalued which creates an intense feeling of inferiority in the colonized people regarding their own culture and own identity. Along with that, Fanon opines that Africa is represented as the place of savages, barbarians and uncivilized people.

Said's theory of orientalism is mainly based on what he considers the false image of the orient that has been fabricated by the western explorers. Westerners have always shown the orient as the primitive, uncivilized "other", in an attempt to create it as the contrast to the advanced and civilized west. Defining Orientalism, Edward W. Said explains:

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

Said's 'Orientalism' is the one of the concept which describes westerners' authority over the non-westerners. Westerners' colonial view polarizes the distinction between the West and the rest. Also, the Orientalists define Orientals by a set of stereotype images and clichés using their own western style and knowledge. Similarly, the self is prioritized who holds power to reconstruct, define and silent other. In the same manner, Said asserts:

Orientalism is never far from what Denys Hay has called the idea of Europe, a collective notion identifying “us” Europeans us against all those non-Europeans and indeed it can be argued that the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non- European people and culture. (7)

Europeans think that their own culture has been civilized and pure and non-Europeans’ culture has no value in the face of English culture. Similarly, Richard F. Patteson presents his view regarding imperialist romance, “In its purest form, the imperialist romance chronicles the adventures of European explorers who travel into previously uncharted territory and establish their benevolent influence among the dark- skinned natives” (112). In the same manner, Patteson further assumes, “Frequently, the heroes establish their influence over the natives through a technological device (a gun, a match) or through some special scientific knowledge (such as ability to predict an eclipse). As a result, the whites are held in awe by the natives- at least temporarily and may even be worshipped as gods” (113). This demonstrates that imperial romances foreground the ideology of British racial superiority or of English adventures through depiction of the African natives as savage, uncivilized, irrational and blood thirsty savages.

Priyansh Ranjan presents the view about Said’s definition of Orientalism: The word ‘Orientalism’ is a noun form of the adjective ‘Oriental’ which means something related to eastern countries, but in the context of Said ‘Orientalism’ simply does not mean ‘something related to the eastern countries,’ it means the misrepresentation of the people and the culture of the eastern countries like Middle East, Asia and North Africa’. Said used the word

‘Orientalism’ to refer the west’s perception and depiction of Middle Eastern, Asian and North Africa”. Said used the word ‘Orientalism’ to refer to the west’s perception and depiction of Middle Eastern, Asian and North African societies. (85)

It is evident that the western countries looked upon the Orientals as poor people, people of inferior kind, uncivilized, immortal and dirty along with dividing the world into two parts using the concept of ‘our’ and ‘theirs’. In this regard, Ranjan further states, “The Orientals were regarded as uncivilized people: and the Westerners said that since they were the refined race it was their duty to civilize these people and in order to achieve their goals, they had to colonize and rule the Orientals” (87). Europeans or colonizers think that they are civilized one and it is up to them to civilize the Orientals using their western knowledge and power. Also, the Orientalists define themselves by comparing with the Orientals. They relate qualities such as irrational, uncivilized, lazy, dirty, and savage to the Orientals and automatically they become rational, civilized, active, clean, sophisticated one.

Jorina Vossenbelt in “Ambivalence towards Empire in *King Solomon’s Mines*” states “This is clearly evident in Haggard’s novel *King Solomon’s Mines* where the indigenous people are viewed as the “others” who are ignorant of European customs and cannot handle any alcohol (2). The natives are depicted as superstitious people who are ignorant about European technology. Haggard has portrayed the European characters as rational, capable and technologically advanced whereas the native culture of the Zulu tribe is presented as ignorance and superstitious. In the same line Gyan Prakash asserts, “It is a West whose self- representation is crossed by the “passive” Orient in which it expresses its universality” (211). It is clearly evident that the Orientalists see themselves as ambassadors of an enlightened

civilization. Regarding Orientalism, Pinggong Zhang in his article “Orientalism: Western Conceptions of the Orient –on Edward W. Said’s Orientalism” claims:

Said presents that this dichotomy or opposition is crucial to the self – establishment of Europe if colonized people are irrational, Europeans are rational, if the former are barbaric, sensual, and lazy; Europe is civilized, with its sexual appetites under control and its dominant ethic of hard work; if the Orient is static, Europe can be seen as developing and marching ahead the Orient has to be feminine so that Europe can be masculine. (179-180)

The Orientalists enjoy complete freedom and authority over the Orientals, whereas the Orientals are marginalized, oppressed and humiliated. Also, the dehumanizing and stereotypical image of the non- westerners provides a biased view between the ‘European self’ and ‘non- European other’. In the same manner, Hande Tekdemir expresses Macfie’s on Said’s argument, “ The Orientalist assists in exacerbating a series of stereotypical images, as Europe (the West, the ‘self’) being the rational, developed, superior, authentic, active and masculine and the Orient (the ‘other’) being irrational, backward, inferior, inauthentic and feminine. This system is designed to promote European imperialism and colonialism” (143). It is clearly evident that the Europeans define themselves as the superior race compared to the Orientals. Also, the Orientalists glorify western values for their standards of success, where the Orientalists define themselves, not only as superior but also civilized one thinking that it is their burden, and duty to civilize the uncivilized world. In other words, they keep the concept in mind that they are masculine and masculinity characterized colonialist action.

Homi K. Bhabha in his book *The Location of Culture* opines Fanon’s view, “The real other for the white man is and will continue to be the black man” (60).

Westerners' presentation of Others' is a feature of cultural dominance as they divide the world between "us" and "them", "black" and "white", "superior" and "inferior" presenting Orientals as barbaric, savages, instinctive, brute, uncivilized and exotic others. Likewise, the other are projected as the opposite to the civilized colonial self. As well as, the African natives has always been represented as an object and has been stamped with an otherness. Similarly, whiteness has become a symbol of purity, justice, civilization, modern and human where blackness represents the diametrical opposite which stands for impurity, sin, ugliness, darkness and immorality. In the same line, Bill Ashcroft et al. affirm that the western writers and thinkers Africa and Africans as not only the primitive and demonic opposite to the angels of reason and culture, but even to the extent, "Hegel could define the continent as being outside the history" (157). In the eyes of western writers and thinkers, Africans are supposed to have no history and culture as well as they are posited as external even outlandish acknowledging that native cultures were not worth sustaining in the face of the "superior" civilization offered by the Europeans.

Elleke Boehmer defines the colonial writing as that which was "written by and for colonizing Europeans about non- European land dominated by them. It embodies the imperialists' point of view concerning the superiority of European culture and the rightness of empire" (3). Colonial literature promotes the colonizers 'agenda of superiority and controlling the colonized one. It propagates the image of European culture as superior to the rest of other cultures on the globe. Likewise, the characterization of colonized people as savage, uncivilized and barbaric other to Europeans is regarded as standard in British colonial writing. As well as, the colonialist writers try to depict colonial superiority along with emphasizing imperial views, which are based on sharp distinctions between the colonizer and the

colonized. In this regard, Ashcroft et.al in *The Post-Colonial Studies Reader* reveal, “colonialist literature uses native as a mirror that reflects the colonialist’s self-image” (19). It is obvious that the colonial texts have depicted the natives as the Orient, the “Other” in juxtaposition with “us”, the Occidental. Besides it, the way the imperial west has always seen the orient, this view is mostly reflected in colonial literature. According to Ashcraft et.al, “The term “native” was employed to categorize those who were regarded as inferior to the colonial settlers or the colonial administrators who ruled the colonies. ‘Native’ quickly became associated with such pejorative concepts as savage, uncivilized or child-like” (142). The colonizers assume their own superiority contrasting with inferiority of the natives and they represent and describe the White as the self, showing that only Europeans can be the true and civilized representation of empire depicting natives as savage, backward, and undeveloped. Not only that, the colonizers regard their culture as highly developed and ignore the customs, traditions, codes of behavior of the people they subjugate.

Patrick Williams and Laura Chrisman affirm, “In the context of Orientalism, western power, especially the power to enter or examine other countries at will, enables the production of a range of knowledge about other cultures. Such knowledge in turn enables the deployment of western power in those other countries” (8). Cultures, histories, values and languages of the Oriental people have been ignored and even distorted by the colonialist in their pursuit to dominate non-western people and to exploit their wealth in the name of enlightening, civilizing, and even humanizing them. Moreover, those peoples who have completely different cultures than westerners have always been stereotyped by so-called Orientalists. In this respect, Arran E. Gare in article “ Understanding Oriental Culture” states, “The Orient appeared as a system of representations framed by a whole set of forces that brought

the Orient into western learning, western consciousness, and later western empire” (310). The western fabricated image of the Orient was a reinforcement of the western imperial rule over the orient.

According to Lindy Stiebel, “The Orient was constructed by the West and cast in the role of subjugated other, the west in a comparable display of power and through similarly complex web of representations” (6-7). The non- Europeans are shown repeatedly by western civilization as inferior to the point of being less fully than human being in order to subjugate them. The main motive behind such representation is to show superior identity of western civilization. In this respect , Nodelman in article “The Other: Orientalism, Colonialism, and Children’s Literature” opines, “Orientalism was and still mostly is a study pursued by Europeans, its representation of the Orient is therefore for the benefit of European interest” (30). Similarly, Daniel Martin in *Reading Orientalism: Said and the Unsaid* claims, “The Orient for Said is the West’s major other, even though it is never quite clear where the west begins and ends” (10). In the process of othering, the West always make the Orient as victim and this process of othering remains the main strategies for dominating them. In the same line, Kerstin W. Shands remarks, “the orient was usually described as less developed, civilized, and rational, as a negative mirror image reflecting the self- described positivity of the occident” (6). The orient are viewed as static, non-progressive or even backward whereas the orientalists are viewed as progressive and such image of the orient is used to legitimize European colonial undertakings.

The post-colonial studies suggest that colonial narrative is constructed on the binary opposition between superior, civilized, rational self and inferior, uncivilized, irrational and savage other. Such narrative depicts the self at to be the center along with their glorification while the other is silenced and marginalized. In other words,

the 'other' is negatively represented, while everything about the 'self' is positive. Also, the othering, marginalization and oppression has snatched all their identity and in turn given them stereotyped identity. Similarly, this othering, marginalization and humiliation of the native is source of western discourse exposed through western lens. Moreover, the colonial narrative are based on the dichotomies of 'self' and 'other'.

In Haggard's *King Solomon's Mines*, the Kukuana natives are misrepresented through a set of stereotypical images depicting them as demonic, ignorant, wicked savages and primitive other in order to fulfill their utilitarian motives and to bring enlightenment to its darkness through their civilizing mission. J.C. Robert Young reveals that as the westerners hold the power, "it is their voices that tell the story; because of this, the other is condemned to immobility and silence and hence, colonialism has dehumanized to natives." (159). In the same way, Haggard has viewed the image of Kukuana people as inferior, savage and barbarous other through Allan Quatermain's, the narrator's train of thought as his narrative is not only constructed to make sense of their adventure, but also to locate European self. In other words, by virtue of the narrator's nature, the kind of basic distinction between west and non-west manifests itself not only in the physical experience of Quatermain's journey, but also the style through which journey is told. Similarly, Haggard has projected native negatively while everything about European characters are positive. Gagool, the witch-finder who prevents the Europeans from rightly acquiring their cultural heritage which is in Africa has been projected negatively. Likewise, Haggard has described Gagool in dehumanizing terms, "It was an extraordinary sight to see this frightful vulture-headed old creature" (123). Also, Gagool has been depicted as even less human, even less animate: "Nearer and nearer waltzed Gagool, looking for all the

world like an animated crooked stick, her horrid eyes gleaming and glowing with a most unholy lustre” (124).

Tyson in *Critical Theory Today* states, “The colonized other doesn’t count, becomes invisible to the eyes of the colonizer, who not only takes the fruits of colonized labor but also takes credit for those fruits” (437). Though it is Gagool who helps the White English adventures to reach Solomon’s mines, she is not admired rather she has been used only as a medium to get access to diamond or just for fulfilling their so- called selfish materialistic or so- called utilitarian motive. Moreover, Gagool, the witch huntress has been described as an evil character: “I am not going to be frightened by that old devil” (201). Not only that, she has been mocked and criticized as animal and has been compared to old devil, wicked creature and vampire bat: “Gagool behind us, as she flitted about like a vampire bat” (204). It is evident that Europeans have shown Gagool as if she did not exist as a human being rather she has been portrayed as century’s old wicked creature whose expression creates fear and terror. Furthermore, she has been portrayed in dehumanizing terms and she has been ridiculed as a monkey and has been compared to sun- dried corpse “there was no nose to speak of: indeed, the whole countenance might have been taken for that of a sun- dried corpse” (110).

Loomba presents Fanon’s view, “colonialism was the cause which engendered psychic difference along racial lines and annihilated the black subject into nothingness” (123). Europeans regard black natives as non- human being or no human at all. It is evident that Gagool is presented as having no value, no personality, no life and no quality at all along with making her appearance seem horrific. Gagool, an aged woman and the witch doctress, who is supposed to have supernatural knowledge is even mocked by the Europeans as a “withered- up monkey crept on all fours into the

shade of the hut and squatted down” (105). Yet she is wisest among all the natives, she is presented as ignorant of European technology believing it as magic trick.

Stuart Hall defines Orientalism as “the idea of Europe, a collective notion identifying ‘us’ Europeans against all those non- Europeans: the idea of European identity as a superior one in comparison with all the non- European peoples and cultures” (261). Europeans reiterate their superiority over oriental backwardness. In this regard, the superior European attitude toward Africans is again expressed through Quatermain’s account, particularly touching on the actions of Umbopa. When Umbopa begins the chant like brave men, Quatermain responds, “he was a cheerful savage” (42). Though Umbopa has somehow been considered as a finer native in comparison to Kukuanas, he is addressed as ‘cheerful savage’ and ‘son of fool’. In the same way, Quatermain addresses Umbopa as dog and slave in front of the Kukuana hunters, “Here, you dog and slave, give me the magic tube that speaks” (87). Not only that kafirs are regarded as dead beasts, “as soon as we had sufficiently examined the dead beasts we called the Kafirs, and between us managed to drag their carcasses up to the scherm” (46). Tyson presents his view, “The “savage” remains other, and therefore, not fully human” (420). In the same manner, Haggard through the train of thought of Quatermain’s has presented Africans as savages and exotic others, “To the right was a scattered native settlement with a few stones cattle kraals where these savages grew their scanty supply of grain” (51). Captain John Good also shows disrespect to the natives, when he says beggar to the native in their encounter with Kukuanas, “What does that beggar say?” (85). In this respect, the Zulu race are shown to have lack of intellectual power when Umbopa pause for a while and then goes on with strange bursts of rhetorical eloquence when Quatermain says, “the race is by no means devoid of intellectual power” (54).

Haggard also offers another sample of the contradictory European attitude towards Africans. Twala is introduced as evil character, “The lips were as thick as Negro’s, the nose was flat, it had one gleaming black eye, and its whole expression was cruel and sensual to a degree” (105). According to Loomba, “The Oriental male was effeminized, portrayed as homosexual, or else depicted as a lusty villain from whom the virile but courteous European could rescue the native woman” (129). Twala is physically described as a monster and evil character along with intending to create a hatred for him. Also, he has been presented as savage antagonist and one-eyed monster “he rolled his one wicked eye from regiment to regiment” (120). Likewise, Twala has been portrayed as an object of universal hatred, “Twala, the One-eyed, the Black, and the Terrible” (88). Along with that, he has been caricatured as jerk and cruel man, “I want to show this ruffian that I am not the only magician of the party” (109). All the qualities of the African male that Europeans see as negative are combined in Twala. In other words, Twala is presented as embodiment of evil. Therefore, Twala, however is subject to the same “savage” notions as other Kukuanas. Likewise, Scragga, the son of Twala has been characterized as having black heart, “the heart of Scragga is blacker than the heart of Twala” (113).

Ashcroft et al. assert that in order to keep authority over the colonized, “the other needs to be described as fundamentally different from the self” (102). In the same way, Haggard has portrayed the English characters in positive and heroic terms. At the very beginning of the novel, Quatermain, the main narrator of the novel, has been shown as brave, strong and skilled game hunter, yet he is fifty-five years old: “I am a timid man and am pretty sick of adventure” (9). Besides it, Quatermain also considers himself as ‘gentleman’ defining himself as a member of superior race and reveals his imperial anxieties by saying: “I’ll scratch the word ‘nigger’ out, for I don’t

like it” (11). Apart from this, he has presented himself as a brave man who is ready to endure the hardship of travel in an inhospitable and unknown land for the sake of diamond as well as of Sir Henry’s brother: “I, who am, as I told you, a timid man should undertake such journey” (33). So, Quatermain’s attitude towards natives demonstrates the prevailing attitude of European superiority over the non- Europeans. On the other hand, the Africa is depicted as horrible and labelled as the Dark Continent when Quatermain remarks it as “the history of this dark land” (19). This is clearly evident that western thinkers, writers and philosophers, in their literary works, has depicted Africa as land without history and Africans as devoid of any culture.

Whiteness, Fanon asserts, has become a “symbol of purity, of justice, truth and virginity. It defines what it means to be civilized, modern and human. Blackness represents the diametrical opposite: in the collective unconsciousness, it stands for ugliness, sin, darkness, immorality” (xiii). Through Quatermain, Haggard has represented English Characters as emblem of bravery, courage, knowledge, self-sacrifice, savior and gentlemanliness. Quatermain describes Sir Henry Curtis in heroic light along with highlighting his charisma, “One, a man of about thirty, was one of the biggest-chested and longest armed men I ever saw... I never saw a finer- looking man, and somehow he reminded me of an Ancient Dane” (12). Repeatedly, he has shown positive qualities of Sir Henry, “His is a beautiful character, very quiet, but very strong... Ah, how good and brave that great man was!” (211). Quatermain immediately shows the Sir Henry’s charisma and presents him in a heroic light considering him as emblem of bravery. In the same way, Haggard has also highlighted positive characteristics of Captain John Good, “He was the neatest man I ever had to do with in the wilderness” (44). Likewise, Captain John Good whose very name hints he is a person devoid of any wickedness as his name implies, he does

represent the good against evil. Meanwhile, African natives' negative and debasing view is exposed when Quatermain categorizes African natives to the black sheep, "there may be a black sheep among them here and there" (12). Therefore, Haggard being embodiment of western imperial knowledge has cultivated Europeans' positive images whereas highlighting negative images of African people as he wishes to present.

Nodelman presents the self-definition as the main purpose for discourse of the other: "we characterize the other as other: in order to define ourselves: "The Oriental is 'irrational', 'depraved', 'childlike', 'different,' thus the European is 'rational', 'virtuous', 'mature' and 'normal'" (32). This is clearly evident in Haggard's *King Solomon's Mines*, where through the lens of Quatermain, indigenous people are viewed as those who are totally ignorant of European way of life and can't handle any alcohol.

But they had not allowed for the expansion caused by the fizz in the wine, and feeling themselves swelling, rolled about in the bottom of the boat, calling out that the good liquor was 'tagati' (bewitched). I spoke to them from the vessel, and told them that it was the white man' strongest medicine, and that they were as good as dead men. They went on to the shore in a very great fright, and I do not think that they will touch champagne again. (30)

Likewise, the inability to tolerate alcohol has been shown in Ventvogel, the Zulu boy whom they have hired as a servant "but he had one falling with his race, drink. Put him within reach of a bottle of grog and you could not trust him" (38). Haggard has used such characteristics of natives to point out that they are still living in superstition and totally ignorant of European way of modern lifestyle.

Peter Barry affirms that the dark human traits such as decadence and cruelty, are “projected from the Westerners themselves on to the non- westerners” (192). In this respect, Ashcroft et al. claim that the way Europeans characterized non-Europeans are thus derived from “the archive of the self of the Westerners” (102). In a similar way, Haggard has represented natives as lacking intellectual power and full of superstition. Quatermain mistrust to hand luggage to an old native who has been described as old thief: “It went to my heart to leave such things as those sweet tools to the tender mercies of an old thief, of a savage whose greedy eyes I could see gloating over them” (55). Also, he warns the old native that if he touched the rifles, they would fire. The Kafir experiments and in doing so, kills one of his oxen. In this response, the Kafir says, “put the live devils there in the thatch out of the way, or they will kill us all” (56). So, the Kafirs are being mocked at their superstitious belief and are shown as ignorant of European technology and intellectual capacity to think. Furthermore, Europeans dispose their superfluous gear to achieve their goals reclaiming all their goods when they return. To inhibit the natives from stealing anything Quatermain exploits his superstition by warning the native that, “When, they came back, and if they find one of those things missing, he would kill him and all his people by witchcraft and all haunt him and turn his cattle mad and his milk sour till life was a weariness and make the devils in the guns come out and talk to him in a way he would not like” (56). In response, the Kafir says, “he would look after them as though they were his father’s spirit” (56). In doing so, Haggard describes the native as superstitious and ignorant.

Tyson presumes that as colonizers’ technology was more highly advanced, “the colonizers believed that their whole culture was more highly advanced and they ignored or swept aside the religions, customs, and codes of behavior of the people

they subjugated” (419). In this view, Orientalists acknowledge that native cultures are not worth sustaining in the face of the ‘superior’ civilization offered by the European. By highlighting the negative aspects of the African’s religious rituals, Haggard attempts to reinforce the dominance of Christianity as a true religion. It is evident from the novel that Haggard reveals that the English culture and the African culture as apart. Compared to Christianity, he portrays natives’ religion as cannibalistic and devilish. Also, witch- hunting ritual of natives is depicted as cruel ritual as well as cannibalistic activity. So, for that reason, the Kukuana people has been portrayed as ignorant savages, “Kukuanas and their devilish arts” (25). Quatermain further states, “I have heard of the gladiatorial shows of the Caesars, and of the Spanish bull- fights, but I take the liberty of doubting if they were either of them as horrible as this Kukuana witch- hunt” (122). The sacrifice of the innocent natives and young women highlights both the differences between the ‘civilized’ European culture and the Kukuanas ‘savage’ culture which has been demonstrated as blood thirsty cruelty.

Haggard has portrayed the natives as superstitious and irrational which is further evidenced in the initial encounter with the Kukuana tribe. Pointing to Quatermain, Good, Curtis and Umbopa, the Kukuana native say, “I see that ye are spirits” (86). Not only that, when the Kukuanas see Good and his half shaven face, his ability to move his teeth and his lack of trousers, they are easily frightened and one young man “who had flung knife threw himself down on the grass and gave vent to a prolonged howl of terror....and for the old gentleman “his knees knocked together with fear” (86). Likewise, the dignified crowd of Kukuanas “gave a simultaneous yell of horror, and bolted back some yards” (85). It is evident that the Kukuanas have no experience with white men or their ways of living life. That’s why, Good’s false teeth, half shaven face and his white legs lead them to conclude that the men are spirits. For

that reason, Quatermain takes the advantage of the natives' superstitious belief: "we come from another world, though we are men such as ye, we come from the biggest star that shines at night" (86). The natives have superstitious belief that they are from celestial bodies, a belief which is strengthened by Captain John Good's eye glass and his ability to remove false teeth, along with the fact that they can easily strike animals dead from a distance, with the help of their guns which African natives regard as magic tubes.

When the Europeans show their guns to the natives, they think the newcomers and their gun as wizards. For that reason, Quatermain again exploits this superstitious misconception. So, he warns the natives that if they try to trick them, "the light from the transparent eye of Good with the bare legs and the half- haired face will destroy them and his vanishing teeth will eat them and their wives: the magic tube will talk with them loudly, and make them as sieves" (89). In this way, he warns the natives who are unaware of rifle and Good's false teeth and his appearance that if they try to trick them, they will commission Good and his strange attire to destroy them. In this way, the natives are easily mocked by the Europeans which is also evident when Quatermain gives rifle as a gift to Twala and he too believes easily that their rifle, which operates on a simple scientific principle is magic object: "this magic tube we give to thee, and by and by I will show thee how to use it: but be aware how thou use the magic of the stars against a man of earth" (109). When Quatermain points gun to Twala's chest, he requests, "put up your magic tubes" (125). Thus, Quatermain's such actions of dealing with Twala demonstrates his white- self European attitude that no non- European could understand the mechanism of a rifle.

According to Loomba, "One of the most striking contradictions about colonialism is that it needs both to 'civilize' its 'others' and to fix them into perpetual

otherness” (145). The Europeans define themselves as the superior race compared to the Orientals and they think that it is their burden and duty to protect as well as to civilize non- Europeans. In the same manner, Quatermain believes that only they can defend natives when he claims, “The Almighty gave us our lives, and I suppose he meant us to defend them” (11). He further believes that the natives are childlike and savages. That’s why, it is white man’s burden to educate and teach them European values. Besides it, when Quatermain remarks that Ignosi gets his position as the king through overflowing blood, Infadoos, the old chief replies, “but the Kukuana people can only be kept cool by letting the blood flow sometimes” (170). Quatermain believes that a civilized people only prefer peace, and they are far away from a cycle of violence, therefore the Kukuanas, for all their virtues they have shown in battle, are still savages.

Another sample of European attitude towards the black natives is shown when Quatermain remarks, “Anything more incongruous than the old warrior looked with an eye- glass I never saw” (227). When Infadoos wears the eye- glasses given by Captain Good, Quatermain compares him to black ostrich Plumes, “Eye- glasses do not go well with leopard- skin cloaks and black ostrich plumes” (227). Not only that, the natives are always shown as careless people who are blamed for all the mistakes. Although George Neville denies it, the blame for his injury has been shown as his fault and he has been addressed as “careless scoundrel” (229) by Quatermain.

Likewise, when the group is travelling through the desert, the native servants “threw down their loads and prepared to bolt, but remembering that there was nowhere to blot, they cast themselves upon the ground and howled out that it was the devil” (59). On the other hand, the Europeans only respond rationally to the surprise. In this case, the Europeans are always portrayed as capable, knowledgeable men who

can read the situation and respond accordingly, whereas the natives are portrayed as irrational, superstitious and easily frightened who are unable to handle situation.

Quatermain again presents racist attitude when he says, “The dress was, no doubt, a savage one, but I am bound to say I never saw a finer sight than Sir Henry Curtis presented in this guise” (147). This clearly hints Quatermain’s admiration of Sir Henry in spite in savage Kukuana yard garb looks finer than the Kukuanas themselves similarly attired. Similarly, Quatermain also presents bodily characteristics or biological opposition saying, “As much emotion as Englishmen won’t show” (158). Through the narration of Quatermain, white men are shown as intellectually developed, having civilized culture, who do not express emotions and feeling as blacks rather they express intellect.

Ashcroft et al. reveal that the colonized subject is “characterized as ‘other’ through discourse such as primitivism and cannibalism, as a means of establishing the binary separation of the colonizers and colonized and asserting the naturalness and primacy of the colonizing culture and world view” (154-155). Negative characteristics such as laziness, bestiality, inferior, backward, primitivism and irrationality are attributed by the Europeans to Africans for constructing their own European self. In the same fashion, the othering of the natives is clearly evident when Haggard describes, the Kukuanas in childlike, ignorant terms. When Infadoos requests Good “to cover up his beautiful white legs (although he was so dark Good had a singularly white skin)” (89-90), Quatermain mocks the unsophisticated mentality that sees whiteness and different clothing as somehow natural. Moreover, Quatermain explains “It is always well, when dealing with uncivilized people, not to be in too great a hurry. They are apt to mistake politeness for awe or servility” (104). The white men maintain their superiority by refusing to come immediately when Twala summons

them. In the same way, when Infadoos introduces Scragga to them, Quatermain orders him by saying, “We do not talk with low people and underlings” (89). He wants to reveal his European superiority that the White men do not talk with lower status people. In doing so, he shows huge disrespect towards the old gentleman, the Kukuana native. True to this, Barry affirms, “Europeans determine non- Europeans by race rather than by personality, individuality, and intentional decision making” (180). In a similar way, Quatermain insists, “We white men wed only with white women like ourselves. Your maidens are fair, but they are not for us!” (132). Quatermain reveals segregationist mentality and even goes so far to state that white men only marry white women when they are offered to choose a bride among the Kukuana maidens.

The superiority of European science over savage superstitious belief is again reinforced by the scene of the eclipse of the sun. Though the natives are supposedly closer to the nature, they get confused and frightened even when a natural phenomenon occurs, “A groan of terror rose from the onlookers. Some stood petrified with fear, others threw themselves upon their knees, and cried out. As for the king, he sat still and turned pale beneath his dusky skin” (137). The Europeans therefore show that they can easily manipulate the native’s superstitious fear and for this they do not even need western technology as their hegemonic tool.

Therefore, the English adventurers i.e. Curtis, Quatermain and Captain Good are represented as better humans, emblem of bravery, civilization, savior and gentlemanliness in comparison to the African natives i.e. Twala, Ventvogel, Gagool, Scragga, Infadoos, Ignosi and other Kukuana natives who are depicted as superstitious, ignorant, fearful, savages, thief, demonic, untrustworthy and unjust people through the lens of Quatermain.

The analysis of Haggard's *King Solomon's Mines* reveals that the othering of natives by Europeans is a part of European discourse and the main motto behind such stereotypical classification is to silent and dominate natives so that they can exploit resources of native land and control natives for their own so-called selfish or utilitarian purpose. Also, Quatermain's narration of African society and culture is full of biases and prejudices which makes him stand as orientalist narrator. His mode of perception and analysis is contaminated by the poison of orientalism. In the same way, Haggard is an orientalist writer who through Allan Quatermain's train of thought has depicted the western imagination of superiority and inferiority of Africans. All these evidences clarify that there is presence of biased attitude in narration of the novel while portraying African society and culture.

As claimed in the beginning of this paper, this study concludes that Haggard's *King Solomon's Mines* is evidently the colonial narrative as it is constructed on the binary opposition between superior and inferior, civilized and un-civilized, rational European self and irrational savage and exotic African other in which the European self is glorified and prioritized and hold the authority to define, silent and dominate African other. This research paper gives insight that we should pay respect to every human being irrespective of religious, cultural, racial and geographical differences.

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