

I. Christina Lamb, Zimbabwe and Native People

The project deals with the exploration of whites' politics of cultural reconciliation and the native people's cultural resistance to reduce the domination of white culture. It exposes how Christina Lamb's superior attitude in her book *House of Stone* undervalues the importance of the heterogeneities, multiplicities, pluralities and contradictions. It questions Lamb's mission of undermining the non-western culture in general and Zimbabwean native culture in particular as a westerner who gives priorities to homogeneity. It brings out the author's attempt to establish and sustain the white culture as a mainstream culture. She regards blacks' culture as the culture of violence, irrationality and barbarism. So, the researcher's objective is to show that Lamb's subjectivity is naturalized with the myth of white supremacy over non-western culture and is manipulated by the western holistic mentality. The author in *House of Stone* creates a war between white and black culture as the critical site of interpretation, analysis, demonstration and intervention. This research deals with the culture of minorities and marginalized black that stands in opposition to white culture. In the text, the author Lamb is prioritizing the white culture undermining the value of culture of native people. This research also studies the author's perspective on ethnic value and originality of aboriginal culture by using genealogical and cultural approach.

Christina Lamb's *House of Stone* is a human memoir about social, political and cultural scenario of Zimbabwe. It explores the agenda of Christina Lamb as a white European behind the fictionalization of Third World and her attempt of showing culture as the site of interpretation, analysis, and illustration. So the project aims to show how the struggle between blacks and whites is not the struggle between people but in underlying level it is the struggle between two cultures or two civilizations. The so called superior white culture tries to dominate the black culture but black culture attempts to resist at last. The book *House of Stone* raises the issue of culture and locates the fact that culture is way of living and

a medium of existing in the materialistic world. The cultural practices in rural Zimbabwe under colonial rule is the main concern of the project and it analyses getting acquainted with the gap in ways of life between white and black. Not only that, it observes the cultural optimism after unilateral declaration of independence, a trigger for armed resistance. The physical war and violence in this country is the result of their attempt of establishing standards of cultures from both sides. Furthermore, it accounts of the cruel civil war that took place and that led the country into chaos due to the cultural struggle. The researcher focuses how the origins and the real development of the conflict in Zimbabwe results from cultural conflicts.

The problem is that native culture is being disqualified as the non culture and Zimbabwean culture is contaminated by European culture. As a westerner, the author's latent derogative mentality is manifested in the construction of culture of Zimbabwe. Her call for racial reconciliation and cultural harmony carries the hidden politics to dispose the cultural resistance by the native people. The argument is that, so called civilized and enlightened whites are not ready to acknowledge the rise of orient's culture and their cultural and ethical consciousness. It shows that whites don't acknowledge the diversities, heterogeneities, multiplicities, or pluralities. Due to the cultural biasness, she does not like to acknowledge the multicultural existence in the mission of establishing universal civilization.

This project regards *House of Stone* as the political enterprise that comes as assistance to colonialism. The book itself is an orientalist discourse that becomes the means of knowing the orient culture in general and the Zimbabwean native people in particular. In her psychology, there is legacy of colonialism that is seen in her nostalgic portrayals of white culture vis-a-vis black culture. The famous phrase 'White Man's Burden' and 'Big Brother attitude' can be linked in the project of critiquing Christina Lamb's invocation of spirit of colonial mission. Like Edward Said's view "European travel writing claims to be pure

knowledge or harmful entertainment must be seen as part of the apparatus of empire” (Said 2), Lamb is defining the orient as the matter of interpretation for them

The research analyzes the biased perspective of western world to the culture of native people. So it studies the author’s attempt of excluding the native cultures as the non culture, disvaluing the heterogeneity of cultural existence, author’s ignorance on the double marginalization of women’s culture in black community and her mission of establishing cultural dominance on native culture.

The thesis reads the primary text with the help of cultural studies that is related to exposing the politics of culture. The study of culture involves exposing the relations of power that exist within the society. The text seeks to study the culture or ways of life of Zimbabwean native people very derogatively. It finds out that Christina Lamb, as the westerner, generates representations and attributes, values and meanings in the line with Eurocentric perspective or classificatory schemas which are historically specific.

Christina Lamb is the award winning Foreign Affairs correspondent of the Sunday Times. She has reported on Zimbabwe since 1994 and has made repeated trips back to that country despite the banning of British journalists.

Among the discourses on occidental countries, *House of Stone* is the collection of her experiences in Zimbabwe. Her text *House of stone* is the product of her western fantasy and it is full of characterization of homogeneity of English culture. In the surface level, this non-fiction is a rich tale of complex and moving relationship between the two central characters as a route through Zimbabwe’s history. In the story, the wealthy English farmer Nigel Hough and his house maid Aqui, are the characters of telling the story of a country lost in civil wars, hatred and starvation. The text is organized in seventeen chapters, plus a prologue and an epilogue. Based on true and in the same time symbolic characters, the author makes the

reader get a real image of the intern conflict existing between the two categories of people living in Zimbabwe the rich white farmers and the poor black people.

But the underlying message or intention of the writer is to hegemonize the Zimbabwean culture by the practices of exhibition through this text. The author is exploring the Zimbabwean culture and geographical as well as socio-political scenario with the help of stereotypes and negative images. She has shown the historical reality of Zimbabwe in a negative way, being guided by the myth of white supremacy and by colonial mentality. She regards the aboriginals' struggle against the white domination or colonialism as the barbarism as well as terrorism. She is failed to have objective representation but has valorized the ethical representation of violence by assigning evils and vices to blacks and by hiding the evils of whites in the text. Elleke Boehmer, in *Colonial and Postcolonial Literature*, saying "From the early days of colonization . . . not only text in general, but also literature, broadly defined, underpinned efforts to interpret other lands, offering home audience a way of thinking about exploration" (19) also exposes the colonial mentality in the western writer.

The book is critiqued by many critics. Many critics have viewed that the text dehumanizes the black people presenting them very disapprovingly. They have objected to the biased representation of Zimbabwe and its native people. Bickford-Smith analyses *House of Stone* in his writing "Black and White in Colour" through the new historical perspective depicting the undervaluation of native culture. He says:

By introducing the character of Nigel Hough in the 2nd chapter, the author shows the huge existing gap between the lifestyle of the white people, who enjoyed all possible favours, and those of the blacks, represented by Aquí, who were slaves in their own country and lived into Native reserves, while being exploited by the British for work. Although born in Zimbabwe, Nigel, as every other white person, was entirely ignorant of the black majority all

around, to him this was just a kind of supporting cast that did the washing and cooking or laboured in the field. Nigel himself recognizes that he was lost in generalisations towards the blacks too because all his landsmen talked about them in the same terms. His parents used to say that blacks could not be trusted and that they were far behind any civilisation. (09)

From the argument of Back-Smith, it is clear that there is the process of creating racialized regime of native culture here the west has presented native culture as the objects rather than subjects.

Henrietta Lidchi in her text *Other Cultures The Politics and the Politics of Exhibiting Other Cultures* says Lamb , in the production of popular about aboriginal culture, continues the pre-existing discursive parameters of the linguistic networks created by western world. She tells:

There is a palpable discontinuity between her accounts of the life of Hough and the life of Aqui, who is never in the book accorded the dignity of having a surname. The genre is “faction”, and so Lamb creates as an imaginative undertaking the dialogue and the fine detail of the circumstances of Aqui’s life. But Aqui is never saved from being a cardboard cut-out. She is a product of Lamb’ journalistic notebook, and remains immune behind barriers of language, culture and time from understanding by the westerner. Lamb never gets under Aqui’s skin; her character remains merely the locus of external descriptions of a tribal childhood and of tribal customs and the like. (23)

It is clear that the western discourse has carried the mission of asserting negative stereotypes of non western culture that have been exploited to justify western economic and political as well as cultural domination of the orient.

Like wise Lawrence Rungren in his text *The Native World and the Western Desire* exposes the indifference of author towards the customs and cultural values vis a vis European culture to make the text comprehensible to the reader of western world. He argues:

Lamb leaves the reader with the painful impression of being a trophy hunter. She travels the world in her job, writes a book, and moves on. But of course, after *House of Stone*, the tragedy of Zimbabwe remains. It is, at best, a dilettante-ish approach, at worst, it represents exactly what enrooted or indigenous people fear from the culture of foreign correspondency: it dresses up reports from the frontiers with a patina of learning and familiarity, but it trivialises complex issues, misinforms global audiences, and lets down the very people it nominally claims to be helping. (45)

The statement carries the concept that *House of Stone* is a discourse in which the author as the western councilor gives a certain kind of knowledge about non western culture creating a particular historical movement.

After examination of all these reviews and criticism, the researcher notices that the author is trying to dominate the cultural status of Zimbabwean people and she is approaching native culture with European gaze. Her attempt of marginalizing the aboriginal culture is the main issue for the researcher.

The title of the primary text *House of Stone* is symbolic and manipulative. The oriental attitude of the author can be examined in her representation of Zimbabwe as House of Stone, a extended metaphor that is use to signify the barbaric and destructiveness of Zimbabwe. She regards Zimbabwe as the nation of dryness, nation of political instability, nation of savage population, nation of starvation, poverty and illiteracy. And also the sub-title 'The True Story of a Family Divided in War-Torn Zimbabwe' also carries the imperialistic notion because the writer tries to reconcile blacks and whites giving the unifying tool 'a

family' but the reality is that her mission is to pacify the rise of black culture. And, on the other hand, she also pretends to be exploring an true reality of Zimbabwe, calling the non-fiction as 'true story' in the sub-title.

This project tries to attack the author's negation of other culture and her process of homogenizing the multiple cultures in one. Multiculturalism is the post 1960s theory that talks about recognition of marginalized groups' identity and existence. Multiculturalism is closely associated with "identity politics," "the politics of difference," and "the politics of recognition," all of which share a commitment to revaluing disrespected identities and changing dominant patterns of representation and communication that marginalize certain groups. On the other hand, it is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society. It refers to the cultural and ideological diversity and designs the national unity in ethnic diversity. Heterogeneity and plurality are the souls of multiculturalism and it celebrates the melting of various cultures and languages.

The multiculturalism embodies mainly five concepts; beliefs and behaviors, recognition and respect, acknowledgement and valuation, encouragement and enabling and empowerment. The recognition of the rich diversity is the part of societies or organizations. With recognition, there should also be respect. Respect is the process whereby the other is treated with deference, courtesy and compassion in an endeavor to safeguard the integrity, dignity, value and social worth of the individual. Multiculturalism thus means valuing what people have to offer, and not rejecting or belittling it simply because it differs from what the majority, or those in power, regard as important and of value.

Multiculturalism means different things to different people. For some it is directly linked to the politics of recognition and of difference. In this regard, it concerns an appreciation of the necessity to deal with diversity in ways that affirm the value of different cultures and to respect the various claims made by minority groups. For others, multiculturalism concerns an explicit policy of protecting particularistic local cultures in the face of hegemonic and global cultures or it can refer to a loose form of cultural pluralism. Since multiculturalism is not a homogeneous concept or practice, it is important to differentiate between multiculturalism as a practical response to diversity and as an aspect of social philosophy advocating particular values with respect to cultural differences. There is no unifying theory of multiculturalism, and its respect for difference finds expression in a variety of political, social, and cultural approaches to problems of diversity. The essence of multiculturalism is the ability to celebrate with the other in a manner that transcends all barriers and brings about a unity in diversity. Andra Appiah in her book *The Ethics of Identity* says that culture is the site of struggle of different groups, nations and colonies in the process of marginalizing and dominating each other. He believes that popular culture is the site at which everyday struggles between dominant and sub-ordinate groups are fought, won and lost. She argues:

Where the struggle in the first moment involved a reversal of oppositional differences, putting in the place of the bad old essential white subject, the new essentially good black subject, the second moment emphasized the internal differences that cross and complicate the supposedly unified category 'black' and recognizes as fictional the idea that all blacks are 'good' or all the 'same'. Here, the oppositional logic of the first moment unwittingly repeats the binary them-and-us logic of racism, showing complicity with the racist stereotype that 'they all look the same'. (127)

Here, she mainly observes the discursive formations with stereotypical representations by the westerners to secure their dominance on or to hegemonize the orientals.

The importance of recognition lies within the debate of identity politics by creating a connection between one's appreciation of one's self and the recognition of others. In other words, representing a person or community using the stereotypical image of lazy, untrustworthy or even uncivilized given their cultural practices and way of life can reduce their mode of being. In consequence, a distorted recognition or misrecognition of a group or an individual's identity can be oppressive. Recognition politics then argues for the inclusion of ethno-cultural identity within the politicizing of public identity. Moreover, recognition politics has to contend with the politics of positioning which is the positionality that each member of the society holds in relation to the rest of society. As Kincheloe Steinberg in the article published in European Journal of Social Sciences says:

“Positionality” is vital in our day to day dealings within the public domain and as such should not be taken lightly. Position as they define it, is significantly centered in the argument that identity is a social construction and as such, we need to be mindful of the “differing ways individuals from diverse social backgrounds construct knowledge and make meaning”. Added to that politics of positioning, particularly “ethnic positioning”, provides the vocabulary with which individuals interpret his world in relation to other groups often within a structure of dominance and contestation.

What this entails is that the discourse of recognition has to contend with the power play placed on both the self and the other depending on the position one chooses. Multiculturalism refers to an order of instruction concerned to present that which a dominant culture has defined as other and different usually, of course, minor and inferior as well in such a way that

it may interrogate and challenge that which the dominant culture has defined as familiar and its own to be sure, major and superior.

In this context, the political dominance that a majority ethnic community enjoys allows them the privilege to represent publicly the other ethnic communities in the way they choose fit. this public proclamation that the minority cultures are relegated to the position of the other. Politics of recognition and the constructs of majority and minority are taken as the politics of equality. The central concern of multiculturalism is the equality of opportunity regardless of ethnicity. The element of equality however is not a mere presence or tolerance of different cultures and ethnic groups in a society. It requires the cultural membership of every ethnic community to be given similar status in the public arena. However, the power relations between the majority and minority prohibit equal status between diverse cultures. Consequently, the lack of public equality between the ethnic cultures further violates the minorities' standing in society.

The solution may lie in the creation of a broader definition of equality. In the context of multiculturalism, the politics of equality should be defined by elements of both uniformity as well as differences. Equality, in this case, takes into account the freedom or opportunity for divergence Thus, within the discourse of multiculturalism, equality needs to take into consideration the equal opportunity to belong to and practice one 's chosen culture without the state imposing its restrictions. Recognizing and treating members of some groups as equals now seems to require public institutions to acknowledge rather than ignore cultural particularities, at least for those people whose self understanding depends on the vitality of their culture.

II. Authorial Call for Reconciliation and Native People's Cultural Resistance in *House of Stone*

The majorities of black people from demographic perspective like to avoid social humiliation and cultural devaluations and they tried to explore the cultural richness in the domination of white people. Their conscious cultural struggle leads to migration of whites to England and whites in Zimbabwe bear counterattack from blacks. So, as a westerner, Christina Lamb calls for reconciliation between whites and blacks to reduce the rise of cultural and national consciousness of blacks. She is exploring the possibility of coexistence of ethnic groups in Zimbabwe.

The western perspective of Lamb in her text *House of Stone* does not propose any other share than register within the cold relationships whites and blacks dealing with power and interest. As the multicultural postcolonial state, the black citizens of Zimbabwe are not regarded to have choice of freedom even after the fall of the rule of British and the assertion of ethnic nationalism. The author is not ready to value the differences between the originality and cultural history of blacks with whites. Blacks are organized and united for the survival of their communities and implementing various strategies of resistance. They have implemented different form of resisting strategies to gain their snatched identity in the colonial era.

The call for multicultural coexistence of cultures does not provide information on their interrelationships and offers no process of mutual discovery and shall not include in its object the intercultural imperative. It does not view the composition of common responses to common challenges that cross boundaries of cultural management of territories. In this context, E. Anderson in her writing "What is the Point of Equality?" says:

It is true that increase of the ethos of the multiculturalism confers certainly; force the ideal of equal rights and mutual respect between ethnic and cultural groups, within the ethnic or cultural heterogeneity that characterizes the world.

Multiculturalism is deadlocked on the modes of cultural interactions, on the conditions of their mutual influences and on the object of their common questions. (34)

Cultural differences exercised by whites in Zimbabwe and cultural marginalization of black communities economically and socially motivated blacks for survival, for creativity and cultural resistance. Each administrative unit ideally contained a single culturally and linguistically homogeneous tribe in which people continued to live within the indigenous institutions and was subject to tribal discipline through local structures of authority. The imperatives of control thus also constrained the transformation of African societies and indeed, made what the colonial state understood to be the local institutions of tribe and kinship into grassroots foundations of colonial domination, as well as a means by which it could derive a degree of legitimacy from association with traditional social forces.

The research raises thematic issue to address the governance of cultural diversity in post-colonial settings. Taking into account post-colonial societies within an agenda of comparative research on diversity seems to be both challenging and promising. This study on multicultural societies, on the one hand, have mainly been concerned with the western literary policies aimed at pacification of cultural resistance of black community of with the slogan of a culturally more or less homogeneous nation-state. This research on post-colonial societies is critiquing western mentality that is not ready to address the conditions of social integration or cohesion in profoundly heterogeneous societies.

With blacks subjugated and dominated, the Western culture and European mode of civilization began to thrive and outgrow blacks' cultural heritage. Traditional native cultural practices paved the way for foreign way of doing things as blacks became fully westernized. Western culture now is regarded as frontline civilization. African ways of doing things became primitive, archaic and regrettably unacceptable in public domain. Not only were

certain aspects of the material culture in the colonies lost or destroyed, colonial societies also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their own terms.

In the project of studying the politics of reconciliation applied by Lamb to pacify blacks' revolutionary sentiments, the researcher has analyzed different aspects of the text; politics behind the call for reconciliation, her construction of thematic homogeneity and universality, Lamb's process of marginalizing of blacks and canonization of whites, myth making tendency of western world, colonial mentality of European writer, lack of respecting difference in the thought of western people, etc..

Politics behind the Slogan of Multicultural Reconciliation

The post-colonial identity politics and politics of recognition are closely linked with struggles over access to power and economic resources in postcolonial societies. The dominant forces in the societies like to impose their values and priorities without concerning the importance of cultural and social identities of the marginalized groups. Without respecting the needs behind the cultural resistance of blacks, Lamb is targeting to demoralize the historical cultural resistance of blacks upon the whites' domination and exploitation. Analysis of post-colonial settings, by focusing the western discourse of reconciliation of races as the alternative mode of dealing with ethnic difference is the main argument of this research. She is not aware on the blacks' attempt of constructing a secured space within their national boundary and of trying to have formation of collective identities. The colonial tendency of searching transnational social and political space is still in Lamb's mentality. The parochial mentality of Lamb couldn't recognize modified the social context of public policies and culturally diversified decolonized nation like Zimbabwe.

Towards the end of the text, *House of Stone*, there is plea for racial reconciliation. Lamb as the westerner, tries to disclose the whites' control over productive resources in

Zimbabwe with the help of the homogeneous ending of the text. While creating the harmonious world in Zimbabwe, Lamb is practicing the technique of thematic closure with the call for friendship between whites and blacks. The approach of reconciliation and harmony is the style of stereotyping and displaying the other culture. The pretended call for friendship between whites and blacks to protect whites, especially their control over the native land and other resources is to pacify the cultural resistance of blacks. The homogenizing process tries to hide the national rights of blacks' over the productive resources. In this regard, Henrietta Lidchi in his book *The Poetics and The Politics of Exhibiting Other Cultures*, says:

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

(197)

The illusive representations of blacks and whites by constructing a spurious unity, in which dominant culture and marginalized culture can be reunited and where those of vastly different cultural aspirations are made to appear one.

Due to her oriental perspective, Lamb is not trying to acknowledge heterogeneity, multiplicity, plurality and she is attempting to erase the multicultural existence. The researcher finds out that there is lack of understanding diversities and acknowledgement of differences in author's mind. But the writer is trying to establish universal civilization that is extension of European civilization. The book ends with the professional relationship between

the characters. Aqui leads to a deep friendship based on the mutual respect and admiration for each other differences.

‘I don’t think we will ever get the farms back,’ says Nigel, who has various business ventures under way, this time involving crocodiles rather than ostriches, crocodiles being rather less prone to stress. ‘I really think it’s destructive to mope about the past. The good thing about what has happened is that it makes you focus on what really matters, and that’s your relationships with god and family. And, of course, Aqui. On one side there’s still a big cultural divide and our lifestyles are so different. But I feel like a barrier had been broken down. It’s no longer just an employer- employee relationship but a friendship.’ (264)

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

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

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

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

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

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

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

Zimbabwe for Zimbabweans; Invisible minorities and the quest for justice

Christina Lamb's mission is to recreate a new home in Zimbabwe through her text, Europe's exercise of re-shaping, re-naming and remapping is necessary according to her. The motive of author is that Zimbabwe should be Europeanized, make to be devoid of its African identities by an imposition of a European identity. Elleke Boehmer in his text *Parochial World and The Globalization* puts it that:

Colonial maps grew dense with old toponyms applied to new contexts –names like New York, Windsor, Perth, East London, Margate, or the many Newcastles the world over. New places, named after regions and towns left behind, re-created in some part the symbolic experience of the old world. But at the same time they marked out a new region, where a new life could begin to unfold. Naming set up a synchronous time frame for the colonies: though not Europe, they were declared to be contiguous to Europe, and subject to it. (56)

The postcolonial renaming of Zimbabwean towns and streets was in part a process of reclaiming a humanity that was denied under the colonial era thereby destroying the inherited foreign identities. These new names reconstructed a history where cultural memory is bound to live till eternity. In a post-independence state like Zimbabwe, naming exercise became a demand for social fulfillment and political self-determination with a quest for cultural and geographic authenticity. As part of the anti-colonial discourse, the practice of renaming places has continued throughout Africa with the last country to get independent in Africa, South Africa, currently engaged in the process of renaming some of its places in order to reassert a lost identity.

In this context, the political dominance that a majority ethnic community allows them the privilege to represent publicly the other ethnic communities in the way they choose fit.

And it is the widely accepted that the minority cultures are relegated to the position of the other. Linked to politics of recognition and the constructs of majority and minority, is the politics of equality. Some theorists of multiculturalism place high premium on it by equating multiculturalism as a value placed on equality by society. The central concern of multiculturalism as scholars have argued is the emphasis of equality of opportunity regardless of ethnicity. In this regards, Lamb recites:

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

Not much has been written on the question of justice and reconciliation in Zimbabwe, and the little that has been written on the topic has focused on the two major races of the country: blacks and whites. Precisely Lamb has created binaries to show black culture different from the white culture through this discourse. The natural existences and experiences of native people are heavily manipulated with the use of lingered stereotypical images created by her past generation.

This research analyses some of the forgotten subject minorities, especially those minority groups that have been ignored or marginalized in most popular discourses. The blacks are regarded as the invisible subject minorities by the immigrants. In the text, Lamb cites:

In the villages people already have grudges. They hate each other or are jealous because you have many cattle, because you are working hard at your place, you are growing vegetables in your garden, you have lots of goats, our

children are going to school and you can feed your family nicely, whereas this one he is lazy and can't do what you are doing. There is a lot of jealousy in our race, even your own brother can be jealous about you, it's very common. So when war started, those who were jealous started saying bad things about others and they would be beaten up. They might say one is a witch and the comrades would go after that person and kill him. (77)

Christina Lamb has pretended as if she is fictionalizing the objective cultural and political scenerio of Zimbabwe and she is fully able to describe the socio-political situation of contemporary Zimbabwe objectively. She tries to present her text as the text with realistic presentation of the contemporary issues regarding the cultural war between whites and blacks.

Zimbabwe's social and cultural landscape is dotted with various movements towards statehood rooted in identity searches for communities. There are several movements in the political history since and before the decolonization and has been shown flexibility in accommodating the political needs of diversity. Given the complex diversity of this vast country, coupled with regional imbalances, the text has included social and economic inequalities and mass poverty, statehood provides an institutional framework of autonomy and decentralization which may respond better to the need for development and identity. Statehood for territorially based ethnic identities thus remains the most comprehensive and effective method of political recognition of ethnic identity and the key to Zimbabwe's multicultural federalization. Following the researcher argues that the so-called "crisis" in Zimbabwe federalism that some Western scholars like Christina Lamb tend to highlight and may actually be associated with the way the African nation has sought to combine multicultural federalism with nationalism, which has consisted in the democratic responsiveness to cultural differences with a federal conciliation of regional community,

identity, and autonomy. The political structures that have resulted from the political accommodation of ethnic identity in Zimbabwe are very complex. Every multicultural society needs to devise its own appropriate political structure to suit its history, cultural traditions, and range and depth of diversity. In this regards, Baron Parekh in his text “*Rethinking Multiculturalism: Cultural Diversity and Political Theory*” says:

Multiculturalism is a wide ranging concept which can be used to describe an ideology, social policy as well as aspects of public structure. The broadness in its meaning causes the notion of multiculturalism to be supported or criticized depending on its usage. How multiculturalism came to be and what it connotes? The concerns and contestation of multiculturalism can be framed within three main power relations which are politics of recognition, politics of positioning and politics of equality. Only when these politics of expression are understood can a better appraisal of multiculturalism be conducted. (65)

The inclusion of a lack of privilege and unemployment in the white conception of the black community is significant as the two terms exemplify the daily reality of the difference between the racial communities, a difference that structures their interaction and their interpretation of one another. The whites define them as the people from God’s choice and regard others as the decedents. The same cases have been occurred in Zimbabwe while analyzing the power seeking behavior of white characters.

The historical and cultural heritage that white participants ascribed to themselves has allowed them to redefine their role in the nation. Ideologically, they have shifted the logic that necessitates their presence from one of outright domination to one of themselves as a role model to guide and shape the future of the country. It is no less an ideology of dominance just one that is easier to reconcile with the social world they now inhabit. To maintain the

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

Every morning the women and girls went to the well, which was forty-five minutes' walk away. To Aquí, trying hard not to splash any precious water, they looked like ghostly figures walking through the mists balancing clay jars on their heads, every so often a hand fluttering upwards to support the weight. In the summer they went again in the evening, but not in the winter when the nights were too dark to wash the cooking pots because they could not see if there were any snakes lurking inside. We runny village children would all gather after supper. The moon was our electricity, and we would play games like Hide and Seek, Spot Spot or Hwaai hwaai which meant 'Sheep, sheep, come here.' That was my favorite where we took turns being dark and itchy sheep and someone was the hyena and had to try and catch us. (15)

Lamb, in the production of popular image of Zimbabwe and its native people, continues the pre-existing discursive images and phrases created by western world. The power of images in the multicultural context has been utilized by her to make the text comprehensible to the reader of western world. In the exhibition of culture, there is exercise of power by the so called civilized people. In the portrayal of culture of black people, she utilizes the adjectives like dark, runny, itchy, etc. in mentioned above paragraph to create the subjective identity of blacks. Lamb writes:

In the villages people already have grudges. They hate each other or are jealous because you have many cattle, because you are working hard at your place, you are growing vegetables in your garden, you have lots of goats, our children are going to school and you can feed your family nicely, whereas this one he is lazy and can't do what you are doing. There is a lot of jealousy in

our race, even your own brother can be jealous about you, it's very common. So when war started, those who were jealous started saying bad things about others and they would be beaten up. They might say one is a witch and the comrades would go after that person and kill him. (77)

Initially, there was a prejudice against whites who were not British and who, in consequence, were deemed to be of a lower class, like the Afrikaners from South Africa. As a result, social inequality amongst the white population began to undermine white claims to superiority and compounded the threat of an educated black majority being able to usurp white dominance of the economy. In an attempt to minimize this internal threat to superiority, money was poured into white schools and the government demanded that all white children attend school. In this way, coupled with voting rights and other forms of legalized privilege, being part of the white community came to be more beneficial than being Afrikaans or of any other ethnicity. In this context, Michael Moore says in his text "Internal Minorities and Indigenous Self-Determination":

Multiculturalism also entails acknowledging the validity of the cultural expressions and contributions of the various groups. This is not to imply that all cultural contributions are of equal value and social worth, or that all should be tolerated. Some cultural practices are better than others for the overall betterment of society. These cultural expressions and contributions that differ from those of the dominant group in society are usually only acknowledged when there is an economic market for them, such as music for African American, native Indian dances for tourism or Mexican cuisine. (57)

Multiculturalism thus means valuing what people have to offer, and not rejecting or belittling it simply because it differs from what the majority, or those in power, regard as important and of value.

Working from their past knowledge, the white Zimbabweans surveyed have constructed several images of the blacks. The dehumanization and deification of blacks in *House of Stone* can be sensed and animalistic characterization is privileged in the text. For instance:

Every morning the women and girls went to the well, which was forty-five minutes' walk away. To Aqui, trying hard not to splash any precious water, they looked like ghostly figures walking through the mists balancing clay jars on their heads, every so often a hand fluttering upwards to support the weight. We village children would all gather after supper. The moon was our electricity, and we would play games like Hide and Seek, Spot Spot or Hwaai hwaai which meant 'Sheep, sheep, come here.' That was my favorite where we took turns being sheep and someone was the hyena and had to try and catch us. (15)

The majority of the white Zimbabweans who have seen the African cultures and interacted them as the people of best culture. They regarded white culture as the God given culture and black culture as the popular culture. As a white in the text, Lamb feels that, as a racial minority, there is no way for her or any whites to influence the government. Therefore, it has been up to the black 'majority' to regulate the government and they have clearly, in her eyes, failed to do that. The preferred logic with regard to uneducated blacks echoes colonial notions of the Africans' inability to learn outside the bounds of their culture. This is a typical form of white reasoning: whites expect blacks to conform to their ideas of social relations and customs and interpret any inability to do this as a lack of culture, rather than a difference in operating systems.

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

These days, she always thought about the same thing. A few years before, when she was about seven and her second brother had fallen ill, she had gone with her mother to the clinic in Sadza. Chipo Tamari had already lost one son and this time when rubbing him with pastes of ground bark from the *nyanga* did not work and his pupils started rolling back in their sockets, she resolved to take action, whatever the other villagers might say. She wrapped the infant in swaddling to absorb the diarrhoea, dripped some well-water on his lips which were permanently open like the beak of a small bird, and placed a knitted hat on his head to protect it from the harsh sun. (43)

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

In the process of creating racialized regime of representation, the writers from the west have presented black people as the objects rather than subjects. It is because they try to

dominate or rule the non-westerner through the discourses. With the help of discourses, they attempt to create hegemony on the orientals.

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

In the text, *House of Stone*, myth about race, color and otherness is constructed to save the difference between whites and blacks. Aside from a lack of faith in black governance, the move from considering black Zimbabweans as an entity to lumping them with the continent of Africa as a whole has meant the re-radicalizing of community boundaries in Zimbabwe. It has made it easy for these so-called differences to be used to justify economic, political and cultural relations. The evidences of mythical representation can be observed in the following extract:

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did not work and his pupils started rolling back in their sockets, she resolved to take action, whatever the other villagers might say. She wrapped the infant in swaddling to absorb the diarrhea, dripped some well-water on his lips which were permanently open like the beak of a small bird, and placed a knitted hat on his head to protect it from the harsh sun. (43)

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Politics of Recognition and Identity in Zimbabwean culture

The element of equality however is not a mere presence or tolerance of different cultures and ethnic groups in a society. It requires the cultural membership of every ethnic community to be given similar status in the public arena. However, as stated earlier, the power relations between the majority and minority prohibit equal status between diverse cultures. Consequently, the lack of public equality between the ethnic cultures further violates the minorities standing in society. As there is a lack of common standard which cultures and the practices embedded in them can be evaluated it does appear logically incompatible to equality. The solution may lie in the creation of a broader definition of equality. Equality, in

this case, takes into account the freedom or opportunity for divergence. In this regards, Tom Modood in his writing “ Anti-Essentialism, Multiculturalism and the ‘Recognition’ of Religious Groups” says:

Recognizing and treating members of some groups as equals now seems to require public institutions to acknowledge rather than ignore cultural particularities, at least for those people whose self understanding depends on the vitality of their culture. Furthermore, politics of equality should also take into account the “oppressive” attitude that is inadvertently at play when “sameness” instead of “differences” is promoted. (45)

Thus, within the discourse of multiculturalism, equality needs to take into consideration the equal opportunity to belong to and practice one’s chosen culture without the state imposing its restrictions. This is because urging members of society, irrespective of their gender, religion and ethnicity, to share the same mindset and cultural orientation, creates a new social dilemma that is the eclipse of difference from the public arena or better known as cultural assimilation.

Another dimension, in the text *House of Stone*, on the debate of equality politics is the element of power play within the public domains. The power relation that exists in multicultural nations is between the majority, whose culture is taken to represent the best society has to offer, and minorities, who are required to assimilate into the said culture. In this context, Lamb illustrates:

It was not easy living in fear. One evening the family was having supper when the house was suddenly plunged in darkness. We thought this is it, but it turned out that the war vets had stolen the electrical cable. Sometimes at night the roof would creak or a twig snap and they would wake, hearts thumping. Claire kept imagining she was seeing a figure at the window that melted away

again. The endless stream of anti-white propaganda whenever you turned on the radio was really getting to us. Everyone was snapping at each other and the children had grown clingy, biting at their sleeves and reluctant to go to school or nursery in case their parents were not there when they came back. Even the ostriches seemed to sense that something was wrong. (230-231)

The elite vision of national culture she concludes has increasingly marginalized minority groups. So far the Indian debate around multiculturalism has remained sociological and normative. It has raised questions about the place of minorities in the nation-state, and the vexed issue of community identities.

Lamb, while constructing the black community, assigns violence to blacks. All the act of violence and social ills are associated to blacks like murdering, looting, kidnapping, raping, destroying, etc. Whites are presented as civilized and enlightened and her elitist representation has been trying to prove that naturally black don't want to be civilized. Neglecting morality and humanity, her portrayal hides the evils and vices of whites upon blacks. It means that she has been applying the concept of alison of violence from white world. She doesn't pay any attention to brutality and cruelty of white people, so the researcher can claim that her representation is based on transcendental depiction of reality that lacks the "respecting the differences".

The distinction between the domains of difference may be one possible solution to creating some form of unity in diversity where the public domain utilizes a single culture based upon the notion of equality between individuals and the private permits diversity between groups. Thus by creating opportunities for diversity of cultural practices in the private sphere, the rationale is that the formation of a national culture for the public domain may be better accepted by all groups. Another critic, Wolmn Kymlicka in her book *Multiculturalism Citizenship: A Liberal Theory of Minority Rights* says:

It is true that the potential limitations that exist in almost all cultures. Taken in this light, politics of equality can be seen to create a new avenue for minority groups to mobilize their concerns within the social and political scenario of the nation in order to challenge the “centralization and a single group dominating” which appears to pattern of diversity management in many nations. (98)

This means that if a cultural minority wants to preserve its own language and culture, the state cannot by law impose on it any other culture belonging to the local majority. Both religious and linguistic minorities are protected by this provision.

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

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

has facilitated the bonding together of all of 'Us', who are normal in imagined community and sends into symbolic exile all of 'Them'.

Another important concept in discussing the construct of equality within multiculturalism is the distinction between public and private domains which is necessary in order to avoid the excesses of multiculturalism. There are a few institutions that constitute the public and private domains. In this regards, Lamb recites:

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

Lamb in the text is valuing the Britishness and whiteness and indirectly suggesting blacks to imitate the white culture to live in harmony and peace. According to her, the identity will be solid and fixed if they follow the social norms and conducts of whites.

It is not disruptive of a more general process of exclusion of the white minority and, because of its exceptionality and singularity; it does not transgress the bounded notions of black-white relations propagated by the white superior mentality. Michael Moore in his text "Multiculturalism and Feminism: No Simple Questions, No Simple Answer" provides a very useful account of the place of such racial etiquette in settler identity.

A racial nation is not a nation, by virtue of the fact that it defies a basic principle of any imagined community, namely the fundamental assumption of 'a deep horizontal brotherhood', because only certain people are part of the imagined community... was not simply a matter of assuming a racially superior mode vis-vis the subordinate African peoples. Crude racism could not

be defended and therefore newcomers had to be taught the nuanced world of racial etiquette. (45)

In Moore's formulation, a nation is organized around race and the power and knowledge holders try to dominate and subordinate groups within its own borders. In investigating the extent to which white Zimbabweans shape their identity around race, the issue at stake is not whether they consider themselves as a race or a nation but the extent to which their primary allegiance continues to be racial or national. The diversity of individual in the community, while highlighting the recurrent themes of history and a superior cultural inheritance that is attributed to their European ancestry becomes the matter of interpretation and speculation. Few respondents recognized race as an accident of birth and in general, being white allowed for the construction of an identity in which they see themselves as a form of role model for the majority.

In the text *House of Stone*, Christina Lamb is defining race as the biological concept and trying to create hegemonic world in Zimbabwe by the construction of discourses. The research argues that race is not a biological concept based on outward physical characteristics but defines it as a social construct under the rubric of 'culture'. In the process of shifting to culturalism, a belief that difference must be nurtured but separated, race was sanitized and relegated to the unconscious via the logic of segregation based on the myths of dominance. In this regard, Prince Kelly says in his book *Multiculturalism Reconsidered: Culture and Equality and its Critics* says:

'Culturalism' allowed for 'racism without races', and, for some, the shift from Rhodesia to Zimbabwe could be made without necessitating a new form of identity and with the readily available ideological justification of 'culturalism'. A nation re-imagined daily by its inhabitants requires a 'narrative of identity', a story that locates it in time and provides a sense of continuity. The fact is

that, unlike individuals, nations have no identifiable point of origin and exit from the world. Therefore, the 'biography of [any] nation' is written backwards from the now. (94)

In African communities, minority is still a term that carries racial connotations. Whites see themselves as politically powerless and under threat because of their numbers, while they retain significant economic power and wealth.

The researcher has found out that majority is now a term that refers to the larger black Shona population in Zimbabwe. Initially majority covered both the Ndebele and the Shona peoples. Increasing persecution and neglect of the Ndebele, a black minority, has led whites to consider them as separate from the general majority. What is significant about these categories is that minority and majority are not inherently raced terms. Ascribing minority or majority status according to race obscures differences of ethnicity, political leaning, belief systems and traditions that permeate the entire nation of Zimbabwe. It indicates the belief that the white community in Zimbabwe has certain common characteristics and traditions. In this regards, Lamb says:

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

For Rhodesia's white establishment, the war was more than just about race.

They believed Rhodesia existed to defend civilized Christian standards from the corruption and anarchy of black Africa, and that they were defending a whole way of life. Max Hastings, then a *Daily Telegraph* reporter who went there in the guise of a game fisherman to report on the war in 1976, found it a 'strange kind of war, the last stand of English suburban values in the midst of the African continent'. (85)

Continuing the discussion of minorities, Lamb's chapters deal with invisible minorities in Zimbabwe, these groups have suffered differing levels of discrimination by both the colonial and post-colonial ethos. While the demonization of whites has served the needs of authoritarian nationalist politics in Zimbabwe, it has prevented a more creative, tolerant and difficult dialogue on the European influences in the making of Zimbabwean identities.

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

II. Authorial Call for Reconciliation and Native People's Cultural Resistance in *House of Stone*

The majorities of black people from demographic perspective like to avoid social humiliation and cultural devaluations and they tried to explore the cultural richness in the domination of white people. Their conscious cultural struggle leads to migration of whites to England and whites in Zimbabwe bear counterattack from blacks. So, as a westerner, Christina Lamb calls for reconciliation between whites and blacks to reduce the rise of cultural and national consciousness of blacks. She is exploring the possibility of coexistence of ethnic groups in Zimbabwe.

The western perspective of Lamb in her text *House of Stone* does not propose any other share than register within the cold relationships whites and blacks dealing with power and interest. As the multicultural postcolonial state, the black citizens of Zimbabwe are not regarded to have choice of freedom even after the fall of the rule of British and the assertion of ethnic nationalism. The author is not ready to value the differences between the originality and cultural history of blacks with whites. Blacks are organized and united for the survival of their communities and implementing various strategies of resistance. They have implemented different form of resisting strategies to gain their snatched identity in the colonial era.

The call for multicultural coexistence of cultures does not provide information on their interrelationships and offers no process of mutual discovery and shall not include in its object the intercultural imperative. It does not view the composition of common responses to common challenges that cross boundaries of cultural management of territories. In this context, E. Anderson in her writing "What is the Point of Equality?" says:

It is true that increase of the ethos of the multiculturalism confers certainly; force the ideal of equal rights and mutual respect between ethnic and cultural groups, within the ethnic or cultural heterogeneity that characterizes the world.

Multiculturalism is deadlocked on the modes of cultural interactions, on the conditions of their mutual influences and on the object of their common questions. (34)

Cultural differences exercised by whites in Zimbabwe and cultural marginalization of black communities economically and socially motivated blacks for survival, for creativity and cultural resistance. Each administrative unit ideally contained a single culturally and linguistically homogeneous tribe in which people continued to live within the indigenous institutions and was subject to tribal discipline through local structures of authority. The imperatives of control thus also constrained the transformation of African societies and indeed, made what the colonial state understood to be the local institutions of tribe and kinship into grassroots foundations of colonial domination, as well as a means by which it could derive a degree of legitimacy from association with traditional social forces.

The research raises thematic issue to address the governance of cultural diversity in post-colonial settings. Taking into account post-colonial societies within an agenda of comparative research on diversity seems to be both challenging and promising. This study on multicultural societies, on the one hand, have mainly been concerned with the western literary policies aimed at pacification of cultural resistance of black community of with the slogan of a culturally more or less homogeneous nation-state. This research on post-colonial societies is critiquing western mentality that is not ready to address the conditions of social integration or cohesion in profoundly heterogeneous societies.

With blacks subjugated and dominated, the Western culture and European mode of civilization began to thrive and outgrow blacks' cultural heritage. Traditional native cultural practices paved the way for foreign way of doing things as blacks became fully westernized. Western culture now is regarded as frontline civilization. African ways of doing things became primitive, archaic and regrettably unacceptable in public domain. Not only were

certain aspects of the material culture in the colonies lost or destroyed, colonial societies also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their own terms.

In the project of studying the politics of reconciliation applied by Lamb to pacify blacks' revolutionary sentiments, the researcher has analyzed different aspects of the text; politics behind the call for reconciliation, her construction of thematic homogeneity and universality, Lamb's process of marginalizing of blacks and canonization of whites, myth making tendency of western world, colonial mentality of European writer, lack of respecting difference in the thought of western people, etc..

Politics behind the Slogan of Multicultural Reconciliation

The post-colonial identity politics and politics of recognition are closely linked with struggles over access to power and economic resources in postcolonial societies. The dominant forces in the societies like to impose their values and priorities without concerning the importance of cultural and social identities of the marginalized groups. Without respecting the needs behind the cultural resistance of blacks, Lamb is targeting to demoralize the historical cultural resistance of blacks upon the whites' domination and exploitation. Analysis of post-colonial settings, by focusing the western discourse of reconciliation of races as the alternative mode of dealing with ethnic difference is the main argument of this research. She is not aware on the blacks' attempt of constructing a secured space within their national boundary and of trying to have formation of collective identities. The colonial tendency of searching transnational social and political space is still in Lamb's mentality. The parochial mentality of Lamb couldn't recognize modified the social context of public policies and culturally diversified decolonized nation like Zimbabwe.

Towards the end of the text, *House of Stone*, there is plea for racial reconciliation. Lamb as the westerner, tries to disclose the whites' control over productive resources in

Zimbabwe with the help of the homogeneous ending of the text. While creating the harmonious world in Zimbabwe, Lamb is practicing the technique of thematic closure with the call for friendship between whites and blacks. The approach of reconciliation and harmony is the style of stereotyping and displaying the other culture. The pretended call for friendship between whites and blacks to protect whites, especially their control over the native land and other resources is to pacify the cultural resistance of blacks. The homogenizing process tries to hide the national rights of blacks' over the productive resources. In this regard, Henrietta Lidchi in his book *The Poetics and The Politics of Exhibiting Other Cultures*, says:

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

(197)

The illusive representations of blacks and whites by constructing a spurious unity, in which dominant culture and marginalized culture can be reunited and where those of vastly different cultural aspirations are made to appear one.

Due to her oriental perspective, Lamb is not trying to acknowledge heterogeneity, multiplicity, plurality and she is attempting to erase the multicultural existence. The researcher finds out that there is lack of understanding diversities and acknowledgement of differences in author's mind. But the writer is trying to establish universal civilization that is extension of European civilization. The book ends with the professional relationship between

the characters. Aqui leads to a deep friendship based on the mutual respect and admiration for each other differences.

‘I don’t think we will ever get the farms back,’ says Nigel, who has various business ventures under way, this time involving crocodiles rather than ostriches, crocodiles being rather less prone to stress. ‘I really think it’s destructive to mope about the past. The good thing about what has happened is that it makes you focus on what really matters, and that’s your relationships with god and family. And, of course, Aqui. On one side there’s still a big cultural divide and our lifestyles are so different. But I feel like a barrier had been broken down. It’s no longer just an employer- employee relationship but a friendship.’ (264)

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

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

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

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

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

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

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

Zimbabwe for Zimbabweans; Invisible minorities and the quest for justice

Christina Lamb's mission is to recreate a new home in Zimbabwe through her text, Europe's exercise of re-shaping, re-naming and remapping is necessary according to her. The motive of author is that Zimbabwe should be Europeanized, make to be devoid of its African identities by an imposition of a European identity. Elleke Boehmer in his text *Parochial World and The Globalization* puts it that:

Colonial maps grew dense with old toponyms applied to new contexts –names like New York, Windsor, Perth, East London, Margate, or the many Newcastles the world over. New places, named after regions and towns left behind, re-created in some part the symbolic experience of the old world. But at the same time they marked out a new region, where a new life could begin to unfold. Naming set up a synchronous time frame for the colonies: though not Europe, they were declared to be contiguous to Europe, and subject to it. (56)

The postcolonial renaming of Zimbabwean towns and streets was in part a process of reclaiming a humanity that was denied under the colonial era thereby destroying the inherited foreign identities. These new names reconstructed a history where cultural memory is bound to live till eternity. In a post-independence state like Zimbabwe, naming exercise became a demand for social fulfillment and political self-determination with a quest for cultural and geographic authenticity. As part of the anti-colonial discourse, the practice of renaming places has continued throughout Africa with the last country to get independent in Africa, South Africa, currently engaged in the process of renaming some of its places in order to reassert a lost identity.

In this context, the political dominance that a majority ethnic community allows them the privilege to represent publicly the other ethnic communities in the way they choose fit.

And it is the widely accepted that the minority cultures are relegated to the position of the other. Linked to politics of recognition and the constructs of majority and minority, is the politics of equality. Some theorists of multiculturalism place high premium on it by equating multiculturalism as a value placed on equality by society. The central concern of multiculturalism as scholars have argued is the emphasis of equality of opportunity regardless of ethnicity. In this regards, Lamb recites:

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

Not much has been written on the question of justice and reconciliation in Zimbabwe, and the little that has been written on the topic has focused on the two major races of the country: blacks and whites. Precisely Lamb has created binaries to show black culture different from the white culture through this discourse. The natural existences and experiences of native people are heavily manipulated with the use of lingered stereotypical images created by her past generation.

This research analyses some of the forgotten subject minorities, especially those minority groups that have been ignored or marginalized in most popular discourses. The blacks are regarded as the invisible subject minorities by the immigrants. In the text, Lamb cites:

In the villages people already have grudges. They hate each other or are jealous because you have many cattle, because you are working hard at your place, you are growing vegetables in your garden, you have lots of goats, our

children are going to school and you can feed your family nicely, whereas this one he is lazy and can't do what you are doing. There is a lot of jealousy in our race, even your own brother can be jealous about you, it's very common. So when war started, those who were jealous started saying bad things about others and they would be beaten up. They might say one is a witch and the comrades would go after that person and kill him. (77)

Christina Lamb has pretended as if she is fictionalizing the objective cultural and political scenerio of Zimbabwe and she is fully able to describe the socio-political situation of contemporary Zimbabwe objectively. She tries to present her text as the text with realistic presentation of the contemporary issues regarding the cultural war between whites and blacks.

Zimbabwe's social and cultural landscape is dotted with various movements towards statehood rooted in identity searches for communities. There are several movements in the political history since and before the decolonization and has been shown flexibility in accommodating the political needs of diversity. Given the complex diversity of this vast country, coupled with regional imbalances, the text has included social and economic inequalities and mass poverty, statehood provides an institutional framework of autonomy and decentralization which may respond better to the need for development and identity. Statehood for territorially based ethnic identities thus remains the most comprehensive and effective method of political recognition of ethnic identity and the key to Zimbabwe's multicultural federalization. Following the researcher argues that the so-called "crisis" in Zimbabwe federalism that some Western scholars like Christina Lamb tend to highlight and may actually be associated with the way the African nation has sought to combine multicultural federalism with nationalism, which has consisted in the democratic responsiveness to cultural differences with a federal conciliation of regional community,

identity, and autonomy. The political structures that have resulted from the political accommodation of ethnic identity in Zimbabwe are very complex. Every multicultural society needs to devise its own appropriate political structure to suit its history, cultural traditions, and range and depth of diversity. In this regards, Baron Parekh in his text “*Rethinking Multiculturalism: Cultural Diversity and Political Theory*” says:

Multiculturalism is a wide ranging concept which can be used to describe an ideology, social policy as well as aspects of public structure. The broadness in its meaning causes the notion of multiculturalism to be supported or criticized depending on its usage. How multiculturalism came to be and what it connotes? The concerns and contestation of multiculturalism can be framed within three main power relations which are politics of recognition, politics of positioning and politics of equality. Only when these politics of expression are understood can a better appraisal of multiculturalism be conducted. (65)

The inclusion of a lack of privilege and unemployment in the white conception of the black community is significant as the two terms exemplify the daily reality of the difference between the racial communities, a difference that structures their interaction and their interpretation of one another. The whites define them as the people from God’s choice and regard others as the decedents. The same cases have been occurred in Zimbabwe while analyzing the power seeking behavior of white characters.

The historical and cultural heritage that white participants ascribed to themselves has allowed them to redefine their role in the nation. Ideologically, they have shifted the logic that necessitates their presence from one of outright domination to one of themselves as a role model to guide and shape the future of the country. It is no less an ideology of dominance just one that is easier to reconcile with the social world they now inhabit. To maintain the

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

Every morning the women and girls went to the well, which was forty-five minutes' walk away. To Aquí, trying hard not to splash any precious water, they looked like ghostly figures walking through the mists balancing clay jars on their heads, every so often a hand fluttering upwards to support the weight. In the summer they went again in the evening, but not in the winter when the nights were too dark to wash the cooking pots because they could not see if there were any snakes lurking inside. We runny village children would all gather after supper. The moon was our electricity, and we would play games like Hide and Seek, Spot Spot or Hwaai hwaai which meant 'Sheep, sheep, come here.' That was my favorite where we took turns being dark and itchy sheep and someone was the hyena and had to try and catch us. (15)

Lamb, in the production of popular image of Zimbabwe and its native people, continues the pre-existing discursive images and phrases created by western world. The power of images in the multicultural context has been utilized by her to make the text comprehensible to the reader of western world. In the exhibition of culture, there is exercise of power by the so called civilized people. In the portrayal of culture of black people, she utilizes the adjectives like dark, runny, itchy, etc. in mentioned above paragraph to create the subjective identity of blacks. Lamb writes:

In the villages people already have grudges. They hate each other or are jealous because you have many cattle, because you are working hard at your place, you are growing vegetables in your garden, you have lots of goats, our children are going to school and you can feed your family nicely, whereas this one he is lazy and can't do what you are doing. There is a lot of jealousy in

our race, even your own brother can be jealous about you, it's very common. So when war started, those who were jealous started saying bad things about others and they would be beaten up. They might say one is a witch and the comrades would go after that person and kill him. (77)

Initially, there was a prejudice against whites who were not British and who, in consequence, were deemed to be of a lower class, like the Afrikaners from South Africa. As a result, social inequality amongst the white population began to undermine white claims to superiority and compounded the threat of an educated black majority being able to usurp white dominance of the economy. In an attempt to minimize this internal threat to superiority, money was poured into white schools and the government demanded that all white children attend school. In this way, coupled with voting rights and other forms of legalized privilege, being part of the white community came to be more beneficial than being Afrikaans or of any other ethnicity. In this context, Michael Moore says in his text "Internal Minorities and Indigenous Self-Determination":

Multiculturalism also entails acknowledging the validity of the cultural expressions and contributions of the various groups. This is not to imply that all cultural contributions are of equal value and social worth, or that all should be tolerated. Some cultural practices are better than others for the overall betterment of society. These cultural expressions and contributions that differ from those of the dominant group in society are usually only acknowledged when there is an economic market for them, such as music for African American, native Indian dances for tourism or Mexican cuisine. (57)

Multiculturalism thus means valuing what people have to offer, and not rejecting or belittling it simply because it differs from what the majority, or those in power, regard as important and of value.

Working from their past knowledge, the white Zimbabweans surveyed have constructed several images of the blacks. The dehumanization and deification of blacks in *House of Stone* can be sensed and animalistic characterization is privileged in the text. For instance:

Every morning the women and girls went to the well, which was forty-five minutes' walk away. To Aqui, trying hard not to splash any precious water, they looked like ghostly figures walking through the mists balancing clay jars on their heads, every so often a hand fluttering upwards to support the weight. We village children would all gather after supper. The moon was our electricity, and we would play games like Hide and Seek, Spot Spot or Hwaai hwaai which meant 'Sheep, sheep, come here.' That was my favorite where we took turns being sheep and someone was the hyena and had to try and catch us. (15)

The majority of the white Zimbabweans who have seen the African cultures and interacted them as the people of best culture. They regarded white culture as the God given culture and black culture as the popular culture. As a white in the text, Lamb feels that, as a racial minority, there is no way for her or any whites to influence the government. Therefore, it has been up to the black 'majority' to regulate the government and they have clearly, in her eyes, failed to do that. The preferred logic with regard to uneducated blacks echoes colonial notions of the Africans' inability to learn outside the bounds of their culture. This is a typical form of white reasoning: whites expect blacks to conform to their ideas of social relations and customs and interpret any inability to do this as a lack of culture, rather than a difference in operating systems.

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

These days, she always thought about the same thing. A few years before, when she was about seven and her second brother had fallen ill, she had gone with her mother to the clinic in Sadza. Chipo Tamari had already lost one son and this time when rubbing him with pastes of ground bark from the *nyanga* did not work and his pupils started rolling back in their sockets, she resolved to take action, whatever the other villagers might say. She wrapped the infant in swaddling to absorb the diarrhoea, dripped some well-water on his lips which were permanently open like the beak of a small bird, and placed a knitted hat on his head to protect it from the harsh sun. (43)

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

In the process of creating racialized regime of representation, the writers from the west have presented black people as the objects rather than subjects. It is because they try to

dominate or rule the non-westerner through the discourses. With the help of discourses, they attempt to create hegemony on the orientals.

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

In the text, *House of Stone*, myth about race, color and otherness is constructed to save the difference between whites and blacks. Aside from a lack of faith in black governance, the move from considering black Zimbabweans as an entity to lumping them with the continent of Africa as a whole has meant the re-radicalizing of community boundaries in Zimbabwe. It has made it easy for these so-called differences to be used to justify economic, political and cultural relations. The evidences of mythical representation can be observed in the following extract:

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did not work and his pupils started rolling back in their sockets, she resolved to take action, whatever the other villagers might say. She wrapped the infant in swaddling to absorb the diarrhea, dripped some well-water on his lips which were permanently open like the beak of a small bird, and placed a knitted hat on his head to protect it from the harsh sun. (43)

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Politics of Recognition and Identity in Zimbabwean culture

The element of equality however is not a mere presence or tolerance of different cultures and ethnic groups in a society. It requires the cultural membership of every ethnic community to be given similar status in the public arena. However, as stated earlier, the power relations between the majority and minority prohibit equal status between diverse cultures. Consequently, the lack of public equality between the ethnic cultures further violates the minorities standing in society. As there is a lack of common standard which cultures and the practices embedded in them can be evaluated it does appear logically incompatible to equality. The solution may lie in the creation of a broader definition of equality. Equality, in

this case, takes into account the freedom or opportunity for divergence. In this regards, Tom Modood in his writing “ Anti-Essentialism, Multiculturalism and the ‘Recognition’ of Religious Groups” says:

Recognizing and treating members of some groups as equals now seems to require public institutions to acknowledge rather than ignore cultural particularities, at least for those people whose self understanding depends on the vitality of their culture. Furthermore, politics of equality should also take into account the “oppressive” attitude that is inadvertently at play when “sameness” instead of “differences” is promoted. (45)

Thus, within the discourse of multiculturalism, equality needs to take into consideration the equal opportunity to belong to and practice one’s chosen culture without the state imposing its restrictions. This is because urging members of society, irrespective of their gender, religion and ethnicity, to share the same mindset and cultural orientation, creates a new social dilemma that is the eclipse of difference from the public arena or better known as cultural assimilation.

Another dimension, in the text *House of Stone*, on the debate of equality politics is the element of power play within the public domains. The power relation that exists in multicultural nations is between the majority, whose culture is taken to represent the best society has to offer, and minorities, who are required to assimilate into the said culture. In this context, Lamb illustrates:

It was not easy living in fear. One evening the family was having supper when the house was suddenly plunged in darkness. We thought this is it, but it turned out that the war vets had stolen the electrical cable. Sometimes at night the roof would creak or a twig snap and they would wake, hearts thumping. Claire kept imagining she was seeing a figure at the window that melted away

again. The endless stream of anti-white propaganda whenever you turned on the radio was really getting to us. Everyone was snapping at each other and the children had grown clingy, biting at their sleeves and reluctant to go to school or nursery in case their parents were not there when they came back. Even the ostriches seemed to sense that something was wrong. (230-231)

The elite vision of national culture she concludes has increasingly marginalized minority groups. So far the Indian debate around multiculturalism has remained sociological and normative. It has raised questions about the place of minorities in the nation-state, and the vexed issue of community identities.

Lamb, while constructing the black community, assigns violence to blacks. All the act of violence and social ills are associated to blacks like murdering, looting, kidnapping, raping, destroying, etc. Whites are presented as civilized and enlightened and her elitist representation has been trying to prove that naturally black don't want to be civilized. Neglecting morality and humanity, her portrayal hides the evils and vices of whites upon blacks. It means that she has been applying the concept of alison of violence from white world. She doesn't pay any attention to brutality and cruelty of white people, so the researcher can claim that her representation is based on transcendental depiction of reality that lacks the "respecting the differences".

The distinction between the domains of difference may be one possible solution to creating some form of unity in diversity where the public domain utilizes a single culture based upon the notion of equality between individuals and the private permits diversity between groups. Thus by creating opportunities for diversity of cultural practices in the private sphere, the rationale is that the formation of a national culture for the public domain may be better accepted by all groups. Another critic, Wolmn Kymlicka in her book *Multiculturalism Citizenship: A Liberal Theory of Minority Rights* says:

It is true that the potential limitations that exist in almost all cultures. Taken in this light, politics of equality can be seen to create a new avenue for minority groups to mobilize their concerns within the social and political scenario of the nation in order to challenge the “centralization and a single group dominating” which appears to pattern of diversity management in many nations. (98)

This means that if a cultural minority wants to preserve its own language and culture, the state cannot by law impose on it any other culture belonging to the local majority. Both religious and linguistic minorities are protected by this provision.

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

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

has facilitated the bonding together of all of 'Us', who are normal in imagined community and sends into symbolic exile all of 'Them'.

Another important concept in discussing the construct of equality within multiculturalism is the distinction between public and private domains which is necessary in order to avoid the excesses of multiculturalism. There are a few institutions that constitute the public and private domains. In this regards, Lamb recites:

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

Lamb in the text is valuing the Britishness and whiteness and indirectly suggesting blacks to imitate the white culture to live in harmony and peace. According to her, the identity will be solid and fixed if they follow the social norms and conducts of whites.

It is not disruptive of a more general process of exclusion of the white minority and, because of its exceptionality and singularity; it does not transgress the bounded notions of black-white relations propagated by the white superior mentality. Michael Moore in his text "Multiculturalism and Feminism: No Simple Questions, No Simple Answer" provides a very useful account of the place of such racial etiquette in settler identity.

A racial nation is not a nation, by virtue of the fact that it defies a basic principle of any imagined community, namely the fundamental assumption of 'a deep horizontal brotherhood', because only certain people are part of the imagined community... was not simply a matter of assuming a racially superior mode vis-vis the subordinate African peoples. Crude racism could not

be defended and therefore newcomers had to be taught the nuanced world of racial etiquette. (45)

In Moore's formulation, a nation is organized around race and the power and knowledge holders try to dominate and subordinate groups within its own borders. In investigating the extent to which white Zimbabweans shape their identity around race, the issue at stake is not whether they consider themselves as a race or a nation but the extent to which their primary allegiance continues to be racial or national. The diversity of individual in the community, while highlighting the recurrent themes of history and a superior cultural inheritance that is attributed to their European ancestry becomes the matter of interpretation and speculation. Few respondents recognized race as an accident of birth and in general, being white allowed for the construction of an identity in which they see themselves as a form of role model for the majority.

In the text *House of Stone*, Christina Lamb is defining race as the biological concept and trying to create hegemonic world in Zimbabwe by the construction of discourses. The research argues that race is not a biological concept based on outward physical characteristics but defines it as a social construct under the rubric of 'culture'. In the process of shifting to culturalism, a belief that difference must be nurtured but separated, race was sanitized and relegated to the unconscious via the logic of segregation based on the myths of dominance. In this regard, Prince Kelly says in his book *Multiculturalism Reconsidered: Culture and Equality and its Critics* says:

'Culturalism' allowed for 'racism without races', and, for some, the shift from Rhodesia to Zimbabwe could be made without necessitating a new form of identity and with the readily available ideological justification of 'culturalism'. A nation re-imagined daily by its inhabitants requires a 'narrative of identity', a story that locates it in time and provides a sense of continuity. The fact is

that, unlike individuals, nations have no identifiable point of origin and exit from the world. Therefore, the 'biography of [any] nation' is written backwards from the now. (94)

In African communities, minority is still a term that carries racial connotations. Whites see themselves as politically powerless and under threat because of their numbers, while they retain significant economic power and wealth.

The researcher has found out that majority is now a term that refers to the larger black Shona population in Zimbabwe. Initially majority covered both the Ndebele and the Shona peoples. Increasing persecution and neglect of the Ndebele, a black minority, has led whites to consider them as separate from the general majority. What is significant about these categories is that minority and majority are not inherently raced terms. Ascribing minority or majority status according to race obscures differences of ethnicity, political leaning, belief systems and traditions that permeate the entire nation of Zimbabwe. It indicates the belief that the white community in Zimbabwe has certain common characteristics and traditions. In this regards, Lamb says:

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

For Rhodesia's white establishment, the war was more than just about race. They believed Rhodesia existed to defend civilized Christian standards from the corruption and anarchy of black Africa, and that they were defending a whole way of life. Max Hastings, then a *Daily Telegraph* reporter who went there in the guise of a game fisherman to report on the war in 1976, found it a 'strange kind of war, the last stand of English suburban values in the midst of the African continent'. (85)

Continuing the discussion of minorities, Lamb's chapters deal with invisible minorities in Zimbabwe, these groups have suffered differing levels of discrimination by both the colonial and post-colonial ethos. While the demonization of whites has served the needs of authoritarian nationalist politics in Zimbabwe, it has prevented a more creative, tolerant and difficult dialogue on the European influences in the making of Zimbabwean identities.

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

III. Lamb's *House of Stone*: Exploration of Culture as the Tool of Struggle of Identity and Recognition

In the text *House of Stone*, there is exploration of the reality that the trend of cultural westernization of Zimbabwe has become very pervasive and prevalent, such that Western civilization has taken precedence over African values and culture and the latter is regarded as inferior to the former. As with other societies and cultures in the so-called Third World, the impact of Western civilization on Africa has occasioned a discontinuity in forms of life throughout the continent. This has led to a cultural dualism that often presents itself as a real dilemma in concrete, real-life situations. In other words, the African experience of modernity is fraught with tensions at every level of the communal and social settings. The post independence Africa is confronted with how to have a true identity, a new culture that is African in nature. It is on this basis that the paper has argued that Africa must begin to relate with countries that have dewesternised and have attained some level of appreciable economic development. The focus is to evolve viable options for truly African culture.

In Zimbabwe the crises over the legacies of colonial rule and post-colonial legitimacy have certainly hardened state politics around the race question. The result has been an extraordinarily prohibitive conception of national belonging and a severe closing down of spaces for a more open discussion of citizenship, economic transformation and democratization. While the Zimbabwean ruling party has underlined the centrality of race in Zimbabwe's history, its own vision has become trapped in the confines of this category. The challenge is to find ways of recognizing race and its continued effects on people's everyday lives, in an attempt to work against racial equality, while at the same time working against practices that perpetuate race thinking.

The orient is represented by the West and the representations are created in the network of power and they create certain truths about the orient which are based of binary

opposition. In the text, *House of Stone*, with the Eurocentric notion, Lamb has defined the orient as the matter of interpretation for them. To maintain the superior identity of the west, the text as the discourse plays vital role for analyzing and imposing the oriental stereotype which dominate and proves their hegemonic nature. Christina Lamb as the westerner has tried to prove that the relationship between occident and orient is a relationship of power, of domination, of carrying degree of complex hegemony. Thus, *House of Stone* is a discourse created by the westerners by generating political, sociological, military, ideological and imaginative power over the orient. Christina Lamb's creation of the work of art is the political project that is targeted to legitimize the western imperialism upon the non-westerners.

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

This project aims to explore Christina Lamb's stereotypically regulated call for reconciliation to black people with white people in Zimbabwe in her western discourse, *House of Stone* and tries to show the hidden politics of her subjective fictionalization of the orients. While investigating the real intention of Lamb as the westerner, the researcher studies the subjective position of the author and finds out that her subjectivity is naturalized with the myth of white superiority. In the process of studying Christian Lamb's text, the researcher has analyzed authorial favor to whites and her emphasis to devalue the black resistance and

their nationalistic ethos. So it studies the Zimbabwe's socio-political and cultural scenario, dismantling the politics of orientalizing the African nation as heart of darkness. When one culture considers another as the product of its analysis, it would always be a cultural perspective since culture is the window through which every man makes sense of the world. If this is anything to go by, then it is not difficult to realize that when the Europeans write about Africa, their perspective is always a product of their culture.

Thus, *House of Stone* is a discourse created by the westerners by generating political, sociological, military, ideological and imaginative power over the orient. Christina Lamb's creation of the work of art is the political project that is targeted to legitimize the western imperialism upon the non-westerners. The researcher has taken the help of cultural critics to critique the political call for cultural reconciliation and has studied the western text focusing on the culture and civilization of the orient. With the internalization of cultural studies, the researcher has generated the demonstration of the politicality of culture. Asserting the view that culture is the site of ongoing struggle, critical site of social action, the researcher has just tried to expose western politics on orient's culture.

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