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Colonial Gaze of Mungo Park and George Forster: A Study of Their Travel
Narratives

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Letter of Recommendation

Shyam Prasad Sharma has completed his thesis, entitled “Colonial Gaze of MungoPark and George Forster: A Study of Their Travel Narratives,” under my supervision. He carried out his research from August 2014 to July 2015. I hereby recommend his thesis be submitted for *viva-voce*.

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Letter of Approval

This thesis, entitled “Colonial Gaze of MungoPark and George Forster: A Study of Their Travel Narratives,” submitted to the Central Department of English, Tribhuvan University, by Shyam Prasad Sharma, has been approved by undersigned members of the Research Committee.

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Abstract

This dissertation on two travel narratives of George Forster and Mungo Park draws on the discourse of orientalism formulated by Edward Said. Orientalism has been a global discourse marked by pliable, multiple rhetoric in analyzing and studying the shifting cultural, geopolitical and social forms of power. Mungo Park, in his travel narrative orientalises Africa through different images such as uncivilized, dangerous, and primitive. He tries to justify the need of European presence to civilize the Africans. His vested interest is to find out the resources of Africa particularly the course or direction of the Niger so that in future the navigation for commerce can be exploited as per the British interest. In the same way, George Forster's travelogue yields a wealth of new geographic, scientific, and ethnographic knowledge of the other so that European imperialism could be substantiated.

The above narratives shed more light on knowledge of humanity and diverse geographical explorations. Since the process of knowing, gaining knowledge about the unfamiliar and unknown is culturally shaped, the two travellers produce a distinct versions of orientalism in their respective accounts of the interior districts of Africa and the South Pacific islands. Their travelogues seek to justify the white man's burden so that their nefarious designs can be camouflaged.

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I. Colonial Exploration as the Sub-Text of Romantic Era Travel Writing

This thesis has analyzed two travel narratives from the romantic era such as George Forster's *A Voyage Round the World* (1777) and Mungo Park's *Travel in the Interior Districts of Africa* (1799) in the light of Roma orientalism. While analysing the orientalist gaze of the white travellers in these texts, the thesis draws on the concept of Orientalism developed by Edward Said. Apart from Said, the ideas pertaining to the orientalist gaze of the romantic era travellers as developed by Sally Hatch Gray, Tim Fulford and Debble Lee, Sally Hatch Gray, Christoph Bode, Jacqueline Labbe, Mary Louise Pratt and the construction of race vis-a-vis the expansion of empire are also constituted to buttress the analysis.

George Forster's travelogue is mainly concerned with the navigational activities of the voyages. His travelogue, *A Voyage Round the World*, first published in 1777, is a remarkably vibrant explanation of Captain James Cook's second voyage, which ranged over the Pacific and Antarctic waters in search of a southern land. No continent was found, but "the voyage yielded a wealth of new geographic, scientific, and ethnographic knowledge which is distinguished by the range and depth of its anthropological reflection" (xiii). It is better off in its descriptions of the peoples of Oceania than any other narrative from the voyage. The text "weaves the narrative, ethnographic observation and moral reflections on human society, on government, on customs, on education, geography, and aesthetics" (Forster xiii). The Forster's text can now be seen to be important for "illuminating the meaningful transactions of these expeditions in European imaginings of the world and of cultural difference, and their marked but uneven ethnographic sensitivity makes them more suggestive than many sources," so far as the reconstruction of indigenous perceptions is concerned" (xiv). It can be taken as a synthetic work of reflection on natural history and humanity

in Oceania.

In July 1772, seventeen-year-old George Forster embarked on Captain Cook's *Resolution* to accompany and help his father, Johann Reinhold Forster, who, after Sir Joseph Banks's withdrawal and upon his recommendation, had become the chief scientist of Captain Cook's second voyage to the South Seas (1772-5). Things took a decisive turn for the Forsters, when Joseph Bank, the naturalist who had accompanied Cook on his first voyage, expressed his dissatisfaction with some of the arrangements made for his accommodation on the ship, and abruptly withdrew from the voyage just a few weeks before the intended departure of the *Resolution*. When the Royal Society sought another naturalist to replace Bank, J.R. Forster seized the opportunity without delay. He requested that his son be allowed to accompany him as his assistant. So it came that George Forster, at Barley five years later, George Forster, 18 years old, was able to participate in the second voyage of circumnavigation, a three-year trip that took place from June, 1772, to July, 1775.

George Forster regarded this voyage as something that shaped his whole destiny. *A Voyage Round the World* which became the milestone and the finest work with regard to style and power of expression for romantic period travel writing. It is not only remarkable for its style. It is also a "radical intervention into the burgeoning European discourse of the South Seas, and of Tahiti in particular" (Bode 221). Due to his travel writing, the space of the Pacific and the pleasant locations of its islands already held a definite place in the European imagination: "the South Seas were imagined to be a space of pre-lapsarian innocence, where natives- largely free from the need to work- could freely enjoy sensuous pleasures, and evidently did so without any feelings of guilt" (222). The meaning of the South Seas for eighteenth century Europe was that it represented its Other in more than one respect- a space where

supposedly ‘primitive’ societies had already reached a level of happiness that more ‘advanced’, ‘progressive’ and ‘civilized’ European societies could only dream. So, from its very inception, the European discourse of the South Seas “designs the Pacific islands as a space of imaginative projections, as a space that is largely constituted by European desires and fears and whose meaning is commensurate with the function it fulfils for Europe’s self-fashioning”(222). It is against this backdrop that this travelogue is written- an account that radically redefines the relationship of subject and object, of self and other, as well as the ideas of sex, class, progress and cultural diversity. Forster starts out with a model of cultural progress that sees primitive and barbarian societies at one end of the spectrum and European civilization at the other.

In a journey that spanned over four thousands K.M. and lasted nearly six months, Forster explored the land, the settlement, and the surrounding nature, and described a large number of new species. As he narrates:

We observed the sparrow hawk, (*falconisus*); several crows, (*corvuscorone*); magpies, (*corvus pica*); sky and wood-larks, starling, yellow hammers, common and mountain sparrows, yellow wagtails and robin redbreasts, and wild pigeons of which we could not determine the species. There are no snakes whatsoever in Madeira.

(29)

Forster narrativizes the greatest beauties of the land and the species he visited. He makes the judgement concerning beauty from the perspective of a naturalist forwarding a new science of anthropology.

Forster sketches the life and culture of Pacific people along with the geographical difficulties. His ethnographic observation circulate the knowledge of natural history and humanity in Oceania. Universality gives the concept of beauty a

kind of systematic, even scientific, necessary status. It acts as evidence for Forster's work in natural history:

Madeira consists of one large mountain, whose branches rise everywhere from the sea towards the centre of the isle. Many brooks and small rivulets descend from the summits in deep chasms or glens, which separate the various parts of the isle. We could not however perceive the *plains* mentioned by others, through which the waters would probably have taken their course. The water is conducted by weirs and channels into the vineyards. (27)

In Forster's account, natural beauty is immediately, universally recognizable. He highlights his excitement and intense experience of a special moment with natural beauty during his voyage. Forster takes the moments during voyage as "perfects the joys of the day" the hardships are taken with a kind of "unanimous wonderment", beyond their immediate reality in their response to several greatest beauties of the land.

He visited several places and people in Pacific region such as Plymouth to Maderia, from Maderia to the Cape Verd Islands, and from thence to the Cape of Good Hope. From Cape of Good Hope to Coast of New Zeeland, Dusky Bay to O-Taheitee and Matavai Bay. in the same way, Society Isles to New Zeeland to Queen Charlotte's Sound to Easter Island, Easter Island to the Marquesas and Island of O-Taheitee to Friendly Islands. Likewise, stay at Mallicollo, an Discovery of the New Hebrides, stay at Tanna, Discovery of New Caledonia, Tierra del Fuegeo and Christmas Harbour. Similarly, he narrates the discovery of lands to the Southward and returns to the Cape of Good Hope. He runs from thence to the Islands of St. Helena and Ascension and runs from there, past the Island of Fernando da Noronha, to the

Acores, stays at Fayal and returns to England. He proves himself as heroic discoverer or evil precursor of colonialism.

Similarly, Mungo Park's *Travels in the Interior Districts of Africa* (1799) was one of the greatest travel narratives of Romantic era. The narrative tells an 18th month exploratory expedition in West Africa. Accompanied by two African servants, the author, a young Scott, had headed inland from the African coast in an effort to reach the mighty Niger River. His aim was to "ascertain the direction in which the river flowed; and more generally, to gather information on the regions and peoples encountered along the way or dedicated to acquiring knowledge of the continent, and to putting that knowledge to practical and profitable use"(Park 567) . Park's narration of the journey, however, is occasionally interrupted with passages- some a few paragraphs long, others taking up whole chapters- that bring together in a more consolidated form Park's findings and thoughts about a particular place or culture or issue. Park's narrative, on matters of time and place, on the physical appearance of landscapes, is a very minute observation describing the things as he saw, for his purpose was to make very objective description though the language is subjective expression. The sort of information Park collects implicitly reveals the more realistic outline underpinning the expedition. He is using the African words in order to legitimize the hidden motifs. Part of the purpose of the narrative is to justify the white man's burden not to civilize but to cultivate the land. Park's narratives opened up the whole planet as an imaginative resource. Remote regions and alien peoples became the objects of Romantic fantasy, conjecture and aspiration.

Mungo Park was a young Scott whom Joseph Banks sent into the heart of Africa and whose narrative opened up the European interest to African landscape. Acting as his patron, Banks prepared and sent him out in 1794 as a "Geographical

Missionary to the interior countries of Africa” (Brent 4). Banks told him that he would explore the Niger valley with the aim of “rendering the geography of Africa more familiar to my countrymen, and in opening to their ambition and industry new sources of wealth, and new channels of commerce” (Park 1-2). Park’s mission was as imperialistic as it was adventurous. When Park reached central Africa, he found that opening new commercial channels carried appalling risks. He was vulnerable to local chiefs, who imprisoned him, and at the mercy of brigands, who stripped him of his clothes. After one brutal attack, when he had been robbed and left for dead, he lamented, “I saw myself in the midst of a vast wilderness in the depth of the rainy season, naked and alone; surrounded by savage animals and men still more savage.... I had no alternative but to lie down and perish”(130). He did not perish, though, but restored his resolution by a desperate measure of which Banks the botanist would have been proud. Park’s narrative portrays exploration as a quest of romance.

Park achieves the object of his quest only after many trials and adventures. He is attacked by wild beasts, lost, imprisoned, betrayed, struck down by disease. But reach the Niger he does, and thanks God: “I hastened to the brink, and, having drank of the water, lifted up my fervent thanks in prayer to the Great Ruler of all things, for having thus far crowned my endeavours with success” (Park 104). The real end, the narrative suggests, was a discovery made in the interior of the self as well as in the interior of Africa. It was the discovery that a “civilized” man could be alone, abandoned, and destitute in the heart of the overwhelming otherness of a “savage” country, without losing his faith, his self-command, his resourcefulness. Park is no Kurtz, no Marlow either: “he is neither infected by what he calls the fanaticism of the Moors nor the “superstitious” fatalism of the Negroes”(Fulford and Lee 129).

A practical European, he survives when deprived of his scientific armory(his

compass, his thermometer) because, for him, scientific observation leads to a sustaining faith. Park was contracted by the African Association to survey the African landscape. He started his journey from Portsmouth to the Gambia, journey to Bondou, Tallika to Kajaaga, from Kajaaga to Kasson, Teesee, Marina, Jaara, villages on the Niger and many other places along the way he encountered. As he had already made detailed observation of the life and culture around Gambia River and Piranha, he observes the interior regions which were unknown to him. He was accompanied by the local guides and observed minutely the way of life of natives. Native people would come to Gambia coast for their survival. There were many factories owned by the Whites. The trades were slave trade, ivory, gold etc. The people of interior district would bring slaves, bee wax, ivory and gold there in the coast and they would exchange those with clothes, money, gunpowder, iron and such like domestic goods. He presents the gift to the head of the interior regions and heads let him to observe the landscapes. He minutely observes the natives culture, natural landscapes and the stature of people throughout his journey and presents them in such a way which further proves his colonial psyche. He tries to justify his colonial psyche and white man gaze by judging the others culture and geography.

Throughout his lively travel narrative, Park is much too busy looking at territory and people he had never seen before to ask awkward questions about his own country and compatriots. As he narrates:

As the Negroes have no written language of their own, the general rule of decision is an appeal to *ancient custom*; but since the system of Mohammed had made so great progress among them, the converts to that faith have gradually introduced, with the religious tenets, many of the civil institutions of the prophet; and where Koran is not found

sufficiently explicit. (12)

The shape Europeans gave to Africa and valued the Muslim religions is so discriminatory in nature, whether park depicts Negroes as having no written language of their own and their life is regarded as standard in association with the Muslim cultural practices.

Many critics have commented on George Forster's *A Voyage Round the World*(1777) and Mungo Park's *Travels to Interior District of Africa* (1799) since its publication focusing on different issues and applying variety of theoretical perspectives. Their writings do far more than record the events of a voyage though they do that with unusually critical eyes and with great attention to detail. Their texts weave together narrative, ethnographic observation, and moral reflections on human society, on government, on customs, on education, geography, and aesthetics. Highlighting the authenticity of Park's navigational accomplishments Nicholas Howe in "Looking for a River, or, Travelers in Africa: Research in African Literatures" states:

Park's *Travels in the Interior District of Africa* is intended to remind us that its author is a sober, scientifically inclined traveller in search of facts that, while common place knowledge among the inhabitants of sub-Saharan Africa, had long eluded European geographers. To reduce the motives for Park's travels to a single question- does the Joliba or Niger flow in an easterly or westerly direction-strips his *Travels* of much that makes it so compelling: its remarkably precise description of the people, flora, and fauna he observed on his journey; its unsparing depiction of the most brutalized form of the slave trade; its record of sheer human perseverance in the face of disease, culturally hostility,

bad luck, and most every other obstacle one can imagine.(229)

Mungo Park's popular *Travels in the Interior Districts of Africa*(1799) elaborates the exploration narratives and his narrative depicts the complex political, economic, and religious structures of the cultures he encounters, including elaborate protocols of travel that included the depiction of the most brutalized form of the slave trade, infectious diseases, cultural hostility etc.

Similarly, highlighting the hardship that arose on the way to Park's travel Roxanne Kent-Drury in "Geography and Transoceanic Travel Writing "writes:

Mungo Park's very famous book *Travels in the Interior Districts of Africa* (1799) is welcome addition to the expanding selection of travel and exploration narratives. Park was the first to return and write about his harrowing journey. Park's narrative depicts the complex political, economic, and religious structures of the cultures he encounters, including elaborate protocols of travel that included paying homage and taxes to local tribal leaders. Park's survival through various stages of economic assimilation will be familiar to readers of earlier narratives of destitute travellers and captives. (162)

Despite the eventual uses of park's narrative, however, Park describes his own pain and pathos in graphic terms and makes his narrative as exploration, travel, captivity and slave narratives. Park's work whether focusing upon the local particularity of the individual traveller or the expansiveness of travel and exploration, is deeply concerned with developing a racial superiority by which he is trying to articulate the difference of natives and accelerating local experience to global space.

European travellers, by recording their observations of other lands, people, and cultures circulated the knowledge on both man and nature and established

themselves as superior being and this institutionalization of such kind of knowledge further validated their concept of empire and their racial privileges. In this connection, Christoph Bode and Jacqueline Labbe in “Romantic Localities: Europe Writes Place” asserts that:

A Voyage Round the World can be read as a sustained effort to systematically undermine all rigid systems of thought that unequivocally assign specific places and definite meanings to the various phenomena of a foreign culture or to such a culture in its entirety. Forster’s *Voyage* is extended exercise in shifting perspectives, in changing points of view. (222)

Forster’s writings are mostly based on the Romantic sensibility. His is the most lyrical of all the large narratives of Europe’s reconnaissance of the Pacific world in the second half of the 18th century.

In this connection Taylor and Francis assert:

In *A Voyage Round the World*, George Forster was concerned with the nature of people and their places. While he gave more ethnographic details than did his father, he was also interested in distribution and variation. This may of course reflect an agreed separation of concern, but there was probably more to it. His is the most lyrical of all the large narratives of Europe’s reconnaissance of the Pacific world in the second half of the 18th century. (147)

Forster usually begins each chapter with his and his fellow-voyager’s arrival on a new island, where they make some new discovery, or experience a unique event. After the description of their landing, discovery, the event, the chapter usually proceeds with the travelers’ transactions at that place, such as encounters with the natives (if any). In

the course of describing these transactions and interactions, Forster also comments on the foreign lifestyle; the way these native people live, dress, entertain, eat, dance, etc. Other details on their dwelling, weapons, food, and language are also interwoven in the descriptions of the events. Each transition to the next island or the next step in the voyage is placed within an overarching summary of the entire stay, including remarks on the native's religion, social-political system, and "moral" behaviour as defined by European/Christian cultural standards.

Forster begins these summaries by specifically commenting on the geographical location of the island, its flora and fauna and mineral riches, and then moves on to situate his observations about the native people in the "local" context of that particular land. He then sometimes draws comparisons between various tribes that extend to generalized and even "philosophical" perspectives. Highlighting the minute translating observation into narration of *A Voyage Round the World*

Madhuvanti Karyekar argues:

The singularity of Forster's narration lies not only in his emphasis on the detail and vivid description, but also in the presentation of the local people's lifestyles that are "particular and deeply rooted in their localities"- just as an ethnographic display by a proper anthropologist should be. (151)

Forster attempts to present the particular observations within the context of understanding these foreign localities and their native populations, not merely reporting facts. So, he carefully avoided the common travel writing practices of his contemporaries, who tended to fit the peoples encountered during their voyage under on rubric by classifying them in accordance to their own prejudice and skewed cultural understandings.

Travel Writing has recently emerged as a key theme for the academic disciplines such as literature, history, geography and anthropology. Those disciplines have begun to produce a body of interdisciplinary criticism. Writing and travel have always been intimately connected. The traveller's tale is as old as fiction itself. "Pilgrims are the ancestors of modern tourists"(2). The narratives of both Marcopolo and John Mandeville mark the beginning of a new impulse in the late middle ages which would "transform the traditional paradigms of pilgrimage and crusade into new forms attentive to observed experience and curiosity towards other life ways"(1-3). Although Christopher Columbus's first voyage to America in 1492 is usually seen as a new beginning for travel writing, Columbus was, as a writer, deeply influenced by both Mandeville and Marcopolo. Travel writing gained new prestige from the standing of its authors and disciplines. Orientalism, feminism, anthropology, history, geography, translation studies (translation of cultures) all contributed to travel writing. For instance, scholars working in the wake of orientalism have begun to scrutinize relationships of culture and power found in the settings, encounters and representations of travel texts. In this connection Peter Hulme and Tim Youngs in their "Travel Writing" assert that:

Since the late 1970s travel texts have often reflected on contemporary issues while sometimes experimenting with the conventions of the genre, drawing inspiration from the restless example of Bruce Chatwin. Chatwin's work was, for example, a prime exhibit in the first *Granta* magazine special issue on travel writing in 1984, which did much to bring the 'new travel writing to a wider readership. (9)

They view travel texts were based the contemporary issues. Travel texts came among the general public's in different context. Travel are constantly changing, travel writing

will continue to change in their wake. Travel writings encompass the descriptions of peoples, their nature, customs, religion, forms of government, and language, their unique culture.

Therefore, the description of peoples became the empirical foundation for travel writing. Regarding this issue Joan Pau Rubles in his “Travel Writing and Ethnography” argues:

The description of peoples in their variety was one of the most valued parts of the narratives of travel that proliferated after the Renaissance. However, not all historical forms of territorial imperialism, or trade-related colonialism, have created such a corpus of descriptive accounts. The European ethnographic impulse was the product of a unique combination of colonial expansion and intellectual transformation.

(243)

As he stated the European cultural superiority is inherently embedded in the travel accounts of post enlightenment period. These travel accounts encompass the depiction of curious behaviour of the natives as a value of entertainment. European culture has been failed to accept the others culture as varied culture rather it sees the others culture in connection of its superiority. European ethnographic representation is deeply rooted/ connected with the motive of colonial expansion. As the travel narratives of the post enlightenment period advocate the European ethnography assuming cultural superiority and racial dichotomy by romanticizing natives as ‘other’. In regard of this he further clarifies “on the other hand, may need to seek the remotest parts in a late-romantic quest in which the native can still be inserted as an ‘other’, object of scrutiny and self-reflection, horror and admiration, and ultimately as a mirror of our own humanity”(259).

Search for knowledge in the African continent was only the masked goal because knowledge is power to dig out the new economic and cultural opportunities in Africa so that the white people would be more powerful to dominate over the black. Thus, in this connection Nicholas Howe observes that:

It is very hard, perhaps even impossible, to read Park's *Travels* today without thinking of all that followed from the European colonization of Africa in the nineteenth centuries. Borders drawn in the nineteenth to create colonies for various European powers became in the late twentieth and early twenty-first centuries lines of cultural, ethnic, and political conflict. (241)

Pacific colonization was about ideas rather than territory: because governments were indifferent to the area's territorial and strategic potential, early exploration voyages lacked the territorial incursions apparent in other world regions.

Consequently, later, relationships between native peoples and Europeans were structured not by governmental interests, but by religious and economic interest groups that often operated in conflict with one another. What they valued as most valuable traits of human beings came from their cultural patterns. As Park narrates:

In the course of evening I was presented, by way of refreshment, with a liquor, which tasted so much like the strong beer of my native country (and very good beer too), as to induce me to inquire into its composition; and I learnt, with some degree of surprise, that it was actually made from corn which had been previously malted, much in the same manner as barley is malted in Great Britain. (28)

The formation of human is impacted by local conditions, which does not only include natural conditions such as climate and geographical location, direction of the rivers,

height of the mountains, animals and plants in the area, but to the human being's place in nature and society. It is the proportion of all these aspects combined with man's interaction with his surroundings that shape human society rooted in a particular place. And since nature is so different everywhere, human beings grow to display this diversity everywhere and in all aspects of their lives, even in their moral and aesthetic thinking.

But the Park's narration lacks the truth of such a diversity of human society and is tilted towards the white European racist gaze and produces a distinct version of Orientalism in his account of travel to interior Africa. As he narrates:

As every man of free condition has a plurality of wives, it is found necessary (to prevent, I suppose, matrimonial disputes) that each of the ladies should be accommodated with a hut to herself; and all the huts belonging to the same family are surrounded by a fence constructed of bamboo canes (14).

The Europeans always wanted to contact with various cultures, because despite the progress they have made in pursuing contact with different cultures through their voyages of discovery, they still lacked the required frame of understanding to communicate with these cultures. Hence, Park is trying to expose the nature of native men keeping plural wives and the condition of women with his white European cultural gaze. Park collected a vast amount of information about peoples and cultures. Park's voyage is the most nearly perfect of all the voyages which increased Europeans' knowledge of the great world beyond their continent. More than anyone else, the Europeans want to expose with various cultures, because despite the progress they have made in pursuing contact with different cultures through their voyages of discovery, they still lacked the required frame of understanding to communicate with

these cultures.

Hence, Park is trying to expose the nature of native men keeping plural wives and the condition of women with his white European gaze. Park makes only a modest claim for his *Travels*: “As a composition, it has nothing to recommend it, but *truth*. It is plain, unvarnished tale; without pretensions of any kind, except that it claims to enlarge, in some degree, the circle of African geography” (45). Park means to remove him from the line of travel writers who invented, imagined, fabricated- at the very least, embellished- their accounts. As he travels farther and farther into the interior of Africa, farther and farther away from the coast, Park lost through accident or theft almost all of his British kit and external identity. Clothes, scientific instruments, books, firearms fell away and he was left at times in rags. But somehow he kept his hat and, stored in its crown, his travel notes. In this connection Park narrates:

In the morning, when I was about to depart, my landlord, with a great deal of diffidence, begged me to give him lock of my hair. He had been told, he said, that white men’s hair made a saphie that would give to the possessor all the knowledge of white men. (124)

The Foulah who desires the lock of hair that will unlock “all knowledge of white men” signals how whiteness is, like blackness in Fanon, woven out of an intricate array of myths, fantasies, anecdotes, and information. Park collected a vast amount of information about peoples and cultures.

Park’s voyage is the most nearly perfect of all the voyages which increased Europeans’ knowledge of the great world beyond their continent. In this regard Scott Juengel argues:

But rather to consider the rhetorical and figurative improvisations in the Park’s *Travels* that unfold in excess of, or in apposition to,

Enlightenment discourses of “race”. As any reader of the *Travels* knows, Park is never one to shy away from sensationalizing and mystifying his own white skin. (22)

These voyages were carried with the intention of exploring the unknown regions and bringing the new information about the inhabitants and culture. While providing more ethnographic details they deliberately bring the white man’s racial superiority and present themselves as an agent of civilizing mission to the non-whites.

In this regard philosopher William Lawrance (Lectures on physiology, zoology and the Natural History of man in Romantic period writings) claims:

The distinction of colour between white and black races is not more striking, than the pre-eminence (supremacy) of the former in moral feelings and in mental endowments. The latter, it is true, exhibit generally a great acuteness of the external senses, which in some instances is heightened by exercise to a degree nearly incredible. Yet they indulge, almost universally, in disgusting debauchery and sensuality, and display gross selfishness, indifference to the pains and pleasures of others. (88-89)

As Lawrance states White European people show their supremacy to the blacks and they dominate the black race people by using their intellectual capacity. White men expose the blacks as the people full of disgusting debauchery and sensuality. They expose blacks as having no moral feelings and responsibility. White people regard themselves as great civilized people and their duty is to civilize the blacks, hence rule over the blacks. They possess the most disgusting moral as well as physical portrait of man. In this regard, Lawrance further argues:

It is true that the white races present a complete contrast to the dark-

coloured inhabitants of the globe. While the latter cover more than half the earth's surface, plunged into a state of barbarism in which the higher attributes of human nature seldom make their appearance, strangers to all the conveniences and pleasures of advanced social life, and deeming themselves happy in escaping the immediate perils of famine; the former, at least in this quarter of the world, either never have been in so low a condition, or, by means of their higher endowments, have so quickly raised themselves from it, that we have no record of their existence as mere hunting or fishing tribes.. (88-90)

Lawrence clearly raises the issue of race while presenting his ideas on Romantic period writing. As he states whites are superior in their moral feelings and mental endowments whereas blacks are indulged in debauchery and sensuality and display the gross selfishness. There is complete contrast between these two races not only based on physical appearance but in their intellectual and moral capacity.

Their existence relied on mere hunting and fishing tribe so they don't have any scientific and technological knowledge. As he further clarifies:

No European people, therefore, have been in a condition comparable to that of the present dark-coloured races, within the reach of any history or tradition. The invention of arts and sciences in the East, and their surprising progress in Europe, are due to the white men. In the white races, we meet, in full perfection, with true bravery, love of liberty, and other passions and virtues of great souls; here only do these noble feelings exist in full intensity, while they are, at the same time, directed by superior knowledge and reflection to the accomplishments of the grandest purposes. (91)

Lawrence positions the white men's superiority in comparison to the other races. He highlights that white people alone have been as generous, having superior knowledge and mild towards the weak and the vanquished, as terrible to their enemies; and have treated females with kindness, attention and deference. Here alone are compassion and benevolence full developed; the feeling for the pains and distresses of others, and the active attempt to relieve them. In this connection he further states:

Travel writing may embrace approaches ranging from an exposition of the results of scientific exploration claiming (but rarely managing) to be objective and value-free to the frankly subjective description of the impact of an area and its people on the writer's own sensibilities. There was, in fact, a tension between supposedly scientific discourses on discoveries and travel writing of wider sympathies. (53)

Lawrence claims that the technological and scientific inventions are due to the white man's superior mental capacity. White men are in full perfection, with true bravery, love of liberty and noble feelings. White men are destined to civilize the blacks and other races of the universe. White men always are in favour of the true democracy and equality. They are only the people to civilize rest of the people of the universe.

In this connection, Roy Bridges in his article "Exploration and travel outside Europe (1720-1914)" opines:

Increasing European technological expertise provided advantages which made it easier to influence or dominate non-Europeans. With technological superiority came presumed intellectual superiority: Europeans could claim to be able to understand and interpret not only the terrain they entered but the inhabitants as well.

The scientific and technological developments in Europe brought the remote area into

exposure. Romantic period travellers pretended to bring the description of peoples, their nature, customs, religion, forms of government, and the language objectively but their objectivity is only a deliberately masked subjectivity guided by the European white racist gaze or what Edward W. Said says Orientalism.

This thesis has analyzed the Park and Forster's orientalising attitude which manifest the white European orientalising tendency. In the first chapter I have analyzed the colonial exploration in the travel narratives of Mungo Park and Forster. In the second chapter I have discussed Orientalism as the theoretical modality and in the third chapter I have analyzed the Orientalist Gaze in their narratives. In the fourth chapter I have discussed Empire and Race in *Travels to the Interior Districts of Africa* and in last chapter I have concluded the connections of empire, race and othering in the travel narratives.

II. Colonialism, Orientalism and Romantic Travel Narratives

Orientalism, the most influential work of Edward W. Said, was published in 1978. It examines European and American representations of the peoples and societies of the East. The traditional Western scholarship on the region, as well as popular and literary depictions of the East, has created a stereotype of its cultures as irrational, unchanging, violent and morally degenerate. Moreover, negative stereotypes of the region and its peoples have long been exploited to justify Western economic and political domination of the East, and they continue to inform both popular attitudes and public policy towards the region.

In this regard Said asserts: “the Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences”(1). He clarifies that the Orient is a place which helps define the West in its contrasting image, idea, personality and experience. European took Orient as a source of knowledge to define themselves as superior being. Said further asserts:

The Orient that is based on the Orient’s special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, it’s cultural contestant, and one of its deepest and most recurring images of the Other. (1)

Orientalism helped define Europe’s self-image. The construction of identity in every age and every society involves establishing opposites and ‘others’. Every culture requires the existence of another different and competing alter ego.

Orientalism led the West to see Islamic culture as static both in time and place, as eternal, uniform, and incapable of defining itself. This gave Europe a sense of its

own cultural superiority. The West consequently saw itself as dynamic, innovative and expanding culture, as well as the spectator, the judge and jury of every facet of oriental behaviour. In this connection Said argues: “Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident” (2).the Orient is defined as a place isolated from the mainstream of human progress in the sciences, arts and commerce. The European style of thought is exclusively based on its sensuality, its tendency to despotism, its aberrant mentality, its habit of inaccuracy, its backwardness. Said further asserts:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self. (3)

Orientalism is a cultural and ideological discourse to rule and authority over the Orient within western culture. The authority is formed, irradiated, disseminated to establish the European cultural and intellectual superiority as dignified truth.

European culture gained in strength and identity by setting itself off against the Orient and created discourse to rule over Orient.

Moreover, Orientalism rationalizes the European cultural superiority and creates distinction between Orient and Occident. Many terms were used to express this distinction. For instance, the oriental is irrational, depraved, childlike, and ‘different’, uncivilized, primitive, wild, unscientific, and the European as rational,

virtuous, mature, civilized, cultured etc. In this connection Mary Louise Pratt argues:

Orientalism is conventionally understood to be the scholarly study of the languages and traditions of the Middle East. However, Said argues that Orientalism is not so innocent a form of knowledge as this.

Instead, he redefines Orientalism as the ubiquity of a sense of the division of the world into two spheres in aesthetic production, popular culture, and scholarly, sociological, and historical texts. In other words, he is suggesting that the concept of difference between east and west is a geopolitical difference which is written up throughout the texts of western culture whether through travel writing, political texts, paintings, or in academic discussions. To Said, any or all of the cultures of northern Africa, east to Southeast Asia and the South Seas could be encompassed by the western geographical imagination into a singular 'Orient'. These texts *preceded* experience, so empirical evidence was included but was fitted into the categories that were already constructed. Travellers saw what they expected to see. (16)

If one considers the question what orientalism is, one need to locate its inception within the vista of the world history. The location has been contested in a number of ways on a subjective basis. However, while assessing the dynamics of orientalism in the East and West, the researcher have used Edward Said's notion of orientalism as central point of reference in this research. Said's view is problematic itself as he constantly states that orientalism as a "textual attitude" can be traced back to olden days; to the time of Aeschylus and Homer when the orient was first seem to have framed as something "other" in classics such as *The Iliad* and *The Persians*.

However, Said's text concentrates on the Middle East specifically, however,

he proposes his thesis as applicable to the whole orient, with South Asian being no more than a conquered territory on the map. It poses the question; how can South Asian be framed within Said's definition of orientalism? Was South Asia able to respond to the hegemonic ideologies of orientalism or were the South Asians passive subjects, powerless in the dialectical process of imperialism? Were they able to counter its hegemony within the imperial ideologies? And finally, to what extent was Britain Orientalised by the presence of the Orientals? This study has tried to answer these questions by foregrounding the manner in which orientalist discourse could be co-opted into within the subcontinents by orientals. By foregrounding the travelers and writers this study also demonstrates that the discursive frameworks of Saidian orientalism could be used at micro levels within Britain by South Asian travelers to create new forms of Britishness and "Orientalise" Britain at cultural, local and social levels.

Edward Said in *Orientalism* (1978) offers two major but interconnected definitions of the orient. First, is that the orient is always construed as "the Other" and it also represents a historical process, a discourse embedded at the heart of European culture and its own development:

In addition, the orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (Said 1-2)

Said's definition leads one to inquire as what is actually defined as orientalism. First

and foremost the definition appears as an academic institution, a label placed upon “anyone who teaches, writes about, or researches the Orient -- and this applies whether the person is an anthropologist, sociologist, historian, or philologist” (3). This definition in relation to an Indian context is identified with a variety of British scholars such as William Jones and James Mill.

Said further argues that orientalism also defines Europe itself as “a style of thought based upon an ontological and epistemological distinction between “the Orient” and (most of the time) “the Occident” ” (2). In this schema of orientalism orient exists as other, an inferior and in need of the West to shape and prolong it. Benita Parry states that early British orientalists “saw in India vestiges of a primordial, dark and instinctual past which their own society had left behind in its evolution”(3). Parry argues that for orientalists it was very convenient to place Indians within the past, as this encouraged the need for a civilizing process. In his essay “British-Indian Connections,” P. J. Marshall reinforces this idea when he says, “Britain’s national mission in India increasingly defined in terms of bringing “improvement,” rested on assumptions of Indian backwardness” (60). It leads to another definition of orientalism as a manifestation of this idiom; it appears as a “Western style for dominating, reconstructing and having authority over the Orient” (Said 3). In this theorization Said co-opts Michel Foucault’s theory of discourse to claim that association between knowledge and power allowed the British orientalists to formulate an imperial discourse where the West was able to produce oriental terrains such as Indian Subcontinent textually.

Said’s argument is grounded on both Foucault’s work on discourse and Antonio Gramsci’s concept of cultural hegemony. It is in this connection that Said emphasizes the importance of orientalism as self-sustaining process that consistently

produces a certain type of knowledge about the orient. In doing so it renders even the individual authors as secondary to its power:

Most important, such texts can create not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel Foucault calls a discourse, whose material presence or weight, not the originality of a given author, is really responsible for the texts produced out of it. (Said 94)

Said deconstructs conventional orientalist history in this paradigm arguing that anything thought and written about oriental India could not be independent or objective in any way. Said seems to say that all perceptions of the orient in the West derive from a ‘collective unconscious,’ a “textual attitude” born out of a ‘canonical inevitability,’ unchallenged in the mind of the occident.

Said’s definition of orientalism is multifaceted and pliable but its major concern is the relation between power and knowledge. He claims that Western empires such as Britain needed to build a particular type of orient. P.J Marshall also substantiates this aspect of Said’s argument by pointing out imperial scholarship that veiled British India under guardianship the East India Company:

Oriental scholarship with its grammars, dictionaries and translations of texts, particularly those deemed to be of legal significance, merged with the passion for the accumulation of exact knowledge about the company’s territories and their peoples. . . . [In this] accumulation of knowledge Indians generally had either a sub-ordinate role or no role at all. Europeans were increasingly confident in their unaided capacity to know and explain India. (Marshall 54)

Initially Indian orientalism was conceptualized along the lines of an unequal relation;

its mysteries allowed the colonial power spaces to claim its own pre-eminence.

Within this paradigm the orientalists gained their authority. Figures such as philologist William Jones and the political theorist James Mill not only framed the orient for Europe's eye, but also reconstructed the orient itself where Said writes "to reconstruct a dead or lost oriental language meant ultimately to reconstruct a dead or neglected Orient" (123). Jones was the president of the Asiatic Society of Bengal, a romanticist and legal scholar who translated Sanskrit into English and thus contributed to produce knowledge about the Indo-Germanic family of languages.

While framing a glorious past of equality, philosophy and imagination he only valorized the oriental inequalities of the caste system, poverty and patriarchy. His translation of the Vedas is a typical example of this contribution; he only highlighted India's difference from the West. It is in this connection that Said defines the orientalist as a genuine "creator," because the "India" that has been lost in translation is Western scholar's loss. India is not allowed to define itself, it is deemed as unable to translate itself, and a Western scholar is required to speak for it:

To believe that the Orient was created-- or, as I call it, "Orientalised"-- and to believe that such things happen simply as a necessity of the imagination, is to be disingenuous. The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony. (Said 5)

Such construction of the orient is associated to power relations according to Said. It is in this context that Said uses Gramsci's ideas of cultural hegemony which "works not through domination" but through "what Antonio Gramsci calls consent" (7).

It is such unquestioned understanding that sustains the "cultural hegemony" which "gives orientalism the durability and the strength" to adapt to changing

local/global conditions (7).

Romantic period travel narratives expose what Said calls the discourse of orientalism.. Ostensibly many of the British romantics saw themselves as being in opposition to the aspects colonialism but their cultural and racial superiority was inherent in their texts. Imperialist ideology became hegemonic, establishing itself “as an apparently natural and inevitable authority” (12). Looking at the Romantic period writing from the perspective of categories of colonialism, imperialism and race is especially highlighted by the romantic period writers. Colonialism is especially an act of taking over and direct control of other people’s lands or the material system of invasion and control, and the romantic period travel narratives are “buttressed by hegemonic cultural and ideological imperatives”(3). In this connection Peter J. Kitson quotes Gananath Obeyesekere and argues:

Obeyesekere regards the three voyages of Captain James Cook as crucial to this transformation: ‘the voyages that he led heralded a shift in the goals of discovery from conquest, plunder, and imperial appropriation to scientific exploration devoid of any explicit agenda for conquest of and for the exploitation and terrorization of native peoples. (13)

It is clear that the voyages were carried out with the intention of accumulating knowledge of the alien people and culture but the hidden motif was to demonstrate the cultural superiority over the natives. European white travellers attempted to create the distinctiveness of the white and black as two distinct species and that they associated African and other races closer to beast. In this regard Peter J. Kitson argues: “the romantic period thus witnessed the beginnings of a paradigm shift in race theory and in the ways ‘race’ was related to nationality and culture”(20). The heterogeneous

nature of Empire revealed the material basis of conquest and direct rule which was configured in a large variety of Romantic period travel writers.

The role of culture in imperial experience is very significant. In this connection Edward W. Said asserts: “how we formulate or represent the past shapes our understanding and views of the present” (4). His idea is particularly suggestive in the meaning of cultural imperialism. This is a practice, the theory, and the manner of a dominating the alien culture and distant territory. Said further asserts: “In our time, direct colonialism has largely ended; imperialism, as we shall see, lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic and social practices”(9).

The control of political sovereignty of another political society and the expansion of empire in the name of exposing alien cultures and distant territory was pervasive in post enlightenment period. And the way of domination and exploitation was mainly based on the distinctiveness of their culture and intellectual superiority. Said further argues:

But of course the natives could not really *all* be made to disappear, and in fact they encroached more and more on the imperial consciousness. And what follow are schemes for separating the natives – Africans, Malays, Arabs, Berbers, Indians, Nepalese, Javanese, Filipinos- from the white man on racial and religious grounds, then for reconstituting them as people requiring a European presence, whether a colonial implantation or a master discourse in which they could be fitted and put to work. (167)

Western metropolitan culture discriminate the other people on the basis of their cultural superiority and it never recognizes the uniqueness of the native culture. They

think other people and culture need their presence in order to purify and civilize the alien culture and people. They regard the rest of the races are clearly needing the European white to civilize them and take out them from the corruption, rule of law and pathetic situation. In this connection, Tim Fulford and Debbie Lee regard Scientist Sir Joseph Banks (1743-1820) as a boon for British Colonial mission during the romantic era.

Like these scholars, the travellers such as George Forster and Mungo Park were no exception in their mission to familiarize the non-west to the west in the mission they were assigned. Both these voyages (Mungo Park's and George Forster's) were funded by Sir Joseph Banks. He was scientist, collector, traveller, adviser of monarch and ministers, President of the Royal Society. "Many men were influential in augmenting the diet of imperialism; none more so than Banks. He was the unseen hand, the shadowy impresario of Britain's colonial expansion in the era before the state had created a governmental machine to administer the empire"(118). What academies and institutes did in continental Europe, Banks did for Britain. He sent explorers out to Africa, Australia, China, and the poles. He prepared their journals for publication.

Mungo Park had been his protégé; Joseph Ritchie was too. "Keats was encountering one part of Banks's empire- a network designed to shape the circulation of both literary and scientific "knowledge" about remote places and unfamiliar cultures"(118). The network aimed to globalize economic progress too. As de facto director at Kew Gardens, Banks imported plants and seeds from remote climes, studied and propagated them in the name of science and exported them again to feed Britain's new colonies. He helped form "the patterns of colonial capitalism that still shape our world today" (118), he it was who first sent sheep and vines to Australia

and organized the smuggling of tea plants from China to British India.

In 1768 Banks used his money and influences to get himself a place on the most ambitious scientific expedition Britain had ever mounted. He announced, “[M]y grand tour shall be one round the whole globe” (qtd. In Watkins 36). He would complete his education by sailing with Captain Cook through the South Pacific, exploring Tahiti, circumnavigating New Zealand, and landing at Botany Bay for the first time. The voyage became as much Banks’s as Cook’s for he took with him a retinue of botanists, collectors, and artists with the aim of netting and recording every new species within reach. The results were spectacular: Banks and his employees’ gathered 30,000 specimens of plants and 1000 of animals, all carefully preserved, drawn, painted, and listed.

Collections need classification if they are to attain the status of systematic knowledge. In the 18th century, no system had more botanical followers than that of the Swedish botanist Linnaeus- “that God of m adoration” – as Banks called him. This system, a procedure of ascribing plants and animals into genera and species, enabled European scholars to navigate with relative ease the tangled mass of information compiled in voyage after voyage to the new world and the East . Banks collection gave him the international science. But what gave him his lasting importance was his ability to set it up in a web of classified information centered on himself, a web dedicated not just to spreading scientific knowledge but to fostering Britain’s international growth. Banks sought to open new continents to the European imagination. It was also through the publication of popular narratives of the explorations that he sponsored.

Banks took steps to ensure his hold on the way exploration of the new world was presented to Western eyes. He ensured that he had a supervisory role over all the

narratives of the expeditions with which he was associated- effectively over most of the major British expeditions between 1774 and 1820, whether to Africa, Australia, China, North America, or the poles. Banks felt the hunger for new discoveries. But, rather than be consumed by it, he fed it. More than any other scientist of the period, he manipulated the public's taste for exploration narratives for his own purposes. Banks seemed to place the remote within European's reach; viewing the new world through his narratives, pictures, and specimens, they could "travel through all the continents, climates and periods" (Latour 225).

Banks gave power to act from a distance, for they produced a system in which the time and space, the history and geography, of remote areas were reconstructed from the metropolis. Nothing is unfamiliar, infinite, gigantic or far away in these centers that cumulate traces; quite the opposite, they cumulate so many traces so that everything can become familiar, finite, nearby and handy" (Latour 230). Banks classified, depicted, and reproduced these returned fragments of foreign cultures, so that they became a code that could be used, again and again, to make the distant appear familiar. He systematized, illustrated and published collection allowed scientists and explorers to access specimens of foreign cultures, specimens that, having been classified and reproduced, could be compared and contrasted with each other in a way not possible within each of the cultures from which they had been derived. Prepared and guided by this virtual experience, explorers could then go abroad again, exporting to those foreign cultures the versions of them they had constructed at home.

Banks longed intensely for 'knowledge'. He became more determined to bring African geography under British surveillance. His network brought the alien spaces and remote cultures within the mental reach of colonialist and imperialist. On the one

hand, he had put the knowledge of science and natural world into the scientific system and on the other hand he had been doing the unknown, known.

The organization of men and materials across the globe, the application of the latest technology to remote areas, the gathering and classification of useful knowledge at the metropolitan center, the export of explorers and scientists; all these were features of imperialist government developed by Banks.(134)

In presenting remote lands to the imagination Banks made them objects of “knowledge” and desire. His project placed the unknown and other unmapped regions tantalizingly almost within reach and presented the native inhabitants as naturally inferior and therefore ripe for colonization.

By doing all these activities, Sir Joseph Banks promoted the British Empire throughout the world. He was the true man for Empire building though his activities seem knowledge guided externally. He circulated curiosity of remote places and unfamiliar cultures due to which it had been easy to British Empire to penetrate into rest of the world with their knowledge, to familiarize the non-west to the west. What Joseph did was truly the British colonial expansion but his project was solely based on the promotion of “knowledge” because knowledge is power. The knowledge and information he gathered helped him to rule over the non-west. Hence, white man superiority over the other races.

Thus, in Romantic era, writings became increasingly acknowledged with the interests and preoccupations of those in European societies who wished to bring the non-European world into a position where it could be influenced, exploited or, in some cases, directly controlled. Trade, diplomacy, missionary endeavour, scientific and geographical explorations and adventurous journey might all contribute to the

Empire and its expansion and each produced its own versions of narratives to justify white Europeans as superior, non-whites as below the standard in romantic era writings. Writers whether he/she is a scientist, historiographer, cartographer, traveller, poet, essayist, philosopher and geographers, struggled to characterize their task (mission) to enhance the “informal empire” or “unofficial imperialism” (quoted in Roy Bridges page 53). They opened, that is to say, spaces within the minds of European whites, “mental geographies that seemed to place the real geographies of foreign realms within their knowledge and power” (quoted in *Mental Travellers.....* by Tim Fulford and DebbLee)Page (119-120) which led to the emergence of a coherent imperial policy to justify the white man’s burden not to civilize but to cultivate the land with racial superiority. Because of their intellectual and technological superiority they could claim to be able to understand and interpret not only the geographical terrain (and its natural attributes) they entered but the human society, culture and inhabitants as well (quoted in Roy Bridges page 53).

Romantic writers seem to have been presenting their narratives according to their own sensibilities which are culturally shaped. In this regard Joan Pau Rubies in his ‘Travel writing and ethnography’ argues:

The description of peoples in their variety was one of the most valued parts of the narratives of travel that proliferated after the Renaissance, both for the entertainment value of the depiction of curious behaviour, and for the philosophical issues which this evidence for variety raised about the existence, or not, of universal human traits. However, not all historical forms of territorial imperialism, or trade-related colonialism, have created such a corpus of descriptive accounts. The European ethnographic impulse was the product of a unique combination of

colonial expansion and intellectual transformation. (243)

As he states, the travel writings demonstrate the variety of people and their behaviour and it also dramatizes about English perceptions of 'self' vs 'other' and about what makes one set of people different from another. They exploit the terrain and its natural attributes and also gain knowledge about the 'difference' create their version of superiority.

As the thesis focuses on two Romantic era travelogues such as *A Voyage round the World* by George Forster and the *Travels to the Interior District of Africa* by Mungo park. These voyages were carried with the main motivation of exploring the unknown regions and bringing new information about them, their inhabitants, and their cultures since the voyages were undertaken with hidden agendas of personal, material and political gains, they had to address the question as how to structure and present this new information along with the already established systems of belief. While providing more ethnographic detail they still lack the required frame of understanding to communicate with the nature of cultural and geographical diversity. And this communication is not limited to acquiring a knowledge but rather how observation of these different cultures may work, which is necessarily informed and shaped by one's own reason and sense perceptions rooted in the culture he/she belongs to. Two travellers seldom see the same object in the same manner and each reports the fact differently, according to his sensations, and his peculiar mode of thinking because the process of knowing, gaining knowledge about the unfamiliar and unknown is culturally shaped, the two travellers produce a distinct version of Orientalism in their respective accounts of the Interior districts of Africa and the south Pacific Islands.

III. Orientalist Gaze in *A Voyage Round the World*

George Forster's travelogue "*A Voyage Round the World*" (1777) and Mungo Park's "*Travels in the Interior Districts of Africa*" (1799) were the greatest travel narratives in the history of Romantic era travel writings. These narratives served as milestone to gather information of the various regions, peoples and their cultures encountered along the way or dedicated to acquiring knowledge of different societies, and putting that knowledge to practical and profitable use. It should be noted that both the travellers have expressed enthusiastically about the local manners and customs such as their cultural performance, marriage, social and political systems such as their treatment of enemies, the physiology of the Island and the islanders which they observed at the villages on the Niger, observations on the characters and the country of the Moors, Moorish wedding, the town of Jarra, from Tallika to Kajaaga, Journey from Portsmouth to the Gambia, at the cape of Good Hope etc. Park and Forster aimed to produce through their "philosophical" travel account a universal and encompassing kind of knowledge, not one limited to the elucidation of exotic or distant phenomena, places, and peoples.

Both the travelers perceived the things and peoples with white men's lens to talk about human variety, the defects and advantages of various forms of government, the working of the natural environment and agriculture, and modes of lives that they encountered in their journey. Their responses to native's culture what they encountered are predetermined by already established value judgements. Their description and response to the scene and practices of natives for example, are the evidences of the facts. Their narratives and rhetoric styles suggest a "non-European" image of the 'other' that is inherently adopted by Europeans as fixed value judgements. Their narrative accounts do not concentrate on the objective

representation all other than the narrator's perspectives. And sense of facts are tilted towards the rigid anthropological or racial categories of White men's superiority that superseded them because they didn't seem to anticipate towards the modern anthropology in recognizing the value of cultural diversity and the limitation of the role and practices of the travellers, observers, which is rarely objective but only a deliberately masked subjectivity tilted by the European white racist gaze.

Forster and Park try to present the composite nature of truth and knowledge of humanity, inherent variety and diversity of nature, humanity and foreign cultures and make them a part of romantic fantasy, conjecture and aspiration, something very peculiar, not belonging to the sphere of their understanding, something that is strange, weird- in other words, something that is exotic, as they describe foreign cultures makes them a part of exotica in that not they do not belong to western world experience. This unique knowledge what they acquired through their journey provided them the knowledge of alien culture and with the instrument of this kind of knowledge, they tried to differentiate the European culture as superior, Europeans as superior and rest of the other as 'other' or inferior. As Kant asserts:

Dark skin is dark because it actually contains an agent for "*dephlogistisieren*", the removal of "*Phlogiston*", without which an Africa would not be so well adapted to his environment. These kinds of adaptations how, according to Kant, that all humans cannot, according to natural law, belong to the same "race". (quod. in Sally Hatch Gray 400)

The races are marked by specific, distinguishable skin colors, including white, red, black, and olive-yellow. African dark color is compared with animals. He clarifies races are predetermined and fixed. These race categories could be established by

natural law and these categories can not belong to the same race.

Forster usually begins each chapter with his and his fellow- voyagers' arrival on a new island, where they make some new discovery, or experience a unique event.

After the description of their landing, discovery, the event, the chapter usually proceeds with the traveller's transactions at that place, such as encounters with the natives. As he narrates:

The women were in general of a dark chesnut, or sometimes mahogany brown colour; their stature was middle-sized, some being rather tall, and their whole form very stout, and somewhat clumsy. Their dress was the most disfiguring that can be imagined, and gave them a thick squat shape. The forehead in general was high, the nose broad and flat at the root, and the eyes rather small. Their cheek-bones were very prominent, and the cheeks commonly plump. Their hair was frizzled, and often cut short, as among the natives of the Society Island and Friendly Islands. (570-71)

In the course of describing these transactions and interactions, Forster comments on the foreign lifestyle: the way these native people live, dress, entertain, eat, dance, etc. Other details on their dwelling, weapons, food, and language are also interwoven in the descriptions of the events. Each transition to the next island or the next step in the voyage is placed within an overarching summary of the entire stay, including remarks on the native's religion, social-political system, and "moral" behaviour as defined by European Christian cultural standard or white racist gaze. As Homi K Bhabha argues:

What is visible is the *necessity* of such rule which is justified by those moralistic and normative ideologies of amelioration recognized as the Civilizing Mission or the White Man's Burden. However, there coexist

within the same apparatus of colonial power, modern systems and sciences of government, progressive ‘Western’ forms of social and economic organization which provide the manifest justification for the project of colonialism. (119)

In order to legitimize the hidden motifs of colonialism, remote regions and alien peoples have been presented more vividly. Part of the purpose of the narrative is to justify the white man’s burden not to civilize but to cultivate the land. His narratives opened up the whole planet as an imaginative resource.

In Forster’s account, natural beauty is immediately, universally recognizable. He highlights his excitement and intense experience of a special moment with natural beauty during his voyage. He has taken the moments during voyage as “perfects the joys of the day” the hardships are taken with a kind of “unanimous wonderment”, beyond their immediate reality in their response to several greatest beauties of the land. As he further narrates:

The better sorts of them wear ragged European cloths, which they have obtained by barter from ships that touched here, previous to the establishment of the monopolizing company. The rest content themselves with a few separate articles of dress, either a shirt, or a waistcoat, or a pair of breeches, or a hat; and seem to be well pleased with their own appearance. The women are ugly, and wear a long slip of striped cotton over the shoulders, hanging down to the knees before and behind; but children are perfectly naked till the age of puberty. (34-35)

Forster begins these summaries by specifically commenting on the geographical location of the island, its flora and fauna and mineral riches, and then moves on to

situate his observations about the native people in the “local” context of that particular land. He then sometimes draws comparison between various tribes and creates the image of ‘self’ and ‘other’ as Christoph Bode and Jacqueline Labbe in their *Romantic Localities: Europe writes place* argues “Europeans were confronted, in the 18th century, with an idea of the global that expanded cultural understandings of the constitution of the civilized and the savage”(1).

At other points along his journey Forster points out the relative beauty of the women, and, in the end, he remarks that out of all the women they have seen, European women are the most beautiful, faithful and full of chastity. As he argues:

In some parts of India, no man of consequence will condescend to marry a virgin; in Europe she who has lost that character is universally rejected. Turks, Arabs, Tartars, and Russians are jealous even of imaginary characteristics of virginity, which the native of Malabar bestows upon his Idol. (250)

This scale of beauty and corresponding whiteness of skin creates a kind of accidental standard that coincides with “advancement” in society for Forster. Thus, Forster’s aesthetics here demonstrate an unintended consequence, a scale by which a society may be judged. The better sorts of them wear ragged European cloths scales by which the European society has been standardized. In this connection Sally Hatch Gray argues:

Forster’s perspective encompasses both a desired objectivity as a naturalist and a kind of aesthetic sensitivity associated with the appreciation of beauty in women as in art. As this scene depicts a concept of universal beauty placed in the context of scientific discovery, it demonstrates the integral connection between aesthetics

and anthropology at their conceptual foundation. (394)

This interconnection between aesthetics and anthropology combines discussions concerning definitions of color with respect to early anthropological classifications and concepts of the beautiful with respect to the female body.

At the same time, the rise in interest in colonialism during the enlightenment period also contributed to the emergent discussions surrounding a new category under human “species” for “race” and the reinvention of meanings for gender. As he further narrates:

Among them were a considerable number of women, who wanted in the water like amphibious creatures, and were easily persuaded to come on board, perfectly naked. Our seamen took advantage of their disposition. A shirt, a small piece of cloth, nay a few beads, were sometimes sufficient temptations, for which some of the women of Tonga-Tabboo, prostituted themselves without any sense of shame. If we had been acquainted with the distinction of ranks as at Tahitee, it is highly probable, that we should have observed no other prostitute than such as belonged to the lowest class of people. It seems their eagerness to continue the trade with us. (249-50)

Forster, having had first-hand experience of different peoples, and believing that grouping people would have to include studies of customs and language, itself a very complicated endeavour, took a position in favour of the theory of race based on skin color. He presents native women as sexually emotive and attractive for sexual consumption. Indeed, this colonial fantasy of human races based solely on skin color has been woven into the western consciousness.

The language of the account reveals an easy and fluid conversational tone. The

whole account is eminently accessible, as it is never pedantic, dull or awkward. He frequently uses the first-person plural, and so involves the reader in the enterprise.

In using the dichotomy of “objective” and “subjective” descriptions of the Forster’s experiences, his descriptions seem more subjective rather than objective. His way of presenting the facts is tilted by European white racist gaze. His descriptions seem an inherent mixture of objective description with subjective insights of racial variation. As he narrates:

The boats and arms of the natives resembled those of Tonga-Tabboo, and it is therefore probable that the people have the same origin; but their numbers are inconsiderable, and their civilization little advanced, since they are savage, and go naked. Their island seems to be about three leagues long, and was called Savage Island. (408)

Their responses to native’s culture what he encountered is predetermined by already established value judgements. His description to the geography and practices of natives are guided by the Eurocentric attitude. His narratives and rhetoric styles suggest a “non-European” image of the ‘other’ that is inherently adopted by Europeans as fixed value judgements. Hence, even the natural geography has been made ‘other’ as savage. The image of ‘self’ and ‘other’ seems to have been practised in the romantic period travel narratives. Natives have been made stereotyped.

As Stuart Hall argues: “stereotyping reduces, essentializes, naturalizes and fixes ‘difference’” (258). Native culture has been taken as little advance though it is unique in itself. Forster tries to differentiate natives’ culture and regard his culture as more advanced. In this connection Forster further states:

They had no other clothing than a small piece of old seal-skin, which hung from their shoulders to the middle of the back, being fastened

round the neck with a string. The rest of their body was perfectly naked, not the least regard being paid to what Europeans would term decency. Their natural colour appeared to be an olive-brown, with a kind of gloss, which has really some resemblance to that of copper. The women were nearly formed as the men, though somewhat less in stature; their features were not less uncouth and ugly, and their dress exactly the same. (628)

Forster collects the experience of different peoples and demonstrates his position in favour of the theory of race and racial difference based on skin color and stature of people. Indeed, this colonial fantasy of human races based solely on skin color, human stature and cultures have been woven culturally into the western consciousness which has been reflecting as a practice of ‘othering’ the non-Europeans.

In this regard Stuart Hall argues “so, another feature of stereotyping is its practice of ‘closure’ and exclusion. It symbolically fixes boundaries, and excludes everything which does not belong” (258). Forster scales on the skin colour of the natives who are not white and excludes them as savage and black so that the ‘white race’ as civilized and superior has been standardized. They classify people according to European white cultural parameters that exclude the other raced people as ‘other’. In this connection Forster in his narration expresses:

I cannot figure to myself a more unhappy human being, than one who seems to be so far deprived of reason, if ever the pre-eminence of a civilized life over that of the savage could have been reasonably disputed, we might, from the bare contemplation of these miserable people, draw the most striking conclusions in favour of our superior happiness. Our civilized communities are stained with vices and

enormities, unknown to the wretch, who, compared with ourselves, is next to brute, being destitute of that superior knowledge, of which, to our shame be it spoken, we do not always make the best uses. (631)

While providing more ethnographic details he deliberately brings the white man's racial and cultural superiority and presents the natives as brute stained with vices and enormities and European whites as stakeholders of civilizing mission to the non-whites.

As Homi K. Bhabha in his book *The Location of Culture* asserts that:

The construction of the colonial subject in discourse, and the exercise of colonial subject in discourse, and the exercise of colonial power through discourse, demands an articulation of forms of difference-racial and sexual. Such an articulation becomes crucial if it is held that the body is always simultaneously (if conflictually) inscribed in both the economy of pleasure and desire and the economy of discourse, domination and power. (96)

The colonial subjects in the discourse are presented sexually emotive and racially difference and their body are presented as a matter of consumption and pleasure. The exercise of colonial power through discourse, demands an articulation of forms of difference-racial and sexual as they are presented as indulging in debauchery and sensuality.

In the discourse natives are presented in a complete contrast between these two races not only based on physical appearance but in their intellectual and moral capacity. In this connection Forster asserts:

They had a flat broad nose and projecting cheek-bones of a Negroe, and a very short forehead, which had sometimes an unusual direction,

being something more depressed than well-formed men. Many of them were besides this painted with a black colour in the face and over the breast, which disfigured them more than their natural ugliness, their ugly features, and their black colour, often provoked us to make an ill-natured comparison between them and monkies. We rather pity than despise these men, who can so far forget and abuse their own intellectual faculties, as to degrade themselves to the rank of baboons. (480-81)

Forster's actual encounter with various inhabitants from the South Sea Islands and their cultural traditions and their stature provided him with an opportunity to observe how the particular locality and stature of people influences and distinguishes the cultural, moral, and social manifestations of a particular group of people. But not everyone can have an opportunity to travel and visit foreign places in order to improve their own aesthetic and cultural sensibilities.

He aimed to familiarize and exposure the Europeans with various cultures and alien people despite the progress they have made. And how observation and familiarization of these different cultures and people may work, which is necessarily shaped by the culturally decorative European white mindset. Regarding this, Mary Louise Pratt argues:

Racism relates human behaviour or group belongs. One very important focus for racist scientific measures of difference was the body. Racist ideology usually involved an aesthetic appraisal of physical features and an elaborate classification of traits of mind and personality linked to physical features. It was argued that black physical traits- dark skin, coarse hair, thick lips-were outward signs of 'inner cognitive defect'

and compared black people to monkeys and stated that they would forever remain in barbarism. (35-36)

Racist ideology highlights the stature of human body and connects the physical features with the faculty of mind. The hierarchies are recognized through the dimension skull capacity, brain size, face shape, and various other aspects of the body. This ideology has been set up to legitimize the racial variations. Hence, the White people establish themselves naturally and physiologically superior than the other races of people. To sanction their 'differences' from the rest of the other races they exhibit their cultural and physiological superiority and the other races as savage and barbaric. In this regard Forster narrates:

They repeated to us the signs of eating human flesh; and it is not to be doubted, but that this practice still prevails among them. In civilized communities we have tacitly consented to laws and regulations, and delegated to certain individuals the power to redress our wrongs; but among savages every man rights himself, and anger and revenge are implanted in his breast, to repress the injuries and oppressions of others. (533)

Forster demonstrates his company with natives and takes it as an opportunity of contemplating their manners, treatment to their enemies, dwellings and way of living and presents natives as savage and European white people as civilized.

He presents natives as worst kind barbaric people as eating human flesh and regards himself from civilized communities where only rules, laws and regulations work but as he states among savages every man rights himself, and anger and revenge are implanted in their breast. In this connection Mary Louise Pratt argues:

Enlightenment binary concepts separated the mind and rationality from

nature and the body, and this central belief was reinforced by the existence of other structuring binaries running through western thought. Other races were considered to be more natural in their instincts, and sometimes even viewed as having animal passions- more given over to the body and helpless in the face of desires that were both physical and sexual. This idea was linked to a perceived lack of control over the senses that was achieved through the development of the mind. (37)

Forster's narratives is tilted towards the spirit of Enlightenment binary concepts of white men's superiority of 'inner cognitive' as per their handsome and attractive white stature and black men's inferiority and dullness of intellectual faculty.

Natives cannot control their sexual and physical passion and their sense is beyond their control due to which they are wild, savage and barbaric as stated by the Forster's travelogue. He further narrates:

Their reserved and distrustful behaviour towards us at first, and their custom of going constantly armed, seems clearly to prove the truth of this assertion. We have therefore, I think, great room to believe, that the violence of resentment has insensibly led them to the custom of eating human flesh, which they practice according to their own confession. (534)

Forster clearly depicts the rude and strange behaviour of natives towards other people and enemies. He presents natives in such a way that they even cannot recognize the emotions and feelings of fellow human being. He intensifies the images of natives as greedy, avarice and irrational and the land as a land of plunder, banditti robbers, thief and heatless people who even do not hesitate to eat the human flesh.

Such type of representation is clearly guided by the white men's cultural and racist gaze towards the rest of the other races. In this connection Mary Louise Pratt argues "...so empirical evidence was included but was fitted into the categories that were already constructed. Travellers saw what they expected to see" (16).

IV. Empire and Race in *Travel in the Interior Districts of Africa*

Mungo Park's *Travel in the Interior Districts of Africa* brings together the physical appearance of landscapes and the native cultures that he encountered along the way to West Africa. His narratives opened up the whole planet as a Romantic quest for knowledge. Remote physiology, alien people and their culture became the matter of interpretation to valid the White men's cultural superiority along with physical features and stature. He yearned intensely for knowledge of human race and geography. He brings African geography and culture under the British Surveillance through his narrative. In this connection he states:

All these ladies were remarkably corpulent, which is considered here as the highest mark of beauty. They were very inquisitive, and examined my hair and skin with great attention, but affected to consider me as a sort of interior being to themselves, and would knit their brows, and seem to shudder when they looked at the whiteness of my skin. (87)

The distinction of colour between white and black races seems to have been more striking in the travel narratives of Romantic period. The white race people like Park exhibit the great extremity of white skin in front of the natives. In his narratives, he even demoralizes the physical stature of the natives which is beyond his right to interpretation and evaluation to a fellow human being like himself. He presents the natives as exhibiting most disgusting moral as well as physical portrait of man as stated by Franz Fanon:

Despite the pedagogies of human history, the performative discourse of the liberal West, its quotidian conversation and comments, reveal the cultural supremacy and racial typology upon which the universalism of

Man is founded: 'But of course, come in sir, there is no colour prejudice among us... Quite, the Negro is a man like ourselves....It is not because he is black that he is less intelligent than we are. (340 qtd. in Homi K. Bhabha)

Fanon clearly raises the issue of racial superiority in relation to the moral feelings and mental endowments of the natives. And also demonstrates the idea that Blacks are blacks not only in their racial colour but also in their mental capacities. The surprising progress in white men's land is due to the mental capacity and intellectuality which is beyond the imagination of Negroes. Park further states:

They had seen my saddle and bridle, and were assembled in great numbers to learn who I was and whence I came. Some were of opinion that I was an Arab; others insisted that I was Moorish Sultan, and they continued to debate the matter with such warmth that the noise awoke me. The dooty (who had formerly been at Gambia) at last interposed in my behalf, and assured them that I was certainly a white man. (123)

Park highlights the white races as a superior race and rest of the other as being enticed by the skin of white colour. As Scott Juengel states "Park is never one to shy away from sensationalizing and mystifying his own white skin"(22). The natives have been highlighting as people full of savage cruelty and treachery and white people as spiritually 'white'. In this regard Park further states:

The noses of the Jaloffs are not so much depressed, nor the lips so protuberant, as among the generality of Africans; and although their skin is of the deepest black, they are considered by the white traders as the most sightly Negroes on this part of the continent. Their language is said to be copious and significant, and is often learnt by Europeans

trading to Senegal. The Foulahs (or Pholeys) are chiefly of tawny complexion, with soft silky hair, and pleasing features. They are much attached to a pastoral life. (11)

Park presents the natives below the standard of white Europeans to justify the Europeans as superior race and non-Europeans as below the standard of human category. They have taken themselves as a true interpreter of others geographical terrain and human societies where they entered as travellers. While doing so on the one hand, they brought the unknown geography and alien people into limelight and on the other they presented the natives way of life as distinct than theirs. Acquiring knowledge from those lands and people they presented natives as barbaric and uncivilized and they (Europeans) as being generous and benevolence to the natives and need to be civilized by Europeans. As Scott Juengel states:

Recent work on Enlightenment human catalogue suggests that complexion only emerged as *the* principle marker of “*race*” toward the end of the 18th century, and even then it presented a remarkably unstable ground from which to promote a “science” of difference. Still complicated by geohumoral theories that see skin colour as a product of environmental conditions (e.g., climate, geography, cultural practices, etc.)-not to mention distinctions in religion, national identification, dress, and standards of civility that refract any unambiguous sense of cultural belonging- theories of variegation seem at best a convenient visual shorthand for discriminating people. (24)

According to the Scott Juengel racial difference appears mostly in person’s complexion. Skin colour is not the product of other thing than the product of climate and geography and cultural practices. This type of logic was enhanced in 18th century

Europe to legitimize the differences in race and to promote the discrimination to the non-whites. As Park further narrates “the Mandingoes, generally speaking, are of a mild, sociable, and obliging disposition. The men are commonly above the middle size, well-shaped, strong, and capable of enduring great labour”(13). Here, Park, comments on the stature of Mandingoes, the natives. He further relates them as men of labour than the men of intellectuality. To demonstrate themselves as superior race than rest of the races, Park tries to show natives as uncivilized and barbaric and weak in intellectual faculty. Lawrence asserts that “the brain structure of the Negro is similar to that of the monkey and is therefore of more limited intellectual capacity than the Caucasian brain” (78-79). He had reduced humans to mere animal body. The human brain has been compared to the animal. He has reduced non-whites to the extent of people who deserve only moral degeneracy. Park further narrates:

The education of the girls is neglected altogether: mental accomplishments are but little attended to by the women; nor is the want of them considered by the men as a defect in the female character. They are reconsidered by the men as a defect in the female character. They are regarded, I believe, as an inferior species of animals; and seem to be brought up for no other purpose than that of administering to the sensual pleasures of their imperious masters. (100)

Park charges on the moral character of the natives where he encountered on his journey. He criticizes the natives as the most bigoted, ferocious and intolerant of all the nations on the earth combining them as savage, cruel and treacherous. He mystifies and sensualises the natives and demonstrates his own race more culturally and intellectually superior than the other races of people in his narrative. He reduces natives similar to the status of animals. In this connection Park further narrates:

They rallied me with a good deal of gaiety on different subjects, particularly upon the whiteness of my skin and the prominency of my nose. They insisted that both were artificial. The first, they said, was produced when I was an infant, by dipping me in milk; and they instated that my nose has been pinched every day, till it had acquired its present unsightly and unnatural conformation. (37)

The ideology of ‘othering’ is a white men’s construct. It refers to the attitudes, beliefs and perspectives cultivated by the white people. This ideology gets operated when the white men’s like Park and Forster have to behave with other races of people. To hold all sorts of control white people strategically termed savage, primitive, barbaric and black. That helped them to define themselves as racially superior. Therefore, their mission was to subjugate the other races of people intellectually and culturally. Hence, white men ideology reflects the attitude of superiority that others as inferior and barbaric. Othering is an ideology. As Lois Tyson states:

The proper “self”; native peoples were considered “other”, different, and therefore inferior to the point of being less than fully human. This practice of judging all who are different as less than fully human is called *othering*, and it divides the world between “us” (the “civilized”) and “them” (the “others” or “savage”). The “savage” is usually considered evil as well as inferior. There are many political and economic motives for othering, but the primary psychological motive seems to be the need to feel powerful, in control, and superior. (420-434)

In Park’s narratives, natives have been presented as primitive and exotic other, therefore not fully human. They assume their own superiority, which they contrasted

with the alleged inferiority of native peoples, the original inhabitants of the lands which they (White People) encountered along the way to their journey. The White people believe that only their own Anglo-European culture was civilized, sophisticated and metropolitan. Therefore, native peoples were defined as savage, backward, and undeveloped and their whole culture as more highly advanced. In this regard Park further states:

The natives of Asia derive but little advantage in this respect from an intercourse with us; and even the poor Africans, whom we affect to consider as barbarians, look upon us, I fear, as little better than a race of formidable but ignorant heathens. When I produced Richardson's Arabic Grammar to some slates on the Gambia, they were astonished to think that any European should understand and write the sacred language of their own. (94)

Park presents natives in such a way that natives need to consult Europeans to be civilized and advanced. Europeans are the one who can write about other people Park uses the image 'heathens' to signify the status of natives. Park uses the profound imageries to reduce the natives to the level of beasts.. These images overtly correspond to what the white man delights in defining the rest of the races by associating with primitive, uncultivated and irrational over its civilized, cultivated and rational superiority. As Mary Louise Pratt further argues:

This seemed to provide 'proof' of western superiority European science had allowed people to conquer nature (in that the landscape was made productive, minerals were mined from the earth, and science offered explanations of how nature worked), time and space (in the power to travel distances relatively quickly using trains, ships and air

travel), and the body (in that medicine was providing power over illness). Africans and others were seen to be living with nature. Indeed the fact that they had not created cities and settled cultivation meant to Europeans that natives were unable to exploit natural resources and transform nature: they should thus be seen as part of nature rather than separate from it. Neither did natives understand science, and thus were unable to control their environment. That a relatively small number of Europeans were able to take territory into colonial possession seemed to demonstrate the power of European technology and weapons and the superiority of their knowledge. (21)

Pratt highlights the scientific and technological knowledge of the Europeans which became beneficial to them to control over the rest of people. The knowledge of science and technology helped them to define themselves as superior and distinct people than others and other people as 'other'. This demarcation is to hold the linguistics, cultural, economic and cultural control over inferior group of people living in the rest of the world. Hence, the notion created as superior and inferior are all the constructs empire so as to extend and expand hegemony characterized by 'social mission' of the empire. As Edward Said in *Orientalism* argues that: West "imaginatively construct and represent based on seemingly factual description in order to impose the common culture of ruling over the complicit inferior group of people" (204). It means there is overt binary prevailing in the white men's presentation of the other races of people. In this connection Park presents natives as:

West of Baedoo is Maniana, the inhabitants of which, according to the best information I was able to collect, are cruel and ferocious- carrying their resentment towards their enemies so far as never to give quarter,

and even to indulge themselves with unnatural and disgusting banquets of human flesh. (14)

Park presents the natives as an eater of human flesh. He further explains them as ferocious and anger towards their fellow creatures. He means to say natives as barbaric and uncivilized, so he reduces the natives to the level of wild beast who live by eating human flesh. In his travelogue Park clarifies natives as pagans who are totally unaware to their religious values and norms. He means to say that religious discourses privileged Europeans because of their Christianity, they regard as only true religion which is full of philanthropist in its nature according to them. Moreover, they gaze at their white skin as the superb intellectual mark of race to rule over the Universe. In this connection Park narrates:

I made a small present for the king out of the few effects that were left me; for I had not yet received anything from Salim Daucari. This present though inconsiderable in itself, was well received by the King, who sent me in return a large white bullock. The sight of this animal quite delighted my attendants; not so much on account of its bulk, as from its being of a white colour, which is considered as a particular mark of favour. (58-59)

Park's visit to the King Demba Sego Jalla has been presented not as honour and respect to the king's generosity and cooperation in his territory, rather the King has been presented as greedy, avaricious and selfish who only after getting some gift from Park, permitted him to pass through the King's territories. In his book *Orientalism* Edward W. Said argues:

The orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the sources of its

civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. (1)

European people try to show that the European culture and civilization gained its strength due to their intellectual capacity and they keep themselves against the orientals. They regard other races of people as one of the deepest and most recurring images of the 'other'. Similarly, Park further narrates the next encounter with the King of the kingdom Fatteconda, the capital of Bondou:

When I offered to show him the contents of my portmanteau, and everything belonging to me, he was convinced; and it was evident that his suspicion had arisen from a belief that every white man must of necessity be a trader. When I had delivered my presents, he seemed well pleased, and was particularly delighted with the umbrella, which he repeatedly furled and unfurled, to the great admiration of himself and his two attendants, who could not for some time comprehend the use of this wonderful machine. After this I was about to take my leave, when the king, desiring me to stop a while, began a long preamble in favour of the whites, extolling their immense wealth and good dispositions. (35-36)

Park presents the King, the ruler of the state, as very uncivilized and dull who even being unknown to the very simple instrument, umbrella. Park further presents the King, head of the state as easily being persuaded and lured by the presents gifted by Park and permits him to travel farther and allows crossing his territories. The narration presents the natives as uncivilized and barbaric since the King has been presented as being amazed with the umbrella and its machine furling and unfurling time and again. Hence, the objective presentation has been guided by the white racist

gaze as 'self' and 'other', 'barbaric' and 'civilized', 'superior', and 'inferior'. In this regard Edward W. Said in his *Culture and Imperialism* argues:

Culture is a concept that includes a refining and elevating element, each society's reservoir of the best that has been known and thought. In time, culture comes to be associated, often aggressively, with the nation or the state; this differentiates "us" from "them", almost always with some degree of xenophobia. (xiii)

European white racist gaze regard themselves culturally superior than other races of people which is inherent in their cultural pattern. In this sense, they shape their cultural identity more distinct than others. By making themselves more distinct than other races of people they rule over others with so called consent as Edward W. Said remarks:

The major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European superiority over Orientals backwardness, usually overriding the possibility that a more independent, or more sceptical, thinker might have had different views on the matter. (7, qutd. in Said)

Said's concept is relevant in describing the culture and geography of the regions and people. In doing so, he minutely observes the uniqueness of the culture and geography. The western style of seeing the other's culture as inferior and uncivilized is solely for dominating and having authority over the others. The idea of European identity as a superior one in comparison with all the non-European peoples and cultures has been inherently shaped with cultural patterning. In this regard Park

expresses:

I quietly offered him seven bars of amber and five of tobacco. After surveying these articles for some time very coolly, Demba laid them down, and told me that this was not a present for a man of Tiggity Segó's consequence, who had it in his power to take whatever he pleased from me. He added, that if I didn't consent to make him a larger offering he would carry all my baggage to his father, and let him choose for himself. I had no time to reply, for Demba and his attendants immediately began to open my bundles, and spread the different articles upon the floor, where they underwent a more strict examination than they had done at Joag. (54-55)

Park depicts all of the Kings of Africa to whom he had encountered on the way as mean, greedy, uncivilized, uneducated, barbaric, corrupted and fully ignorant to science and technology. By presenting the ruler of Africa in such a way, Park indisputably clarifies the white man gaze to the other races of people. Moreover, he generalizes the images of Africans as uncivilized, greedy and irrational. He further clarifies that Africa is a land of plunder, banditti robbers, thief, and heartless people. By presenting Africa in such a way he further clarifies the necessity of white men rule in Africa. As Joan Pau Rubies states: "it is therefore important not to reduce the terms of the analysis to the dichotomy between a European ethnography assuming cultural superiority and a variety of 'barbarians' (256). Moreover, Park generalizes African people as insane, and mad who don't know the pain and suffering of human beings and Park strongly claims Africa as nation of insane and barbaric people. Park further narrates:

I found myself attacked in the morning by a smart fever. I had wrapped

myself close up in my cloak with a view to induce perspiration, and was asleep, when a party of Moors entered the hut, and with their usual rudeness pulled the cloak from me. I made signs to them that I was sick, and wished much to sleep, but I solicited in vain; my distress was matter of sports to them, and they endeavoured to heighten it by every means in their power. (86)

Park presents the African people as insensitive, insane, irrational and barbaric who demonstrate their irrationality towards their fellow human creature even at the time of pain and suffering. Africans have been presented as people having no emotionality, spirituality and no sense of love and kindness. They have been presented as people who enjoy the suffering of others. The objective lens has been tilted towards the subjective lens guided by white men cultural superiority. As Edward W. Said states:

Culture is a sort of theatre where various political and ideological causes engage one another. Far from being a placid realm of Apollonian gentility, culture can even be a battleground on which causes expose themselves to the light of day and contend with one another. (xiii)

Human mind is heavily influenced by the influences of cultures where he/she grown up. An ideology is formed according to the nature of culture where people born, live and interact. Here, in his travelogue, Park reflects the cultural ideology while presenting his observation into narration. In the same way, Park is seen sexually so biased in presenting the African women in his travelogue. He presents them as uncivilized, barbaric, erotic, passionate, and vulgar and so on. As he narrates:

And he begged me to postpone the operation till the afternoon, as he felt himself, he said, much better than he had been, and thanked me

kindly for my readiness to serve him. He then observed that his women were very desirous to see me, and requested that I would favour them with a visit. An attendant was ordered to conduct me; and I had no sooner entered the court appropriated to the ladies, than the whole seraglio surrounded me- some begging for physic, some for amber, and all of them desirous of trying that great African specific, *blood-letting*. They were ten or twelve in number, most of them young and handsome, and wearing on their heads ornaments of gold, and beads of amber. (36-37)

In the above mentioned extract of Park's travelogue, he successfully sketches the African women as derisions, passionate and erotic who are very desirous to consume males especially white raced males. Furthermore, he presents himself as true philanthropist, kind and generous whose duty is solely to serve the humanity. Hence, the observation into narration serves as the white men's superiority of being cultured and civilized. In this connection, Joan Pau Rubies argues:

Even ethnographic works clearly written under the shadow of growing British imperialism could be impressively systematic and neutral, or even sympathetic, in tone. Finally, the considerable evidence of imperialist uses and assumptions within the ethnographic discourse of travel writing must be set against not a small number of ethnographies which were anti-imperialist in general intent. Some of these romanticized natives, others deplored their fate after contact Europeans, and others finally, without necessarily admiring 'the other', stressed the profound differences, perhaps even the incommensurability between different cultural systems. (255-256)

European travellers, by recording their observations of other lands and peoples, became essential contributors to the growth of a new empirically informed discourse about man and nature. The institutionalization of this kind of knowledge undoubtedly circulated the knowledge of alien people and remote geographies in the mind of Europeans. Hence, they demonstrate their distinctiveness than other races of people. Park compares women with the animals and they are stricken from poverty and they are strongly anti-Christian when he is crossing the city Foulah he has to take shelter and is being offered some food to eat by women. But surprising he presents the picture of the same Foulah women in this way:

I was eating the children kept their eyes fixed upon me, and no sooner did the sharpened pronounce the word *Nasarani* than they began to cry, and their mother crept slowly towards the door, out of which she sprang like a greyhound, was instantly followed by her children so frightened were they at the very name of a Christian, that no entreaties could induce them to approach the tent. (121)

In the above lines the selection of words like crept, sprang and a greyhound reinforce the image of women of Africa as animals or beast so are the children they walk like animals, every women are bad walkers. He compares the African women with the greyhound and presents them as strong anti Christian sensibility. He presents all African women in orientalist images like barbaric, passionate, plunder, thief, uncivilized and has been bleakly dehumanized in the travel narrative of Mungo Park. He wants to get knowledge for their advantage and benefits. And seemingly his main objective is to ascertain the course or direction Niger River flows into so that his state, British can establish navigational commerce in the future as Park himself clarifies the motive and his objective to travel Africa in his travelogue in the first chapter journey

from Portsmouth to Gambia. He writes:

And if I should succeed in rendering the geography of Africa more familiar to my countrymen and in opening to their ambition and industry new sources of wealth and new channels of commerce, I knew that I was in the hands of men of honour, who would not fail to bestow that remuneration which my successful services should appear to them to merit. (2)

Park declares the objective of the visit to Africa. He was funded by Sir Joseph Bank for this campaign. His objective seems to investigate new sources of wealth and new channels of commerce. Besides he had to justify his invasion over such lands in front of the general public so that people also support his campaign. To fulfil such goals, Mungo Park is nominated as a true person after interning by Sir Joseph Banks and other it is because the nominated person had the liability to deem the susceptibility of common European people to carry out this target of invasion over Africa is necessary at any cost and it is only possible and appropriate by the White people or to justify the White man rule in Africa. In this regard Joan Pau Rubies asserts:

Whilst the importance of political concerns in shaping ethnography seems clear enough, it is perhaps the scientific ideal which in retrospect seems more crucial in determining the ethnographic impulse. European travellers, by recording their observations of other lands and peoples, became essential contributors to the growth of a new, empirically informed discourse about both man and nature. (257)

European travellers recorded their observations as true source of knowledge and created discourse about the man and nature so that they became able to demonstrate their cultural and racial superiority in front of other races of people. The main

objective of Park is to gain African knowledge of landscape and people to formulate a discourse of superiority and inferiority. In this regard Edward W. Said argues: “the authority of the observer, and of European geographical centrality, is buttressed by a crucial discourse relegating and confining the non-European to a secondary racial, cultural, ontological status” (59). Empirically informed knowledge of Europeans is guided by the white men’s cultural and racial superiority though they try to show they are doing this not to exploit the resources but to find out the alien people and geography into limelight.

Mostly the racial superiority has been exposed in to the physical stature, character and behaviour of the non-whites. Park frequently attacks on the character of non-white women in his narrative. He openly claims that the African women are uncivilized, barbaric, rude and troublesome. Furthermore, Mungo Park is keenly interested of the religion of African people which is depicted full of different superstitions and orthodox practices. And he generalizes whole African religion into the categories of Muslims and Pagans. He highlights his Christian religion as true religion but Muslims as pagans. He presents the native religions in a mocking way. The Serawooli Negroes and Johmos-his helper, slave for a sheep horn that they have killed for their dinner. The fight is presented ridiculously; the former claimed horns as his perquisites for having acted the part of our butcher and Johnron contested the claim. Park says he settled the matter by giving a horn to each of them. Describing such negative concept; questioning the faith of Muslim, mocking their rituals, showing irrational and immoral priest within African Muslim religion, he directly expresses his hidden objective to replace Muslim religion by Christian religion. He further says: “how greatly is it to be wished that the minds of a people so determined and faithful could be softened and civilized by the mild and benevolent spirit of

Christianity” (11). The reason behind distorting and misrepresenting African’s faith and believe is crystal clear. Hence, his objective is to establish Christian faith so that European white can easily dominated and control over Africa.

V. Empire, Race and Othering: A Conclusion

Travel Writing has played an important role in recent years in generating the empirical knowledge of distant places and people. It establishes the process of representation and identity in a cross cultural encounter. This dissertation explores the strategies and dynamics upon non-western representation as represented by the European white racist and cultural gaze or the representation of the 'self' and 'other' in George Forster's *A Voyage Round the World* and Mungo Park's *Travels in the Interior Districts of Africa*. Park orientalis Africa through misrepresenting with different images: of people, geography, culture, religion, customs, language etc. In other words, the Africa is misrepresented in different negative connotations like land of war, people as greedy, brutal, ignorant, barbaric, arrogant, language as incomprehensible, land as wild, mysterious and dark kingdom as lawless and loveless world. Park was one of the explorers approved by the African Association to find some possibilities of economic chores and for scientific study too in South Africa so that the British could be benevolent and prosperous.

George Forster's *A Voyage Round the World* serves as a vivid account of Captain James Cook's second voyage, which headed in search of southern land. The voyage's primary purpose was to accumulate the wealth of new geographic, scientific and ethnographic knowledge. Moreover, the voyage aimed to gather the ethnographic observation and moral reflections on human society with the lens of white men's cultural and intellectual superiority and racial variations that is linked to differences in intellectual and moral capacity. The voyages were carried with the main motivation of exploring the unknown regions and bringing new information about them, their inhabitants, and their cultures. The voyages were undertaken with hidden agendas of personal, material and political gains. Two travellers seldom see the same object in

the same manner but present their observation with the lens of their culturally shaped white men's gaze. Thus, in their narratives, the objectivity is only a deliberately masked subjectivity tilted by the European white racist gaze.

Travel involves an encounter between the self and other that is brought about by movement in space. And travel writing to a greater extent is a record or product of this encounter, and of the negotiation between similarity and difference that such encounter entails. In their encounters these two travellers establish their identities as European white men. I argue that the way of representing the non-western culture and geography in post enlightenment period had been solely guided by the ideology of 'othering' gets operated especially to subjugate the rest of the races of people. In my reading Forster and Park continuously privileges the white over the non-white. This dissertation thus seeks to investigate the racial privileges of white travellers who only present their white men's racist gaze in their travelogues.

In other words, orientalism is a "discourse" in Michel Foucault's sense, a self-contained discursive system or discipline which does not describe the world so much as imposes itself upon it and effectively displaces it. As such, Orientalism has been the means "by which European culture was able to manage — and even produce — the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post- Enlightenment period" (3). Arguing that the Orient is less a reality than a textual or rhetorical field constructed by the West, Said himself allows that this view of the matter is a radically sceptical one that may "strike us as too nihilistic" (203). Most of the European travellers in post enlightenment period missed to recognize the cultural and geographical uniqueness of the places they encountered, they attempted to describe; rather they are characterized by their racial and ideological interpretation by which they have been culturally patterned as

European white. Thus, in Romantic era, travel writings became increasingly acknowledged with the interest and preoccupations of those in European societies who wished to bring the non-European world into a position where it could be influenced, exploited or, in some cases, directly controlled. Park's and Forster's narratives also contribute to the Empire and its expansion and each produced its own versions of narratives to justify white Europeans as superior, non-Whites as below the standard of human attributes. While providing more ethnographic details they still lack the required frame of understanding to circulate the cultural, geographical and physiological diversity of the globe and how observation of different culture and geography may work, which is necessarily shaped by the sense perceptions rooted in the culture and race he/she belongs to. Thus, Forster and Park's travelogues seek to demonstrate the continuity between the scientific and capitalist impulses produce a coherent imperial policy so that to justify the white man's burden not to civilize but to cultivate the land could be justified. Thus, in Park's and Forster's narratives, the objectivity is only a deliberately masked subjectivity tilted by the European white racist gaze.

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