

I. *Out of Africa*: A critical discussion

Colonialism is the practice of domination with the extension of nation's sovereignty over foreign territory. *Out of Africa*, a film by Sydney Pollack, is also the collection of experiences of the narrator Karen Blixen in Kenya, where the indigenous people are directly ruled and displaced. She describes extensively about her ten year stay on African land, Ngong Hill, with a mission of coffee plantation. By cultivating the land, by showing the love and affection towards the native and by using the labor and muscles of black bodies she shows the hegemony. As a result, the blacks always remain under her control either as servant or as low wages workers. The production of their land and hand is never valued in their own country because their existence in their own land is 'different' and 'other'. Karen, the narrator compares Africa with the paradise because of its beautiful geographical location, rich in culture and its people leaving in harmony and who are dedicated in work. Though she tries her best to highlight African people and land but her representation demonizes the native.

Karen loves the twin brother of Bror Von Blixene but he does not show any interest on her. She is fond of his sir name Baroness and she can get this title only if she marries with Bror. So she decides to marry with Bror. They plan to run the dairy in Kenya at first but later change their mind to run a coffee plantation. Karen leaves Denmark and goes to Kenya as per her plan with Bror. In Kenya she gets marry with Bror. The marriage ceremony is held among the white community in Kenya which is managed by Bror. Karen wants to have a good time to spend with his wife. Instead of spending a good time with Karen and watching the farm he goes for hunting taking native boys with him.

Farahn is the native helper of Karen. To run a coffee plantation in a foreign land, she needs a worker to work in her farm. With Farahn, Karen goes to the chief of the Kikuyu tribe to ask for help, so that she can get permission from the chief to make the Kikuyu people work in her farm. Karen made a deal with chief Kinanjui and chief aware Karen that no one has tried to grow coffee in such height. British people are ruling in Kenya. Whites capture the city area and fertile land to settle and natives are left to settle in the forest area. Some whites are settling near by the cities area to run the farm. Germany army comes to Kenya to fight with British army in order to control over the territory of Kenya. After that British governor manage their security especially to their women and children and men goes to war. Britishers use the native people in the war. Masai tribe is good in riding horse and especially they use Masai in the war. Later they get victory over Germany. After winning over Germany they celebrate their victory.

When Bror is in the war, Karen goes to Bror taking food and material. Bror is a philanderer who is not devoted to his wife only. He has the habit of making physical relationship with other women. After returning from the war zone area Karen gets sick and she goes to doctor and finds that she is infected with syphilis because of her physical relationship with her husband. It is not possible to treat her illness in Kenya. So she returns to Denmark for the further treatment and later returns to Kenya after her successful treatment. Though she is cured but she loses the fertility capacity. Then after that she thinks to provide education to black children.

Set in the backdrop of Ngong Hill, outside of Nairobi, current Kenya, *Out of Africa* tells the story of a farm owned by the narrator in Africa. The farm is at the altitude of six thousand feet, which grow coffee. Only a part of its land is us for

agricultural purpose and the remaining part of the land is forest. Natives are the laborers of the farm, mostly belong to Kikuyu tribe. Besides kikuyu tribes, Swahills, Masai and Somali lives near the farm in Nairobi, in large reserve just south of the farm and in Ngong Hills respectively. They also work as the laborers over there.

Karen runs school for the native children and also gives medical care to anyone who need. The relation with Kamante, a native starts from this medicare run by her. Once she treats Kamante a kikuyu boy who has open sores in his leg. However she is not able to cure perfectly and sends him to a nearby hospital. After Kamante returns from the hospital he becomes the cook of the narrator and can prepare the most complex European dishes. The narrator has many visitors in her farm including the European living around the Nairobi. Berkely Cole and Denys Finch Hatton are her regular guests. Cole has his own nearby farm and helps the narrator by bringing wine and food. Finch Hatton has no home in Africa and spends most of his days on safari. Karen and he often go for hunting and once they shot two lions. Finch Hatton and the narrator have a special relationship but she never states that the two are lovers.

This thesis deals with the derogatory representation of black and their native land by the white Danish lady Karen Blixen, whose subjectivity is naturalized by the white superior mentality. This research explores the representation of black native Kenyan and the contemporary political scenario by Europeans. It tries to bring out the stereotypical western images about non-west and expose the politics of the westerners behind the racist portrayal of Kenya's aboriginal. This thesis reveals the Pollack's politics of representation to African to prove its supremacy in the world in and to suppress its rival countries and the organization in the presence of providing education and stability in Africa. It has been made possible from the critical analysis

of *Out of Africa* on its various level such as characters' representation and issues of the suffering of the native Africans.

This thesis examines Pollack's movie *Out of Africa* as the western discourse that tries to create the image of Kenya and its native people, contrasting with west and white Europeans. While creating the image of Kenya, Pollack utilize the racist images or stereotypes in his movie. The research doesn't only find out the western images about the blacks in the movie but also intends to bring out the hidden politics of westerners behind their representation.

Karen the narrator of the movie, as the agent of British imperialist mission tries to represent Kenya as heart of darkness and to show the native people and nation stereotypically. The main objective of this research is to expose Pollack's orientalizing attitude exposed in his movie *Out of Africa* and to question his misrepresentation of Kenya and its native people. It expose the aim of orientalizing the non-west and dig out Pollack's attitude of penetrating ideology of orientalism. The project also carries the objective of dismantling the colonial binaries and stereotypically invented images of black by whites. So the research questions the colonial mentality of Pollack and subverts the western representation, analyzing Pollack's white gaze genealogically.

Different images have been utilized by Pollack to hegemonize the non-west which is based on the binary oppositions. The movie shows the powerful opposition between civilization and savagery. The former feature is associated with whites whereas later with blacks. There is the opposition between the biological or bodily characteristics of the black and the white race. The negative images like violent, savage, irrational, ignorant, superstitious, aggressive, natural, devil etc are assigned to

blacks whereas rational, civilized, scientific, moral, calm, independent, kind, educated etc are assigned to whites. So such representations colored by power politics and binary oppositions are constructed to show the existence of Kenyan people and their community. Image of Kenya is formed by the west with the production of stereotypical images. The construction of Non-western culture by assigning violence, barbarism, brutality, abnormality etc is the evidence of justifying the superiority of whites over blacks. Pollack's act of capturing Kenyan situation with his colonial spectacles is his mission of canonization of whites and marginalization of blacks. He has produced myth about blacks to create western hegemonic state. This research exposes those representational practices and has the purpose of deconstructing those binaries that has been made in the film.

Right from its releasing, the film has been analyzed from different perspectives. In other words it has received great critical acclaim and wide ranging response from critics and reviewers. Analyzing the film, reviewer Roger Ebert, interprets the movie from the Jungian psychoanalysis. In this regard he illustrates:

Denys will protect them. But then a lion unexpectedly charges from another direction, and it is up to the baroness to fell it, with one shot that must not miss, and does not. After the man and woman are safe, the man sees that the woman has bitten her lip in anxiety. He reaches out and touches the blood. Then they hold each other tightly. If you can sense the passion in that scene, then you may share my enjoyment of "Out of Africa," which is one of the great recent epic romances. (23)

Denys, Karen and the two native goes to safari and Denys act as the protector for them in the African jungle. As they are in safari the lion comes from their opposite direction and Baroness should not miss her target and she does her task successfully. They are safe due to her right target on the lion. After her successful target Denys sees her lips biting in anxiety. Then he goes near to her and touches her lips from where the blood is coming. They attract to each other and hold tightly to one another. Anyone who sees the scene can notice their sexual attraction which audience can enjoy watching the film *Out of Africa*. In this point Ebert review the movies as one of the great epic romance.

Out of Africa has been analyzed from realistic perspective as well. The realistic perspective of the movie has led the reviewers towards the finding of real life of the Author. The movie depicts the flow of European in to Africa during the time of 1920s which was the contemporary reality. Karen, the narrator as Denys girl goes to Kenya and spent most of her youth age with native people is the scene of the movie which has made the movie more realistic. Analyzing the realism of movie Janet Masin claims:

Karen Blixen, who took Isak Dinesen as a pseudonym (Dinesen was her maiden name), lived in what is now Kenya from 1914 to 1931, and during most of that time operated a huge coffee plantation with 1,200 workers, most of them Kikuyu tribesmen. She was married to Bror von Blixen-Finecke, who was her cousin, though it was Bror's twin brother, Hans, whom she loved more. Bror Blixen was a charming philanderer who exploits left his wife with syphilis and who eventually drifted away from the marriage altogether; in the meantime, Karen Blixen fell

in love with Denys Finch Hatton, a tall, witty aristocrat with a deep-seated resistance to commitment. Their affair, lasting from 1918 until his death in 1931, was a round of long absences and torrid reunions, but Finch Hatton's detachment never melted. (27)

For Masin, the film is related to the real story of the life of the author Karen but she introduces her name with Isak Dinesen which she used instead of her original name Karen Blixen. From 1914 to 1931 she spent her active age in Kenya. In Kenya, using the labor of native worker she ran a huge coffee plantation with Bror Von Blixen in Kenya. Though she loves to Hans but she married with twin brother of her lover. Bror Blixen was not devoted to his wife Karen because he has a habit of extra marital relationship. As a result Karen was infected with syphilis. Bror moved away from Karen. After that Karen fell in love with English Aristocrat Denys Finch Hatton. Their relationship ended in 1931 after the death of Denys in Plane crash.

Similarly another critic Vincent Canbey talks the craftsmanship of the film *Out of Africa*. He makes the survey of the film on the basis of its writing form and technique. He admires in both inventing and narrating the stories. In this regard, he opines:

Out of Africa avoids the clichés of most movies about writers. The creative process that dramatically boring wild beast - remains safely chained up, off-screen. Further, in Meryl Streep, who here recoups any losses sustained by her performance in "Plenty," the film has a Karen Blixen of such intelligence, intensity and obsessiveness that you can believe she would one day be able to write the cool, dark, bewitching prose for which she later became known. (21)

Canbey argues that after the film was released, the movie does not get very often made comment about the writers. There is creativity in writing about the wild animals. Meryl Streep, the actress who plays the role of the Karen does her excellent performance. He finds Blixen very intelligent, writing with strong emotion and laborious and praises her writing skill which is narrated in very beautiful and attractive way.

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

The term colonialism is associated with the expansion of European nation state mostly in the nineteenth century but colonialism, as a movement, was developed in the Europe over the last four hundred years. Contemporary European countries, to continue imperialism, entered in to the African and Asian countries and made strong their imperial power, settled in the foreign territory and exploited the resources. Imperialism and colonialism at that time became the complimentary terms. Imperialism is the formation of empire. For Edward Said, imperialism means “the

practice, theory and the attitudes of a domination metropolitan center ruling a distant territory” (8). But from the 1880s imperialism became a dominant and more transparently aggressive policy amongst European states for a variety of political, cultural, and economic reasons. But for Leela Gandhi, “Colonialism marks the historical process whereby the West attempts systematically to cancel or negate the cultural difference and value of the non west” (16)

The West created discourse about the colonized people. This discourse is a system of statement about the colonies and the colonial people, but it always tends to exclude the things of exploitation rather it shows about the inferiority of colonized race as the primitive one. It is the manifestation of power in which knowledge is well established. The created or manifested knowledge is a kind of reformed knowledge where power is highly executed. Foucault views discourse in this way:

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

Therefore, discourse is in a context, time and space and in a historical position. Colonial discourse is a system of statements that can be made about colonies and colonized people. It means it is guided by colonizing power, which leads to system of knowledge and belief. In Foucauldian use, the term is strongly bounded on the area of social knowledge, a system of statements within which the world can be known. The key feature of this is that the world is brought into being. It joins power and knowledge together. This linkage between power and knowledge is crucial in the

relationship between colonizers and colonized, occident and orient in which the balance is weighted heavily to the former.

In general, discourse produces knowledge through different practices of representations, a form of the racialized knowledge of the others, deeply implicated in the operations of power. System of representation produces meaning through the display of culture, geography, language and way of living. How the dominant culture or west classifies categories and represents other cultures is the issue of representation. Representation is colored by power politics, so the west applies discursive formative as the constitution of 'body knowledge' which works to construct the universal truth about the orient. In the film *Out of Africa*, the dominant group generates representations and attributes value and meaning in line with certain perspectives or classificatory schemas which are historically specific. Therefore, Stuart Hall, in his book *Representation: Cultural Representation and Signifying Practices*, further adds:

Heavily emphasized was the historical case against the black man based on his supposed failure to develop a civilized way of life in Africa. As portrayed in pro-slavery writing, Africa was and always had been the scene of unmitigated savagery, cannibalism, devil worship, and licentiousness. (143)

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

Representational practices are based on the articulation of the binary oppositions. Stereotypical representation displays a strategy of 'splitting'. It divides

the normal cultural and the acceptable from abnormal and the unacceptable. The dominant culture or west associates normal and acceptable images or qualities to itself and assigns the negative features like violent, savage, irrational, ignorant, etc to the marginalized culture. Through the biased representation, power reduces culture to object or human subjects are transformed into the objects. The power of images and stereotypes has been utilized by westerners to dominate or hegemonize the non-westerners. There is the process of showing of 'difference' or 'otherness' through stereotypes in western discourses. The west encountered black people, giving rise to the production of popular representations based on the marking of racial difference. Color becomes a means of verification, to give profound identification of blacks in the eyes of whites. Introduced in *Key Concepts of Post-Colonial Studies*, "Racism is a way of thinking that considered a group's unchangeable physical characteristics to be linked in a direct, causal way to psychological or intellectual characteristics and which on this basis distinguishes between 'superior' and 'inferior' racial groups" (199). The physical difference became the major factor during colonialism. Another feature of stereotyping is its practice of exclusion. Representations can equally be thought of as 'symbolic wishful thinking' which seeds to construct a fake identity in which dominant culture and marginalized culture can be reunited and where those of vastly different cultural aspirations are made to appear one.

This project regards *Out of Africa* as Pollack's racial politics that comes to assist colonialism. Pollack, as the child of west, produce such Orientalist discourse that becomes the means of knowing the orient in general and the Kenyan native people in particular. The famous phrases 'White man's burden' and 'Big Brother attitude' can be linked in the project of critiquing Pollack's mission of colonialism.

Edward Said's concurs, "European travel writing claims to be pure knowledge or harmful entertainment must be seen as part of the apparatus of empire" (2). Pollack is defining the orient as the matter of interpretation for them.

Amia Loomba, in *Colonialism and Post-Colonialism*, says that literature has represented the struggle, passion, pain and landscape of the colonized people. She makes a criticism against European colonization over Africa. For her since from the beginning of the colonization colonizer tried their best to interpret the other land and puts their ideas as being a travelers, traders, administrators and settlers. Regarding this, Loomba opines:

From the early days of colonization, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpret other lands, offering home audience a way of thinking about exploration, west conquest, national valour, new colonial acquisitions. Travelers, traders, administrators, settlers, read the strange and new by drawing on familiar book such as the Bible or 'pilgrim's progress'. Empires were of course, the unprecedented displacement of peoples and the quest for profits. (14)

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

The film helps the researcher to show the continuity of colonial mentality in the westerners. On the other hand, the director expresses his 'white Britishness' to

exhibit the oriental culture, economy and history. There is the presentation of crippledness of Kenya that is supported with the representation of Kenya in negative connotations like land of war, violence, barbarism etc. There is the director's politics of hiding dialectical contradiction like brutality and domination of white upon the blacks, white seizing the land of blacks and white controlling the natural rights of blacks etc. Not only that, Pollack's plea for racial reconciliation is also related with his politics of hiding evils of white population in Kenya. Towards the end of the movie the narrator Karen is urging for the emergent modes of compromise and friendship among the blacks and white people. The quest for the harmonious whole is directed to the process of hiding the white domination.

Sydney Pollack's *Out of Africa* is the western discourse that produces the essence and meaning of Kenya in particular and orient in general. It is the discourse created by generation of westerner who assumes him/her as the power holder. *Out of Africa* as the colonial movie which has carried along the colonial ethos. In general, the colonial discourse exhibits a trace of colonial color and feature of colonial motifs. There is the exhibition of colonial experiences and perceptions, by the form of writing from the imperial perspective. It is the view of the researcher that Pollack's encountering third world's culture is guided by western ideology and his motive of establishing the racialized regime of representation. With the help of stereotypical representation, westerners tires to reproduce cultural identity of the blacks.

In this research, the film *Out of Africa* has been analyzed through the colonial perspective. This exploration does not analyze each and every episode of the film as a love story though love story is also one of the issues. Especially the concepts of representation, ideology, racism and Saidian notion are the methodological tools

which have been used in this research project. Applying the methodological tools, this thesis finds out the misrepresentation in *Out of Africa*. It reveals the power politics of the European in the film. It finds out that the movie as politically important discourse that promotes and advocates the effort of colonization. Critically analyzing the glorification of the Europeans and exploration of native people suffering, this research has proved the misrepresentation of African people.

Finally, talking about the chapter division, the study is divided into three chapters. The first chapter entitled “*Out of Africa: A Critical Discussion*” is the general introduction. In this chapter introduction to the issue, hypothesis, methodological tools, and findings have been stated clearly. The appropriation of the hypothesis as the researchable one has been proved logically along with the discussion of the various reviews and criticisms on the film. Second chapter entitled “*Stereotypical representation of Kenya and its native people in Out of Africa*” is the textual analysis of the film merging the theoretical ideas and other criticisms relevant to the study. This chapter gives the overview of the actual reading of the film. This chapter, along with the help of theories and criticisms, proves how the film embodies misrepresentation of Kenya and its native people. Finally, the third chapter entitled as “*Misrepresentation of Kenyan Native in Out of Africa*” is the conclusion. To sum up, it puts together all the findings of the study.

II. Stereotypical Representation of Kenya and its Native People in *Out of Africa*

The present study explores the representation of the native people of Kenya in Sydney Pollack's film *Out of Africa*. Africa is presented as the land of paradise with its beautiful natural scenario and its native people who are very cooperative and laborious but still the narrator in the film sees Africa and native people through her colonial white gaze. The film has the hidden politics of fictionalization of the orient. The researcher carries the objective of exposing and dismantling the colonial binaries and stereotypically invented images of black by white. The thesis tries to show the westerner's orientalizing attitude expressed in oriental discourse and questions the director's motto of misrepresentation of native land and its people. The narrator in the film has an economic motive behind planting coffee in African land. Though earning money by planting coffee in the African land is her primary motto, the culturally subordinated groups have to stay as an internal refugee in the form of 'colonized', 'different' and 'other'. The narrator says, 'We grew coffee on my farm'. Here we denote native and their muscles but the production of 'we' belongs to a single person which is not other than colonizer.

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

It is through education and in terms of production and consumption that colonialist representations persist and currently circulate in, for

instance, popular television shows, cartoons, novels the derogatory representations they promulgate that they offered a transparent 'window' on a objective reality that relations between producers and consumers, or writers and readers, did not really exist and thus did not foster and reflect unequal colonialist power relations. (15)

The text which colonizers have used to show their objective knowledge and the fragility of the colonized have tried to depict the unfamiliar and unreal description from the fantastical takes of the earlier travelers.

Sydney Pollack's film *Out of Africa* is the colonial discourse which carries a group of statement that provides a way for talking about the representation. This film is a discourse in which the author as the western councilor gives a certain kind of knowledge about Kenya creating a particular historical movement. The image of Kenya is constructed to produce certain type of meaning to attribute the perspective about the non-western people. The geographical and social distinctions are constructed through the struggle of power between what has been called the west and the rest. In the film by Pollack, he has the view that *Out of Africa* will be an instrumental means of knowing the culture of the other. The representation carries the politics and it allows the narrator to exhibit the culture of the other from her perspective. The active process of representation is involved in constructing of one culture. What is being produce is not the reflection of the truth of the culture but representation of it. In the process of studying the representational issue in the film, the researcher observes the approaches and analyzes it from different angles. The researchers has questioned on her so called objective representation of Kenya. The representational practices in the film can be analyzed in the following extract.

Farahn: The chief says children higher than this . . . must not learn to read.

Karen: Tell him all the children must go to school.

Farahn: No, this is a chief. You are not a chief. (01:09:05)

In the above dialogue, Karen characterizes that the chief who is considered as superior of the native is against the education system. She shows that the chief of Kikuyu tribe does not know the value of education and keeps his people away from the light of education. She presents the chief from her latent colonial mentality. She opens the school for Kikuyu children. In that school, English is taught to the native children. Colonizers want to flourish their language and want to make the English language dominant worldwide. They do not only capture the land but also start to attack on the language. If Karen is really serious about providing education to the children then she can teach them in their own language instead of English. Natives are not interested to learn English language. Whites forcefully teach them in English. The idea of teaching English language is not the way of making civilized. People can be civilized by knowing the knowledge in their own language. Whites not only teach them their language but slowly and gradually they will teach their religion and culture through their language. They take language as a weapon to get victory over their religion and culture. The chief of Kikuyu tribe opposes Karen and her teaching language to the native children but in reply Karen suggests to send other grown-up boys in her school.

To maintain the superior identity of the west, discourse plays the vital role for analyzing and imposing the oriental stereotype which dominates and proves their hegemonic nature and this can be analyzed in the following dialogue.

Karen: Your leg has got worse. You should go to hospital.

Kamante: This leg has got worse. It may think not to go to hospital.

Karen: If you take it to hospital I think that you are wise.

And such a wise man as this. I would want to work in my house. . . .

for wages. (00:35:05)

As the westerner, Karen has portrayed the native in the hierarchal structure in relation to the white people. In the derogatory portrayal, Karen has categorized native boy Kamante as dark, savage, irrational, ignorant, dirty and uneducated where as she presents the white people very positively. In her representation positive sides are associated with the western world attaching the negative sides of binaries to the non-western world. Kamante, a native boy has a sore in his leg. The narrator tries to show that Africans are such irrational that when they suffer any disease or wound, whites had to suggest them to go to hospital. In reality it is not so. He does not go to hospital because he might have lack of money or there is not facility of transportation to go to hospital or he may use local herbal medicine which is found in their local surrounding. The narrator suggests the boy to go to hospital, not because she is kind and lovable but to make the boy work in her house which is her hidden motives. In the name of giving wages she tempted the boy to work as her servant. Tending goats is the occupation of native people. If she thinks for the benefit of the native people why she ask the boy to leave tending goats then thinking for the systematic way of tending goats. She says that if the boy follows her suggestions then she will call him as a wise. It means that if he does not follow her suggestion then she means to say that he is uncivilized. Is it the way of civilizing native? Can we call her a civilize person who can play any role for her personal benefit?

Karen produces the image of Kenya and its native people. The power of the image has been utilized to make the film clear to the western audience. In the exhibition of social scenario, there is exercise of power by the so called civilized people. In the portrayal of black people, she utilizes the adjectives like black, dark to create the subjective identity of the blacks. So the job of the researcher is to examine how the other societies are given meaning by the discourse and practices of the west. The stereotypical representation can be seen in the following dialogue:

Bror: The is your cook. Name Esa.

Karen: Esa

Bror: And this is Juma. Houseboy

Karen: Juma (00:17:43)

The film presents as it is presenting the objective history of Kenya and is fully able to describe the socio political situation of contemporary Kenya. Bror takes his wife Karen to his house in village Kenya. Native people are waiting to see her. Bror introduce her cook Esa and Houseboy Juma to her. Native people works as a servant to white. The film presents that the black characters are happy to see her and greet them with smiling face and bowing their head down. The director presents as being neutral in the representation of native.

In the film, while representing the black, there is the seed of colonial mentality and characterization carries the intention to prove the western superiority over African. Karen portrays the black with the false images and tries to humiliate the black exploring the false reality of the black boy can be seen in the following dialogue:

Karen: Your leg is very sick. You must come to the house for medicine. Does he understand me?

Farahn: Yes msabu.

Karen: If you don't come, the other boys will say you are afraid.

I myself will think only that you are foolish. The boy must come to my house for treatment. (00:23:08)

Karen meets the Kikuyu boy who has wound in his leg. She tells the boy that he has to treat his wound leg and for that he has to come to the narrator house. She says that the black boy do negligence in his health and she need to remind him for his treatment. Though she is not a doctor but she pretends as if she is a doctor in front of the native. To show herself as superior she is ready to act as a doctor. Though she has little knowledge about medicine but her hidden intention to cure the wounded boy is to make him a servant after the boy gets treated. Later she is successful to treat and makes the boy her servant in her house.

Karen intention is that modern education system is the property of westerners and they have to teach the African to make them out from the darkness. She characterize that black people do not know the importance of education and instead they question on the value of education. In this regard the film presents the following scene.

Chief Kinanjui: No tall children can't come to school.

Karen: reading is a valuable thing and your children will remember you.

Chief Kinanjui: Brithish can read and what good has it done to them?

(01:54:33)

The reason behind opposing the education by chief Kinanjui is his resistance and existential consciousness of his race. Narrator does not understand chief and she falsely portrays chief as hater of education. Her racist portrayal of orient is to hegemonies the non westerners. There is no authenticity and objectivity in white portrayal about black. There is only stereotypical portrayal by distorting the real fact. The researcher tries to attack the myths of the white who is trying to convert myth into reality and struggle to establish the imperialism on non-western people.

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

In *Out of Africa*, Britishers colonize Kenya. Karen comes to Kenya to marry with the Swedish born Bror and to settle in Africa. Her intention to come to Kenya is that she has the quest of earning profit. She travels to Kenya by train and she brings lot of luggage with her. To care her luggage she uses native people. The native who cares their luggage stays on the train where there is no roof. Even in the time of

travelling at night they have to stay in the open air on the train. She has also dog with her. She cares her dog and shows more love and affection to dog then the native people. She loves animal more then to the human. The train stops on the way because there is a white man Denys with the native boy. He is there with the two big elephant tusk. The elephant tusk is loaded by the native boy in to the train. The loaded tusk is send to the city to the white man Berkely Cole. Berkely is a man who does the business of such ivory. He sends the valuable animals' skin, deer horn, and elephant tusk to the European market to earn money. After Denys loads the tusk he again returns to safari with the native boy who works as a servant and protector of Denys. His job is to hunt animals in African jungle. Though Denys is not the citizen of Africa but he use the resources of Africa as if he is the citizen of Kenya.

Karen meets Bror in Kenya and they marry there among the white people. Though they marry but they don't spend their time together. Karen wishes to spend her time with her husband happily but Bror does not give time. He focuses on money rather than to spend time with his wife. These things can be seen in the following dialogue:

Karen: Wher is Baroness Blixene?

Farahn: He's gone to hunt.

Karen: Did he say when he'd return?

Farahn: He says he can come before the rain.

Karen: Is it going to rain today?

Farahn: It can be many days before the rain, msabu. (00:20:08)

Karen does not know where her husband has gone. Even to know about him she has to ask with her servant Farahn. Through Farahn she comes to know that her husband has gone to hunt. Along with his business he takes hunting as a means of Entertainment also. She knows that Bror will return only after the rain and it will take many days to have rain. Bror will spend such a long time to spend in hunting. The more he spends in hunting, the more he will earn.

Karen speaks very polite with the chief of the Kikuyu tribe. It is her strategy to be benefited from them. The following dialogue shows how she deals with the chief:

Karen: Chief Kinanjui, I've heard you're wise . . .

Farahn: Msabu

Karen: Not now, please .And I look forward to our dealings. Your Kikuyu are good workers and I'm looking forward to dealing with them . . . honestly and fairly. (00:21:41)

White does not only use force to fulfill their task. They even use polite words with the native for their own benefit. In one way or the other way they complete their task. To run the coffee plantation narrator needs worker in her farm. Whites do not work in the farm as the laborer so she has to beg help from the natives. She visits the chief of the Kikuyu tribe, Kinanjui to provide her Kikuyu men to work in her plantation. She begs help with respect. She uses very polite words. She calls him wise. White thinks them as active and literate but narrator does not use her common sense that she speaks English with chief which chief does not know. To remind this black servant Farahn has to remind her.

Karen loves the geography of Africa. She is influenced by natural scenario of the African land. To her it is the incredible gift. Gift is something given by other. After Britain colonized Kenya then narrator goes to Kenya. The land becomes the gift to her given by the British colonizer which is not of her own in the beginning. Africa is the land of African people and Europe and America are the lands of white. Because of the weak military power of African countries, whites capture their land. The narrator many times repeats the same statement: "I had a farm in Africa." She shows the possession of the African land. The native people never say that they have farm in Africa. It is not necessary for them to say that they have farm in Africa because by birth their African land belongs to them and they are the original inhabitant of that land. By saying so the narrator clearly shows the colonialist instinct.

There is no respect for Kenya and its people. By assigning of negative images like terrorism, barbarism, ignorance white expands their empire in Africa. By assigning the negative characteristics to black white suppose that their imperial expansion in Africa is scientifically justifi. In this sense, Stuart Hall argues:

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

By providing a classificatory schema for the races of human, it is demonstrated about the collecting and exhibiting the other culture in colonial discourse. He says discourse work in formation which frame the manner in which one can think and talk about the culture and argues in favor of imperial expansion.

Lord Delmare is British senior army official in Kenya. There is a party of marriage ceremony of Karen the narrator and Bror her husband. Lord Delmare is introduced with Karen. The following dialogue shows how the Britishers want their support in their imperial expansion form other neighboring European countries.

Lord Delmare: Baroness. A Swede, are you?

Karen: No, Danish, actually.

Lord Delmare: The little country next to Germany. If it comes to war, where will Denmark stand?

Karen: Own its own, I hope we do have that history. (00:12:55)

Karen husband is from Sweden so lord Delmare also thinks that Karen is from Sweden and Karen replies to him that actually she is Danish, and she is married with Swedish man Bror. The expansion of empire in Africa for British is not easy not because of the African but because of the other neighboring country like Germany.

Britain is seeking help from the other neighboring countries. Lord Delmare wants to know form Karen that if Denmark comes in war to which country Denmark support. Denmark is a neighboring country of Germany and he suspects that Denmark probably will help to Germany for their imperial expansion in Europe. In reality he wants help form Denmark not to Germany. Karen replies that her country might stands neutral supporting to none of the countries rather it wants to involve in its own

imperial expansion process making their own history. The film shows that there is ethnical violence in Kenya and that is why the people of different race settle in different parts of African land. For the narrator Africa is the land of violence where different races can't live together peacefully but European like British and Germany fight each other turning Europe as the land of violence.

As the Britishers expand their empire they have to face challenge from Germany. Germany is also there in Africa to colonize Africa. Britishers have the fear from Germany that they can lose their colony. The following dialogue shows how they are sensitive to protect their colonial land from others.

Lord Delmare: German East is only 200 miles south.

General Von Lettow is there.

Jack: We could always arm the Masai and point them south.

Lord Delmare: Do you want the job of collecting rifle from the masai when the war is over?

Jack: What about our woman and children?

Should we bring them in town? (00:36:28)

When the Africans fight each other then they are tagged with the icon savage and African land as the land of terror and violence and when European nations fight each other for the African lands then themselves called as powerful, active and courageous. Nature has gifted with many thing in the non-western countries so Western countries have desire to obtain the beautiful geographical location of the non-western world. The African land can be compared with paradise and home of the all wild animals. The land is completely natural where native spends their life in peaceful and natural

way. Westerners who called themselves as modern are the agents who turn such a peaceful and beautiful land in to violence and terror. From where they get the right to call African land as the land of violence if they themselves turn the land in to battlefield? Lord Delmare aware the Britishers that German are just 200 miles away from them so they have to be in high alert position. Both the Britain and Germany are the nations who are in African Land to colonized Africa. They fight each other to obtain the more African land. To fight against Germany army Britishers arm the Masai people. For Britishers, African are inactive and cowardice. If they are cowardice for Britishers then why they use them in war? If they call themselves as brave then they need to involve in the war, not Masai. Britishers arm the Masai to fight against Germany but they decide to collect the arms form Masai after the war ends. They fear Masai when they had arm with Masai. So it is not African but Britishers who are cowardice.

It is the task of civilize society to turn the world into peace and progress. Whites who find similarity in word white and civilize are the actual devils who turn the world into horror and terror. They are too much selfish. When the war is going to happen with German they first of all think about the security of white women and children. For that they grouped their children and women in town which is comparatively safer place but what about the security Masai women and children. Both Germany and Britishers use the native troops. Denys says that British queen Victoria and Germany ruler Kaiser have divided Africa between them. Queen Victoria has two mountains so she gives Kaiser the Kilimanjaro. Actually white do not have human heart. If they have human nature then they would not do so. How they feel and think if African have capture their European land and divide their land among African

nations? Berkely Cole argues the compromise between Victoria and Kaiser about dividing Africa is a silly argument among two spoiled countries. We can argue that not only European countries are spoiled but European people are also spoiled.

The war is between Britain and Germany and Germany loose. There is the scene of celebration where both black native people and Britishers are celebrating with happy mood. They celebrate victory as a festival. Native boys are march passing with the flame of fire in the evening. The native boys march pass among the large crowd of white and black people. There is the banner written with victory of our king and queen Britain. Native girls and women are in their cultural dress and white people weaving the British flag. The film represent that the native people are satisfied over their colonial expansion in Africa. The film reflects that the expansion of colony in Kenya in a justfic way by showing that colonial people are satisfied with them. While constructing the white community in contrast to the black community there is the marginalization of black and canonization of white. In the film *Out of Africa* primitivism and blackness become interchangeable. Such binary is located as the true nature of black and they couldn't escape it. Blacks are represented in terms of their hypothetical characteristics but not of essential characteristics. The essences of blacks are created giving the characteristics like laziness, mindless, childliness etc. So the researcher can say that Pollack's film as the racialize discourse that is structured by the sets of binary oppositions. There is the powerful opposition between civilization and savagery. There is the opposition between the biological or bodily characteristics of the black and white races, polarized into their extreme opposites that are taken as the signifiers for an absolute difference between human types or spouses. There are the rich distinctions which cluster around the supposed link between the white race

and black race. In the other hand, intellectual development, learning and knowledge, a belief in reason, the presence of developed institutions, formal government and law, and a civilized restraints in their emotional sexual and civil life, all of which are associated with western culture. And on the other hand, the open expression of emotion and feeling rather than intellect, a lack of civilized refinement in sexual and social life, a reliance on custom and ritual and the lack of developed civil institutions all of which are linked to non-western culture. The film not only presents black as inferior position but also dehumanizing the blacks by showing them alluring to be the slave in the house of whites. Farahn, Kamante's slavery have been portrayed as the great opportunity for the naïve people. Not only the issues of blacks are shown inferior, but also there is creation of great hierarchy between the natives and the whites. Blacks are shown in the world of scarcity and ignorance.

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

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

Orientalism is created as a body of practices launches an imperative over the represented people's consciousness and tries to command over their 'imaginative geography' so as to create the condition for western hegemony. By ruling over black and teaching to them white wants to dominate, restructuring them and wants to have command over them. These things can be seen in the following dialogue of the film.

Karen: What will you do?

Bror: I have been thinking I'll hunt, safari sort of thing. They say it'll be quite a business once the war is over.

Karen: You wouldn't want to teach? I would like these kikuyu to have a school.

Bror: There will be a fight about that. (01:04:48)

The war between Britain and Germany ends and Britain get victory over Germany. They return from the war and start to loot the natural resources of African land. Karen asks her husband what he will do after the war is ended then he replies that he will hunt which will be his profession of earning money. They do not only avoid the human right but also they neglect the animal rights. They totally become the business minded who only run after money. Money becomes their religion. They export elephant tusk, deer horn and animals skin to the European market.

After Karen returns from Denmark then she plans to teach native children. She says that she would like these Kikuyu to have a school. She thinks so because she wants to spread the English language and religion in the foreign land. On the other hand she will not have her children because of syphilis and shows love to the native children. After listening her plan Bror says that there will be a fight among them. The

reason of fighting is that they do not want black being educated about their right. They think that if they become educated then they will know the evils done to them by white. Rather they want to teach about the glory of white and their necessity to them.

The discussion of the whites and their views regarding the black education can be seen in the following dialogue:

Lord Delmore: What's this nonsense I hear about a school?

Karen: I've taken on a young missionary. He's promised me to do the alphabet first and save God for later.

One white: Wogs can't even count the goats. It is none of your business. (01:10:40)

When Lord Delmore listen Karen opening school then he is obsess by her task. For him it is a nonsense act. The other white in a derogative way say that wogs can't even count their goat. The film shows that Africans are so uneducated that they even don't know the simple ideas which are use in day to day activities. They think that they do not know the simple idea and it is not possible for them to make them understand further ideas.

Hegemony, a Greek term refers to 'rule' or 'leadership' initially referring to the dominance of one state within confederation. The theory is derived from its use in the writings of the Italian communist activist and philosopher Antonio Gramsci, who investigated why the ruling class was so successful in promoting its own interests in society, why the ruling class was so successfully in promoting its own interests in society. Hegemony, then is understood as a 'domination by consent'. In this regard,

Bill Aschroft, Gareth Griffiths and Hellen Tiffins, in *Key Concept in Post-colonial Studies*, claim:

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

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

In Gramsci's view, hegemony refers to the domination by consent. Consent is achieved by the interpretation of the colonized subject by imperial discourse so that Euro-centric values, assumptions belief and attitude are accepted as a matter of course as the most natural and valuable. The inevitable consequence of such interpretation is that the colonized subjects understand itself as a peripheral to those Eurocentric values. Discourse suggests practices, method and context to make meanings. So, meanings are specific to context and institutional systems. Regulated institutional practices are the ways of making statements and their systems which make acknowledgement of the world to us.

The following dialogue between Kamante and Karen shows how hegemony is working in ruling class.

Karen: You cannot come where I am going.

Kamante: There is no cooking. Where you are going?

Karen: You would not like it there. You must trust me about this.

(02:27:33)

Karen makes Kamante her cook. When Karen is going to leave Kenya Kamante follows her. She replies that he cannot come where she is going. In reply Kamante asks if there is no cooking where she is going. The film presents that blacks are happy to serve white. The boy shows love and affection to the narrator. Karen is able to make follow her servant Kamante. Though she does not take him to Europe but he is convince to serve narrator. Karen doesn't use her force to make him follow her. Kamante stays for a long time with narrator and he is influenced by her living stander and her influence of her education to him. The following dialogue shows how the narrator shows her possession to land the native people.

Karen: For the better I hope. I want my kikuyu to learn to read.

Denys: "My Kikuyu" "My Limoges" "My farm". It's a lot to own.

Karen: I have paid a price for everything I own.

Denys: What is it, exactly that's yours? We're not owners here. We're just passing through. (01:12:33)

The narrator most of the time says "My Kikuyu", "My farm". She shows her possession to the Kikuyu tribe. If the single white person says the tribe as her then what the white government says and think about Africa and people of Africa. They

think that the African land is theirs and they are great that they have given the black to settle in their land. Actually Karen focus the education for Kikuyu is to make them persuade that they are ready to be ruled by them. Karen says that she has paid price for everything she has own and in reply Denys says that they are not the owners there and they are just passing through. Karen has a coffee plantation and she thinks that she can make them work in her farm in their own interest. She has spent a lot of time to mould their mind and Denys who is a hunter views that they are not the actual owner and that is why he need to hunt as much as he can during his stay in Africa and wish that these native would not go against him. Both the narrator and Denys have single view. They focus in maximum gain and profit.

Europeans want to control over the whole world. They don't want other nation rise in economic and military power. For them rise of other non-west country means decline of the power of west. They spread the wrong information about the non-west to the non-western people. And the non-western people think that whatever they get information about the non-west is true. The following dialogue shows how the non-western people are making the concept of the other non-west country.

Karen : Listen, on the train are my crates with china and crystal? Do you know China?

Farahn: yes, msabu. China, it can break. (01:08:56)

When Karen ask Farahan Whether he knows China then in reply he says yes, Msabu, it can break. It is the evidence that the film director Pollack wishes another big non-west country to be politically fragmented.

Britishers establish their colony in Kenya and are successful in their mission. The narrator runs an evening school, medicare for the native, establishing church in colonial land, making the native people work in her farm and hunt in Kenyan jungle. Narrator shows love and affection towards native outwardly. By introducing the modern means of civilization the narrator is tempting the native towards her motive. In the surface level, the narrator shows positive attitude to the land and its people but this research finds that there is the misrepresentation of the native people and the country Kenya. Blacks are represented as immoral, negative, uncivilized, and barbaric and their darkness is shown as devil which means the opposite force of human order. The colonized were judged by their outer appearance. There is only the difference of culture and color between white and black and white could not understand the cultural and biological difference, but they understand black negatively and misrepresent them. The researcher with the help of idea, mainly of theorist like Edward Said's orientalism, Foucault's discourse and other critics shows that there is derogatory representation of native people and their land.

III. Misrepresentation of Kenyan Native in *Out of Africa*

This research on *Out of Africa* by Sydney Pollack explores misrepresentation of the native community of Kenya. The film presents the native as other, different and inferior. In her long staying the native community, in the name of teaching civilization via coffee plantation, Karen shows fake loyalty and benevolence to the native community. The film presents narrator's affection for Kenya its land, people and even animals but in depth the film shows the Kenyan land and its Kenyan people as different, other, inferior and black. That very love, affection and loyalty are mixed with the objective of colonial mentality.

This thesis exposes the representation of Kenya and its native people. The researcher while analyzing the film mainly with the idea of the Edward Said's Orientalism and Foucault's discourse to trace out that representation of the native people within the western symbolic system is really misleading. It is proved in each case that the film tries to interpret non-western society, culture, values as well as social customs and symbols.

The research has explored the film's stereotypical images of the non-west as the other of Europe. *Out of Africa* carries the colonial ethos. There is the exhibition of colonial experience and perceptions. Kenya and its people are derogatively portrayed in the form of binary structure. The positive categories like enlightened, rationality, civilized, educated, kind etc are assigned to the whites whereas negative categories like primitive, barbarism, irrational, superstitious, brutal, violent etc are associated with the world of black. Here in the film, Kenya has been represented as the land of violence, primitivism, irrationality, ignorance and barbarism. The white people

represent blacks with all the negative attributes to justify that the white's superiority over the black

Karen proposes the native chief that she wants to provide education to the native children but the chief rejects the education for the children. The film, in this manner, misrepresents the fact that the native people are against education system. Actually the leader of the native people is opposing the influence of English language in their community. The native boy Kamante does not want to go to hospital to treat the sore in his leg but Karen views that blacks do not care for their health. Instead of tending goats, the native people are interested to be the workers of the white and the scene is the deviation of the truth. The narrator asks the native to work in her house and says that she will pay them wages more than they get from tending goat. Though the narrator has only little knowledge of medicine, but she orders the native people to come to her house for the treatment and it is her strategy to prove herself superior to the black people. The British people use the native boy to fight against Germany and the film tries to make audience believe that black are willing to be ruled by the white. As Karen is going to leave Kenya, her servant Kamante wants to go with her to serve in her country and the film misrepresents that black native are willingly want to serve the white.

The researcher has explored the imperial intention of Karen in her process of creating the historiography and misrepresentation of Kenya. The exposition of stereotypical representation questions the colonial mindset of Karen and digs on the derogative connotations throughout the film. The misrepresentation of the third world as the fountainhead of barbarism, irrationality, spirituality is problematized by the researcher. In all, that film has misrepresented the native of Kenya with the establishment of the economic and cultural hegemony on them.

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