

I. INTRODUCTION

This research is a study of the H. Rider Haggard's critically acclaimed novel *King Solomon's Mines*. It examines the representation of Africa as a place of exotic landscape and its inhabitants as untamed savages. The inhabitants in the exotic land are in need of Europeans to show them the blessings of civilization.

The main concern of the novel is the image of Africa presented in the novel by Rider Haggard. Africa is defined as the place of darkness and mystery. The term 'darkness' refers to the lack of development as used by Europeans to justify their colonization. Similarly 'mystery' means as strange and unknown. And Africa is taken as mysterious because of its hidden things. Haggard has presented the mystery of African locations through his novels to which Europeans are unaware of.

The geographic expansion of European civilization since fifteen century was based upon slave trade and purpose to earn. Consequently, many white explorers used to go towards Africa, Asia to get slaves for plantation as well as in search of precious metals. At the end of the eighteenth century, colonialism and imperialism reach the peaks with the white explorers and traveler's writings. Haggard's *King Solomon's Mines* is also based upon the white man's exploration of unexplored Africa.

Moreover the tradition of writing about the travel and adventure in the west has been European travel to foreign places, as pilgrimage, exploration, discovery, anthropology and self-discovery. Especially, in the 19th century, this writing has been associated with colonialism, which gave many Europeans the opportunity to travel abroad and the protection of European power structures, and also an audience at home, keen to hear about the empire. Similarly European travel writing of the 19th century and 20th

century contains racist ideas, which present the negative image of the non-westerners.

Apart from this, these writings have also enriched the colonial domination by presenting the non-west to the Europeans.

The adventure as well as exploration in Africa is guided by the feeling of making good fortunes. For it one can take the images of hunting in colonized land. Hunting in British-India is done by aristocratic families as 'Shikar'. But in Africa, as Pieterse Jan Nederveen says, "It attracted European professional hunter for one simple reason: ivory" (12). Conflict between the commercial hunt and hunt as semi aristocratic pastime lingers on. But above all hunting – safari is a demonstration of European mastery, of superiority of western technology, and a crucial symbol in the colonization of Africa.

Furthermore, it has helped to make the contact between west and non-west through colonization emerged in its peak. Especially, talking on the matter of the expansion of colonialism Ania Loomba says, "Colonialism expanded the contact between European and non-Europeans, generating a flood of images and ideas on an unprecedented scale" (57).

Fictional World of Rider Haggard

Rider Haggard has been a prolific English writer. His colourful novels set in unknown regions and lost kingdoms of Africa, or some other corners of the world: Iceland, Constantinople, Mexico and ancient Egypt. His works are full of action in colourful locations, in which his protagonists find exotic, hidden societies, and encounter many dangers and characters with strange powers. Although Haggard's novels first were written for adults, several of them belong now to the juvenile literature. His fascination with the Julu Culture, based the knowledge of history and traditions, can be seen in the portraits of Umbopa, the rightful king of the land of Kukuanas in *King Solomon's Mines*

and the heroic Umslopogaas in *Allan Quatermain*, as well in the Zulu Trilogy *Marie* (1912), *Child of Storm* (1913), and *Finished* (1917).

Haggard's first books, *Dawn* (1884) and *The Witch's Tale* (1884) were undistinguished. According to a story when R.L. Stevenson's *Treasure Island* appeared in a book form in 1883, Haggard did not think much of it, and made a five-shilling bet with his brother, that he could write better one. The outcome, created in six weeks, was *King Solomon's Mines*, a story of a group of treasure hunters searching legendary diamond mine in a lost land. In the story Sir Henry Curtis, Captain John Good and the veteran hunter Allan Quatermain, accompanied by Umbopa, their native servant, set off to reveal the fate of Curtis's missing brother – he has gone to look for the treasure of King Solomon in the land of Kukuanas. They cross terrifying deserts, nearly freeze in the mountains, and after a long journey they reach their destination. Umbopa turns out to be a king, and he wins the villainous King Twala, who dies in the combat with Curtis. The adventurers find Solomon's mines, but are left to die in an underground vault by Gagool, the horrific witch doctor. After an escape they find Curtis's brother and return to the civilization.

The adventure tale became a sensation and Haggard's book has been in print ever since. Haggard repeated his success with three novels set in Africa – *She*, *Jess* and *Allan Quatermain*, all published in 1887. *She* and *King Solomon's Mines* assertively claim they are not only the most exciting and thrilling adventure ever written but they capture the very essence of colonial empires. *She* is the story of the quest of two English men Holly and Leo-Vincey to seek a legendary lost city whose ruler was a white queen (Ayesha), was reputed to be both witch and immoral. She has made herself immortal by bathing in a

pillar of fire, the source of life itself. She becomes the prototypical all powerful female figure. She is to be both desired and feared. She is a breathtakingly beautiful creature who will not hesitate to kill any one who displeases her or stand in her way. The travelers discover that Ayesha has been waiting for 2000 years for the reincarnation of her lover Kallikrates, whom she had slain in a fit of jealous rage. She believes that Vincey is the reincarnation of Kallikrates. In the climax of the novel, Ayesha takes the two men to see the pillar of fire. She wants Leo to bathe in it as she did so that he can become immortal and remain with her forever. His doubts about its safety lead her to step into the flames once more. However, with this second immersion she reverts to her true age and immediately withers and dies. Before dying she tells Vincey, "I die not. I shall come again" (256).

In addition, *Quest* contains the efforts of the explorers to find out the lost race and civilization. However, the exploration in Africa had the big political arena of the now vanished empires of Europe. So far as the concern of the discussion in Haggard's *She* contains the exploration of Africa by two Englishmen.

Throughout the textual journey in Africa, Haggard tries to present the imaginary details to enlarge the colonial domination in Africa. As well as it efforts to trace out the ideas and image of Africa, and African custom for future generation. Within this purpose he has made an exploration of his narrator Holly, which helps to enrich the colonization. Moreover, in his textual journey he speaks from Holly's point of view to strengthen the colonization. He expresses:

As for the adventure that subsequently he fell us, strange and varied as they were, after deliberation, I have determined not to record them here. In

these pages I have only tried to give a short and clear account of an occurrence which I believe to be unprecedented and this I have done not with a view of immediate publication, but merely to put on paper while they are yet fresh in our memories, the details prove interesting to the world if ever we determined to make them public ... it does the experience of more than one central African travelers. (117)

The above mentioned statements of Haggard express views to publicize the record of his fictional adventure in the central Africa. Although he has presented his views through the narration of Holly, he has directly expressed the purposes of the adventure that the records of the adventure may help the future generation to illicit the exploration upon Africa. The details of exploration are the collection of information, which contain the location of African landscapes and its settings. In addition, the collection of information helps to legitimize the colonial authority in Africa.

In *Allan Quatermain* the heroes from King Solomon's Mines, return to Africa disillusioned with western culture. Accompanied by Allan Quatermain they journey to the lost land of Zu-Vendis, where Curtis becomes a king and Quatermain dies. However, Quatermain appeared in several other novels.

At the age of thirty-four, Haggard had become a household name. He published one to three books a year, in which the setting ranged from Iceland to the South Seas. Haggard also tried his hand in several forms of the novel: psychological (Mr. Meeson's Will), historical (Cleopatra) and fantastic (Stella Fregelius). During his career, he wrote over 40 books. Many of his titles referred to a female character or attribute – *Montezuma's Daughter* (1894), *Pearl Maiden* (1903), *Queen Sheba's Ring* (1910) and

the *Virgin of the Sun* (1922). Although the Victorian age was the first Golden Age of the ghost story, Haggard's sole attempt in this genre was "Only a Dream" published in a collection of stories called *Smith and the Pharaohs* (1920). Haggard was an expert on agricultural and social conditions in England and on colonial migration. His books on farming, such as *The Farmer's Year Book* and *Rural England* were based on long journeys through the country and thoughtful research. For his non-fiction is *The Poor and the Land* (1905).

Like his friend Rudyard Kipling, who celebrated the heroism of British colonial soldiers, Haggard believed in the British Empire. His works are full of action in colourful locations. There his protagonists find exotic, hidden societies, and encounter many dangers and characters with strange powers. In this his works, anticipated Edgar Rice Burrough's Tarzan books, or the John Carter stories set in Mars, in which the lost world idea was applied to science fiction. Haggard's own mythological world can also be seen as a precursor of H.P. Lovecraft's 'Cthulhu Mythos' stories.

The present research has been divided into four chapters. The first chapter presents an introductory outline of H. Rider Haggard and his world of writing. It reveals the writer's basic concern for writing that results in the exploration of Africa with different motives.

The second chapter is entirely devoted to look at exoticism from various perspectives. This part of the work will define some terms related to exoticism and colonialism. The terms like Representation, Orientalism, Hegemony and Discourse Savage, Cannibals, Other, Primitive will be defined and discussed in details. These terms will provide the background for the thorough analysis of the text in the third chapter.

The third chapter deals with textual analysis. On the basis of the second chapter, the third chapter will analyze the text at a considerable length. It will sort out some extracts from the text to prove the hypothesis of the study that Haggard in his novel *King Solomon's Mines* represents Africa with its exotic landscape and its inhabitants as untamed savages. This portion of the work should serve as a core of this study.

The fourth chapter is the conclusion of this research. It will conclude exploration and arguments put forward in the preceding chapters and show Africa as an exotic land with its inhabitants as untamed savages.

Critics on *King Solomon's Mines*

Best known as the author of such works as *King Solomon's Mines* and *She*, H. Rider Haggard was one of the most popular writers of the late Victorian era, and his works continue to be influential today. To a large degree, his novels are captivating because of his image of Africa, and an understanding of his representation of the African landscape is central to a critical reading of his works. Haggard created in his African romances a formulaic, ideological geography which provided a canvas onto which he projected his desires and fears, both personal and political, as well as those of his age. The first full-length study of land and landscape in Haggard's African romances, his book approaches his construction of an imaginary African landscape as a product of late-Victorian wishful thinking about Africa, analyzing his African topography as a vast Eden, a wilderness, a dream underworld, a home to ancient white civilizations, and a sexualized metaphor of the human body.

The British Empire and its imperial ideology had a deep impact on English literature at the end of the 19th and the beginning of the 20th century when the nation

experienced the heyday of colonialism but, nevertheless, had to deal with the threatening idea of its future decline. Lots of authors reflected in their literary works the nation's concepts and development in various ways having in mind different aims the final piece of art was meant to achieve. Joseph Conrad's novella "Heart of Darkness", published in 1902, expressed a changed attitude toward the British Empire and its ideological ambitions after a general enthusiasm which finds its expression in imperial novels such as H. Rider Haggard's *King Solomon's Mines*, published in 1885. Criticism started to gain ground and although a radical and direct opposition could not yet be found, a questioning and distancing from society's conventions was obvious.

The late Victorian period is seen as the golden age, but also taking into account the following Edwardian period, its description as an age of crisis cannot be considered to be false. The empire had achieved the biggest expansion and colonies were economically exploited to maintain Britain's status as leading power. However, the nation was more and more confronted with rival European colonial powers and had to deal with an intensified competition for markets and raw materials. Apart from this threat from outside, England was concerned with problems within the nation caused by the rapid growth of industry and fractured class relations which seemed to be unbridgeable. Poverty was a present fact especially in London and were discussions about its conditions and the deprivation among the working class. Lots of people lived in slums and their living conditions were even compared to those of slaves. Both authors had had experiences as a part of British Empire in African colonies, a fact which influenced the realization of their works. Haggard spent part of his life in South Africa and his novel *King Solomon's Mines* can be clearly described as an adventure story and, more

important, as an imperial romance. It contains distinctive features underlining the empire's ideological framework.

Haggard's novel can clearly be described as an imperial romance indicating particular features which occur in the literary work and, therefore, is considered to have a conventional narrative. The story is initiated by the search of one of the protagonist's brother, a motivation which then is connected with the materialist aspect – finding a lost diamond mine. Eventually, the European travelers reach the famed mines after much hardship and help their Zulu companion Umbopa/Ignosi to regain his rightful place as tribal chief. Before the Europeans are able to take as many diamonds as possible they had to pass the obstacles of an old shaman woman who wanted to foil it. At the end of the novel, the Englishman can escape and return to civilization as rich men after they had also found the lost brother.

Richard F. Patterson determined several particular features of an imperial romance and Haggard's work represents a good example for that. Missionary and merchant aims are connected and successfully achieved at the end. The native civilization should become enlightened by the civilized Englishmen and the Europeans need to get fortune out of their particular quest.

The critics can see the undertone of sexism in *King Solomon's Mines*. As Allen Quatermain and company gets closer and closer to the diamonds, the description of the scenery is very feministic: For the nipple of the mountain did not rise out of its exact center (101). As someone had pointed out that the map included in the book also has a hint of a female body, if turned upside down. The Sheba's breasts resemble the breasts of a female, and the location of the diamonds and treasures, which is further down the map,

signified the private of a female. Woman is a wholly sexual creature, to be defined entirely in terms of sexual relations and the reproductive function. When a man meets a woman; therefore, one can also relate to the scene where Allen Quatermain and company makes a great effort to reach Sheba's breasts. During that phase of the trip, they face many hardships, such as starvation and dehydration. This part of the book could be interpreted as the time when a woman tells her man to slow down because she is not ready to be intimate, yet man, like the characters in the book would continue to strive to their ultimate goal. It is also important to note that after the characters reached Sheba's breasts; they found a stream, killed an inco and had a big feast. Here is a quote from Allen Quatermain after the treat complementing the view of Sheba's breasts: "I know not how to describe the glorious panorama which unfolded itself to our enraptured gaze. I have never seen anything like it before, nor shall, I suppose, again" (104).

Another point that should be observed is the fact that the road to the treasure becomes wide and smooth: "It was a very different business traveling along down hill on that magnificent pathway Every mile we walked the atmosphere grew softer and balmier, and the country before us shone with a yet more luminous beauty" (107).

This part of literature signifies men's thoughts when they get to the first stage of intimacy. Men rejoice, which is equivalent to having a big feast. Men also think that the road to the next stage of intimacy would be smooth sailing after he has broken the first barrier. During the later part of the story, when Quatermain Company are close to finding the Solomon's treasure, they encounter more difficulties. For example they were in the middle of the war facing the wrath of Twala's army, and also witch doctor's Gagool's trap, to which encounter almost cost them their lives. Again, these obstacles portray the

idea of how a woman does not want to give, while the man would even at the risk of dying, attempt to acquire it. Eventually, Allen Quatermain, Sir Henry Curtis and Captain Good, get what they sought after. They had conquered the obstacles and attained the diamonds. One is safe to say that, men ultimately conquers women and gets what they desire according to the hidden connotation of the story.

II. REPRESENTATION

Introduction

Representation usually refers to as using one thing to stand for another. It has been adopted by new historicists who use the meaning in regards to the symbolic construction of a particular society at a particular period in time. For instance, the reproduction or copies of the Mona Lisa stand in for or represent the original. It is important to recognize, that the ability of representation to do this may often be problematic, raising issues of authenticity and value.

Another definition implies that ‘representation’ is the ability of texts to draw upon features of the world and present them to the viewer, not simply as reflections, but more so, as constructions. Hence, the images do not portray reality in an unbiased way with cent percent accuracy, but rather, present ‘versions of reality’ influenced by culture and peoples habitual thoughts and actions. Representations are, as a result, influenced by culture and in much like same way, have the capacity to shape culture and mould society’s attitudes, values, perceptions and behaviours.

The Oxford English Dictionary defines representation primarily as ‘presence’ or ‘appearance’. Representation can be clear images material reproduction and also can be performances. It can also be defined as the act of placing or stating facts in order to influence or affect the action of others. So, the term, representation has a semiotic meaning in which something is ‘standing for’ something else. But presently representation is a much debated topic not only in postcolonial discourse but in the larger cultural arena too.

Representation, in cultural studies, focuses on how the world is socially constructed and represented to and by us. Indeed, the central strand of cultural studies can be understood as the study of culture as the signifying practices of representation. Cultural representations and meanings have certain materiality, they are embedded in sounds, inscriptions, objects, images, books, magazines and television programmes. They are produced, enacted, used and understood in specific social contexts.

For cultural critics like Chris Barker, representation plays a key role in the formation of cultural identities. Representation for him is “bound up with the object of study (texts, events, social processes), the preferred conceptual armature (discourse, ideology, institution, economy) and the methods of investigation which map out these changing fields” (Brooker 192). Representation is thus verbal formations, which are the ‘ideological product’ or ‘cultural construct’. So, they are produced, enacted, and understood in special social context.

In contemporary postcolonial theory ‘representation’ is closely related with Foucauldian concept of ‘discourse as representation’. He takes discourse as inseparable from power. For Foucault ‘discourse’ unites both language and practice and refers to the production of knowledge through language which gives meaning to material objects and social practice.

Orientalism

Orientalism is a generic term about the western domination. As Said defines, “*Orientalism* is the generic term I have been employing to describe the western approach to the orient, *Orientalism* is the discipline by which the orient was (is land) approached systematically, as topic of learning, discovery and practice” (73). It helps to create the

location of orient in colonial discourse. This text locates the ways for postcolonial approach to study the domination and exploitation of colonizer in colonized land. But Said, on the other hand, challenges the western discourse following the logic and Michael Foucault's theories that no discourse is fixed for all time, it is both a cause and effect. And Foucault is much concerned with social practices by the circulation of power. As he says, "... effects of truths are produced within discourse which is in themselves are neither true or false" (Foucault 1137). He claims that truth is a product of the relation of power and of the system in which it flows, and it changes as the system changes. Colonization is a kind of 'discourse', which is guided by the circulation of power. And the power of it helps to rule and dominate upon the colonized land. It lacks power after the decolonization or colonial aftermath, and then Postcolonial begins to emerge in different field such as in culture, identity to talk about the effects of colonial domination and exploitation in colonized land.

Edward Said in *Orientalism*, following Foucault's point, argues that 'images' and 'stereotypes' about the east are formed by western discourses aimed at governing and controlling the Orient. Said's *Orientalism* explores how the east (the orient) is created through western discursive practices Orient can, however, be known by the dominant discourse of the west thus assimilated in practices pronounced as inferior or as 'the other' as it does not come up to these representation. Representation then can never really be natural depiction of the orient. Instead, it is constructed.

Orientalism is a set of western discourses of power, which have constructed on Orient. According to Said "*Orientalism* is not an airy European fantasy about the Orient but a created body of theory and practice with considerable material investment for

generations” (Said 6). He further adds that *Orientalism* is the system of representation bringing the Orient into the western learning and the relationship between Occident and Orient is that of complex hegemony.

Similarly, the circulation of power guides imperial/colonial domination in non-European world. The scientific development of Europe has made them powerful to colonize in non-European world as Asia and Africa. Throughout the memory of past they even try to recreate the image of non-European world as the place of darkness, mystery, barbaric and uncivilized even after the collapse of colonial hegemony.

The publication of Edward Said’s *Orientalism* in 1974 is generally regarded as the principal catalyst and reference point for postcolonial theory. It describes the cultural, material and intellectual relation between occident and orient. *Orientalism* is reinforced, and was reinforced by the certain knowledge; the Europe or the west literally commanded the vastly greater part of the earth’s surface. Edward Said says, “The great period of immense advance in the institution and the content of *Orientalism* coincides exactly with the period of unparallel European expansion ...European direct colonial domination” (23). So, postcolonial theory has emerged in various fields which directly focus on European imperial/colonial attitudes/ethos as well as relationship between orient and occident or west and rest, as Said defines in *Orientalism*. Apart from this, we have to pay sufficient attention to the fact that the text (*Orientalism*) is involved within a distinctly poststructuralist climate dominated by Michael Foucault.

Said’s work draws upon a variety of Foucauldian paradigms as he defines *Orientalism* as a kind of ‘discourse’. The inclination postcolonialism imbibed from post structuralism is its critique of western epistemology and theorization of cultural alterity

as Gandhi writes, “Post colonialism has learnt through its poststructuralist parentage – to diagnose the material effects and implication of colonialism as an epistemological malaise at the heart of western rationality” (20).

Although *Orientalism* is often put into political use correlated with the process of material exploitation of the East/orient. *Orientalism* as a discourse produces a form of knowledge that is of great utility in aiding this process and serving to define the west, especially its origin and serving to relegate alien cultures. Said in ‘Crisis in Orientalism,’ argues that “the political and cultural circumstances in which western Orientalism has flourished, draw attention to the debased position of the East or oriental as object of stud” (298). He quotes Anwar Abdel Malek, characterizing the notion of the orient as orientalized Orientalists: “The orient and oriental as an ‘object’ of study stamped with an otherness that is different, whether be it ‘subject’ or ‘object’ but of constitutive otherness of an essentialist character ...” (298).

The orient is governed and dominated by discourse produced by orientalists rather than material, military or political power because discourse makes possible orient as ‘subject class’. And the discourses of the west, presenting everything non-western are inferior, manifests western desire to govern, to dominate and to control the other than this attitude is colonial at heart. Said’s *Orientalism*, the discourse of west about east, in his opinion serve this purpose in an effective manner. It produces a kind of stereotype of the orient describing it as an object of study stamped with an ‘otherness’ to make it easier to have power and authority over the orient/non-west.

In this way, west has presented the orients/non-westerners in the primitive and barbaric space. Westerners believed that there was a hierarchy of race and they by the

right of the race belonged to the superior position. When orient became rebellious orientalists required to give several punishments. Said shares the similar opinion about this colonial attitudes in his 'Crisis in Orientalism': 'When Orientals have never understood, the meaning of self-government in the way we do' (306). Apart from these Orientalists used to locate themselves as true human being and felt right to rule. It shows that colonial discourse is to rule the orient.

The method and discourse of western scholarship confine so called inferior non-western to the position of subordination. Said in his *The World, the Text and the Critic* rightly observes, "oriental texts come to inhabit a realm without development or powers, one that exactly corresponds to be position of colony for European texts and culture" (47). Here Said says that the colonial relation is maintained and guided by colonial discourse and such a discourse, license with power, becomes the role force of colonialism.

Apart from this Said also challenges the western discourse following the logic of Foucault's theory that no discourse is fixed for all time. It not only handles power but also stimulates opposition. The opposition of power is just like another side of the coin. Michael Foucault writes, "this discursive practices have no universal validity but are historically dominant ways of controlling and presenting social relation of exploitation" (Qtd. in Seldon 164). Therefore, discourse is produced and that discourse manipulates the power in order to maintain the sense of superiority and authority over the other. Discourse in this sense becomes an instrument of power, and means of governing the other.

The above description clearly shows some texts talking about the representation of non-westerners as inferior to the west. It also talks about some stereotypes created by the west to dominate the east. The westerners have been able to do so as they have power to continue their hegemony over the non-westerners.

Hegemony and Discourse

Hegemony is now generally understood to mean the domination by consent. This broader meaning was coined and popularized in the 1930s by Italian Marxist, Gramsci. He investigated why the ruling class was successful in promoting its own interest in society. Bill Ashcroft, Gareth Griffiths and Helen Tiffin in the book *Key Concepts in Post-colonial Studies* write:

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

Hegemony is an acceptance of imperial domination as a natural process.

Hegemony is important because the capacity to influence the thought of the colonized is by far the most sustained and potent operation of imperial power in colonized regions.

Consent is achieved by the interpretation of the colonized subject by imperial discourse so that Euro-centric values, assumptions, beliefs and attitudes are accepted as a matter of course as the most natural or valuable. The inevitable consequence of such

interpretation is that the colonized subject understands itself as peripheral to those Eurocentric values, while at the same time accepting their centrality.

Hegemony and discourse are repeatedly deployed in cultural studies. The process of making, maintaining and reproducing ascendant meaning and practices has been called hegemony. Hegemony implies a situation where powerful groups exercise social authority and leadership over subordinate groups through the winning of consent. The production of consent implies popular identification with the cultural meanings generated by the signifying practices of hegemonic discourse. The concept of discourse suggests not only the written word though it is one of its senses, but all practices which signify something. This includes the generation of meaning through images, sounds, objects and cultural activities such as dance and sport. Since images, sounds, objects and practices are sign systems, which signify with the same mechanism as a language. We may refer to them as discourse.

Identities are not things which exist permanently. They have no essential or universal qualities. Rather they are discursive constructions, the product of discourses or regulated ways of speaking about the world. In other words, identities are made rather than found, by representation, notably discourse. In the book *Cultural Studies* Chris Barker, concerning discursive practices comments on Foucault:

Foucault argues against structuralist theories of language which conceive of it as an autonomous rule-governed system. He also opposes interpretive or hermeneutic methods which seek to disclose the hidden meanings of language. Foucault is thus concerned with the description and analysis of the surface of discourse and their effects under determinate material and

historical conditions. For Foucault discourse concerns both language and practice and refers to the regulated production of knowledge through which gives meanings to both material objects and social practices. (19-20)

Discourse is the system of statements within which the world can be known. It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledge, disciplines and values upon dominated ones. Discourse constructs, defines and produces the objects of knowledge in an intelligible way which at the same time excludes other ways of reasoning as unintelligible. There can be no truths, subjects or identities outside of language which does not have stable referents and is therefore unable to represent fixed truths or identities. Truth and identity are not fixed universal things but descriptions in language which through social conviction come to be counted as truth. Truth is temporary stabilization of meaning. Discourse is a social formation.

The concept of discourse was originally used from about the 16th century to describe any kind of speaking, talk or conversation. It became increasingly used to describe a more formal speech, a narration or a treatment of any subject at length, a treatise, dissertation or sermon. In recent use, discourse, knowledge and power are inter-related. If a discourse is not controlled, it may represent a very great threat to the authority of the discourse. It constitutes reality not only for the objects it appears to represent but also for the subjects who formulate it. Colonial discourse is the complex structure of signs and practices that organize social existence and social reproduction within the colonial relationship. Colonial discourse constructs the colonizing subject as much as the colonized.

Discourse is important because it joins power and knowledge together. Those who have power have control of what is known and the way it is known. Those who have such knowledge have power over those who do not. This link between knowledge and power is particularly important in the relationships between colonizers and colonized. Truth is a question not of true discovery but of the construction of interpretation about the world which are taken to be true. Truth is not a collection of facts, for there can be only interpretations and there is no limit to the ways in which the world can be interpreted. Truth has historical purchase. It is the consequence of power. Those who hold power, formulate discourses, the instruments to practice hegemony especially on the part of the colonizers over colonized.

Now, let us have a look at when and how colonialism initiated and expanded. Moreover, the issue like how colonial discourse operates and what decolonization is etc. will be discussed. European colonialism in the post-renaissance world became a sufficiently specialized and historically specific form of imperial expansion to justify its current general usage as a distinctive kind of political ideology. Denoting different forms of colonialism, Chris Barker writes: “Colonial control manifested itself as military dominance, cultural ascendancy and the origins of economic dependency. Occupied lands were converted into protected markets for imperial powers as well as sources of raw materials” (116).

The European post-renaissance colonial expansion was accelerated with the development of a modern capitalist system of economic exchange. New colonies were established to provide raw materials for the burgeoning economies of the colonial powers. The relation between the colonizer and colonized was locked into a rigid

hierarchy of difference whether economic, cultural or social. The idea of the 'evolution of mankind' and 'survival of the fittest' race in the crude application of social Darwinism went hand in hand with the doctrines of imperialism that evolved at the end of the nineteenth century.

Cultural diversity avoids universal prescriptive of cultural definitions.

Ambivalence is implicit in all colonial discourse. The structuralist critic Saussure suggested that signs acquire meaning through their difference from other signs. The same notion can be applied even in culture. A culture may be identified by its difference from other cultures. Ambivalence itself is the space in which cultural meanings and identities always contain the traces of other meanings and identities. Homi K. Bhabha argues:

“Claims to inherent originality or purity of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity” (Qtd. Ashcroft 61).

Colonialism made a mixture of people from various backgrounds. People residing in multicultural location are confused about their association with a single and specific cultural paradigm.

The process of decolonization started quite later. Decolonization denotes the process of revealing and dismantling colonialist power in all its forms. The decolonizing process advocates to democratize culture, and recuperate and reevaluate it. The continuing influences of Euro-centric cultural models privileged the imported over the indigenous: colonial language over local languages, writing over orality, and linguistic culture over inscriptive culture of other kinds. Dance and graphic culture had often been designated as folk culture. A majority cultures had been invaded and suppressed or denigrated by colonialist practices. At present, the process of resisting and overthrowing

these assumptions has been more obviously active. The process of decolonization started to be rapid and it is still continuing. Writers from different parts of the world such as Michael Ondaatje, Salman Rushdie and V.S. Naipaul embrace a transnational identity and seek to critique the contemporary postcolonial state. They are often dismissed as not contributing to a decolonizing process. Decolonization, therefore, is a complex and continuing process rather than something achieved automatically at the moment of independence. Bill Ashcroft, Gareth Griffiths and Helen Tiffin write:

Decolonization includes dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and remain even after political independence is achieved. Initially in many places in the colonized world, the process of resistance was conducted in terms of institutions appropriated from the colonizing culture itself. (63)

Decolonization does not operate only at the level of politics though it may be preliminary. The most extreme forms of decolonization would suggest that pre-colonial cultures can be recovered in a pristine form by programmes of decolonization. Ultimately, even the loud slogan of decolonization gives birth to a situation of hybridity. The promise of complete decolonization is not possible because culture in postcolonial scenario can not affirm indigenous purity.

The discussion on Hegemony and Discourse shows that the truth is created by power. By making the use of that power the westerners create certain discourse for the east. Such discourses undermine the east and enable the west to show their authority over the east. To serve this purpose they use the terms like savage, cannibals, primitive, other etc to make non-west inferior.

Savage

The concept of a savage is traceable at least as far back as Homer's *Odyssey*. In English, *the Oxford English Dictionary* defines 'uncivilized' as 'existing in the lowest stage of culture (558). The notion of civilizing cultures (or persons) goes back at least to 1601: 'To make civil. To bring out a state of barbarism; to instruct in the arts of life; to enlighten and refine.' The term 'savage' has performed an important service in Euro-centric epistemological and imperial/colonial ideologies. Marianne Torgovik notes terms like, 'primitive, savage, Pre-Colombian, tribal, third world, undeveloped, developing,'... all take the west as norm and define the rest as inferior, different, deviant, subordinate, and subordinately" (Qtd. in Ashcroft 209). This extract tries to locate the position of non-west in comparison done by European's nation.

Chinua Achebe, a Nigerian writer and postcolonial critic cites Joseph Conrad *Heart of Darkness* and notes how Africa is used by west to define and establish its own superiority as a civilized culture against the darkness of primitive Africa. He has made a severe critique of *Heart of Darkness* in his paper entitled "An Image of Africa". He says:

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

The dehumanization of the European has exploited the Africans as well as the image of Africa through their concepts of superiority over orient as Achebe writes in the extract. In the similar line Boehmer talks about the colonial writing, this is over determined by stereotypes:

Colonial writing is important for revealing the ways in which that world system could represent the duration of other human being as natural, an innate part of the their degenerate or barbaric state. The blacks (representing all African, yellow, Brown, and Red) were represented as less human, less civilized as child or savage, or headless man. On the other hand, they were depicted as inferior only because they were different from whites. Thus over determined by stereotypes, the characterization of indigenous people tended to screen out their agency, diversity and resistance. (38)

After decolonization or colonial aftermath the representation of orient/non-west is also guided by the re-perception and remembrance of colonial past. Although colonies in the most part of the world got the independence, it is also hidden in underlying levels. According to Jules Harmand,

It is necessary to accept as a principle and point of departure the fact that there is a hierarchy of races and civilization, still recognizing that, white superiority confesses rights, it imposes strict obligation in return. The basic legitimization of conquest over natives' people is the conviction of our superiority. (Qtd. in "Culture" 17)

For racial superiority, feeling of moral dignity and right; Europeans used to advocate their in comparison with orient or (non-European world in general). Jules Harmand speaks from western perspective; he has made clear division between west and east not through economic and mechanical superiority but through feeling of superiority and moral dignity. As Edward Said in his *Culture and Imperialism* comments that “his declaration has a stunning prescience” (18).

Postcolonial criticism is also marked by superficial difference among the people between the colonizers and the colonized. It also attacks the binarism made by colonial discourse, such as whites as rational, civilized, and blacks as irrational, savage or cannibal. While discussing upon such issues, Frantz Fanon says that Negroes are dominated and ruled because of the inferiority as the whites recall, “The Negroes however sincere, is the slave of the past ... face to face with the while man, the Negro has a past to legitimate, a vengeance to extract; face to face with the Negro, the contemporary white man feels the need of recall times of cannibalism. (114)

But in the modern world, the West’s construction of itself may be regarded as being dependent on the savage/civilized dichotomy in more complex ways. As Torgovnik (speaking from a Western perspective) puts it, our sense of the savage impinges on our sense of ourselves, and it is bound up with the selves who act in the ‘real’ political world. Whether his map was accurate or not is less important than its strength as a metaphor for the hierarchized relationship between Europe and its others. Contemporary Westerners thus understand themselves as poised between the ‘civilized’ and the ‘savage’, or as clinging to a veneer of civilization over a savage abyss.

Other

In general terms, the 'other' is anyone who is separate from one's ownself. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. Similarly the colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view.

This 'other' can be compared to the imperial centre, imperial discourse, or the empire itself, in two ways: firstly it provides the terms in which the colonized subject gains a sense of his or her identity as somehow 'other', dependent; secondly, it becomes the 'absolute pole of address', the ideological framework in which the colonized subject may come to understand the world. In colonial discourse, the subjectivity of the colonized is continually located in the gaze of the imperial Other. Subjects may be interpellated by the ideology of the material and nurturing function of the colonizing power, concurring with descriptions such as 'Mother England' and 'Home'.

On the other hand, the Symbolic Other may be represented in the Father. The significance and enforced dominance of the imperial language into which colonial subjects are inducted may give them a clear sense of power of being located in the colonizer, a situation corresponding metaphorically to the subject's entrance into the Symbolic order and the discovery of the Law of the Father. The ambivalence of the colonial discourse lies in the fact that both these processes of 'othering' occur at the same time, the colonial subject being both a 'child' of empire and a primitive and degraded

subject of imperial discourse. The construction of the dominant imperial Other occurs in the same process by which the colonial others come into being.

Primitive

The term 'Primitiveness' is used to refer the 'othering' process of European imperial/colonial hegemony and domination, which is associated to secure the image of natives, reinforcing of primitive(savage) and modern(civilized). The binarism between savage and civilized indicates the basic ideology of imperial/colonial authority to refer the own self as civilized and colonized as savage. Moreover, the term 'cannibal' locates the backwardness and primitiveness of the natives as a man eater. It is used to portray Haggard's intention that presents natives as cannibals.

Modern primitivism differs from the earlier concept like the myths of golden age, the concept of the noble savage during the renaissance and the eighteenth century. Bell states that "the concept of the noble savage derives its poetic point from its very conventionality that has been phrased as a stylized view of human experience"(5).

In literature when we work into the primitivistic impulses and ideas, the term 'primitive sensibility' matters most. It refers to the most essential qualities of pre-civilized feeling and thought from the stand-point of 'anthropology'. At the same time it refers to the primary modes of response to the external world and to human nature from which different mythic forms derive. In literature such ancient responses to life might be evoked by a writer without being a conscious primitivist.

Primitive sensibility believes in the absence of a firm and rational distinction between the inner world of feeling and the external order of existence. Ernst Cassirer in *Language and Myth* comments:

The linguistic term 'Polysynthetic' has indeed been applied to the ethical imagination and the term has been explained as the absence of separation of total complex into elements, but that only a single undivided totality is represented a totality in which there has been no 'dissociation' of the separate factors of objective perception and subjective feelings. (33-34).

In the primitive world view 'natural piety' is not a moral concept. Therefore it does not object to blood or even cannibalism and sacrifice. We think about conduct as moral responsibility but a primitive man thinks in terms of taboos expressing a superstitious awe of the potencies of external nature. Taboo is a way of coming to terms with the mysterious and the ungovernable which still leave them beyond comprehension or control.

One basic mode response in the primitive world view is that there remains no distinction between the inner world of feeling and the external order of existence. Earnest Cassirer encapsulates certain striking strands of 20th century anthropological thought. He says, "... for the mythical imagination there is no separation of a total complex into installments, but that only a singly undivided totality is represented" (Qtd. Bell 8).

One of the striking manifestations of mythic consciousness is 'animism'. This concept is also known as 'mana'. In accordance with this concept, to the savage mind the external world is pervaded by spirits or power. This kind of a belief has been rendering modern terms as the projection of human desires and fears. In the primitive world to the savage mind it appeared that the natural world in which different aspects like weather, animals, and vegetation manifested a will and a mentality similar to its own. This

relationship of the primitive man with the external environment has been very well summed up in these words of Cassires:

Here we have the mythico-religious proto-phenomenon which Usener has sought to fix with the term 'momentary god'. In absolute immediacy, he says, 'the individual phenomenon is defied. Without the intervention of even the most rudimentary class concept; that one thing which you see before you that and nothing, else is the god' (280). To this day the life of which this process is almost tangibly clear. We may recall examples of it which Spieth adduces: water found by a thirsty person, a termite mound that hides and saves someone, any new object that inspires with a sudden terror- all these are transformed into Gods, Spieth summaries his observation with the words, "To the mind of the Eve, the moment in which an object or any striking attribute of it enter into any noticeable relation. Pleasant or unpleasant, with the life of man, that moment a Tro is born is his consciousness (33-34).

That being the world view, the primitive man should come to terms with the external environment and animistic powers by propitiating them by appealing to them. In different activities like felling a tree, killing animals and the like, their elaborate observances are found. That could be brought within the purview of the term 'Natural piety', that is observed in honour of the spirits of nature in awe, in terror and in respect.

Cannibals

This term for an eater of human flesh is of particular interest to post colonial studies for its demonstration of the process by which an imperial Europe distinguishes

itself from the subject of its colonial expansion, while providing a moral justification for that expansion. The Oxford English Dictionary definition of ‘cannibal’: ‘a man (especially a savage) that eats human flesh; a man-eater, anthropophagite. This definition is itself a very good demonstration of two related features of colonial discourse: the separation the ‘civilized’ and the ‘savage’, and the importance of the concept of cannibalism in cementing this distinction. To this day, cannibalism has remained the West’s key representation of primitivism, even though its first recording, and indeed most subsequent examples, have been evidence of a rhetorical strategy of imperialism rather than evidence of an objective ‘fact’.

The eating of human flesh on occasions of extremity or transgression, or in ritual, has been recorded from time to time as a feature of many societies, but the emergence of the word cannibal was an especially powerful and distinctive feature of the rhetoric of the empire. The superseding of ‘anthropophagy’ by ‘cannibalism’ was not a simple change in the description of the practice of eating human flesh, it was the replacement of a descriptive term with an ontological category. From the time of Columbus, ‘cannibal’ became synonymous with the savage, the primitive, the ‘other’ of Europe, its use a signification of an abased state of being. In this sense the term came to play an important part in the moral justification for imperial rule.

Frantz Fanon talks about the cannibalism that has been recalling in post-independence period. Being post colonial critic, he seeks the equality among all. He speaks “... we asserted the equality for all men in the world (111). He also locates the insights of the whites which is hidden to approach the natives (Negroes):

The Negro is an animal; The Negro is bad, the Negro is mean, the Negro is ugly; look a nigger, it's cold, the nigger is shivering, the nigger is shivering because he is cold, the little boy is trembling because he is afraid of the nigger, the nigger is shivering with cold, that cold that goes through your bones, the handsome little boy is trembling because he thinks that nigger quivering with rage, the little boy throws himself into his mother's arm: mama, the niggers to eat up. (120)

This extract locates the episodes of a child and his mother about the outlook of Negroes. Here Fanon, clarifies the positions of the blacks among the whites or their children. He also portrays the status of Negroes, which has helped to succeed the purpose of colonizer. The pre-concept of the blacks as savage/cannibal have existed in the post-independent period among the Europeans. It also affects upon the necessity of the equality among the peoples whether blacks or whites.

III. A TEXTUAL ANALYSIS

General Outline of the Novel

Haggard's novel can be clearly be described as an imperial romance indicating particular features which occur in the literary work and, therefore, is considered to have a conventional narrative. The story is initiated by the search of one of the protagonists' brother, a motivation which then is connected with the materialistic aspect – finding a lost diamond mine.

Allan Quatermain, an English adventurer and hunter based in Durban, South Africa, is approached by an English aristocrat, Sir Henry, and his friend Captain Good, seeking his help to find Sir Henry's brother, who was last seen traveling north into the unexplored interior, on a quest for the fabled King Solomon's Mines. Quatermain obtained a map purporting to lead to the mines years ago but had never taken it seriously, but agrees to lead an expedition in return for part of the treasure, or a stipend for his son if he is killed along the way. He has little hope they will return alive. They also bring along a mysterious native, Umbopa, who seems more regal, handsome and well spoken than most porters of his class, but who is very anxious to join the party.

Travelling by oxen and cart, they reach the edge of a desert, Quatermain's map shows an oasis 60 miles or halfway across, and they continue on foot, almost dying of thirst before reaching the oasis. They cross the desert without incident and reach a mountain chain. They climb to the top and enter a cave where they find the dried and frozen corpse of Jose Silvestre, the 16th century Portugese explorer who had drawn Quatermain's map. They cross the mountains into a raised valley, lush and green, known as Kukuaneland, whose inhabitants have a well organized army and society and speak an

ancient dialect of IsiZulu. Kukuanaland's biggest city and its capital is Loo. It is dominated by a Royal Kraal in the centre of the city, and a magnificent road from ancient times.

They are taken to see King Twala, who rules over his people with ruthless violence. He came to power years ago when he murdered his brother, the previous king, and drove his brother's wife and infant son out into the desert to die. Twala is king in name only; an old, scheming, evil, withered hag named Gagool is really in charge.

When Umbopa reveals that he is actually the son of the former king, a rebellion breaks out. Although outnumbered, the rebels succeed in overthrowing Twala, and in accordance with Kukuana tradition, Sir Henry kills Twala in a duel. The Englishmen also capture the evil Gagool; she promises to lead them to King Solomon's Mine. Once there, she tricks her captors, sealing them inside the mountain tomb with a giant boulder. With no light and little water, they prepare to die. With luck, they find an escape route, bringing with them a few pocketfuls of diamonds from the immense hoard, enough to make them rich.

The party leaves the valley and returns to the desert. Taking a different route, they find Sir Henry's brother stranded in an oasis with a broken leg, unable to go forward or back. They all return to Durban and eventually to England, wealthy enough to live out comfortable lives.

The Representation of Africa in the Writings of Nineteenth Century

The dominant image of Africa projected by European writers in the nineteenth century was that of a place of savagery and chaos. Africa was known as the “Dark Continent,” a land deprived of the light of Western civilization, education, culture, religion, industry, and progress. The African landscape was like nothing encountered in Europe, and early explorers emphasized the differences between the cities or countryside they knew at home and the tropical jungle, arid open spaces, and indigenous flora and fauna of Africa. The people of Africa were characterized by Westerners as lacking in morality and intelligence, being perpetually childlike, demonic, and practicing outlandish, barbaric customs. Because of the overwhelmingly negative reports and portrayals of Africa and Africans, by late in the century most Westerners regarded colonization of the African land their moral duty; it was the “White man’s burden,” in Rudyard Kipling’s phrase, to dominate Africans until they could be sufficiently civilized to take their place in the world. By 1900, almost ninety percent of Africa was under European control, and the myth of the “Dark Continent” and the image of the deprived, depraved African native had taken hold of the Western consciousness.

At the beginning of the nineteenth century, Europeans were largely ignorant of Africa, although Portugal had been engaged since the mid-fifteenth century in the trade of African slaves. Britain's slave trade began a hundred years later, and by the eighteenth century was flourishing, but because the slave business was handled internally by African and Arab merchants, few Europeans actually traveled to Africa. By the end of the eighteenth century, the abolitionist movement in Britain began to have an impact on British attitudes. Some of the first representations of Africa and Africans in European

writing were composed by Europeans—mainly abolitionists who expressed their outrage at the injustices of slavery—who had never traveled to Africa. However, while these writers, including the Romantic poets William Blake, Robert Southey, William Wordsworth, and Samuel Taylor Coleridge, sought to point out the atrocities suffered by Africans at the hands of Westerners, they also presented them patronizingly as childlike and innocent and as “noble savages.”

After the abolition of the slave trade in 1807, Britain began patrolling the African coasts in order to intercept slave ships from other countries. This, coupled with the discovery of quinine to ease the symptoms of malaria, heralded an age of Western exploration in Africa. Those who traveled to Africa generally did so for commercial gain, although many also sought scientific and geographical knowledge or to convert the natives to Christianity. Early reports from travelers, such as the Englishman Thomas Foxwell Buxton, depicted Africans as ignorant, superstitious, and barbaric, and practices such as cannibalism and ritual sacrifice were highlighted and sensationalized. Later accounts by the famous explorers of the second half of the nineteenth century—including Sir Richard Burton, Samuel White Baker, David Livingstone, and Henry Morton Stanley—became more sophisticated, and included more nuanced details of African customs and ways of life. Nevertheless, the portrayals continued to be negative and patronizing. African art was assessed as “primitive” and inferior compared to European “high” art; African political organizations were regarded as mere “tribal” associations; and African medicine men were “witch doctors.” Africa and its traditions were repeatedly measured against Western cultural standards and found wanting. But the reading public at home was mesmerized by romantic accounts of travelers who endured great hardships in

the dark and mysterious continent. Indeed, in most explorers' accounts, Africa is simply the backdrop to the heroism or Christian fortitude of the European explorer, and Africans are depicted as weak and pitiable creatures. The most celebrated explorer of the Victorian era was the English missionary Sir David Livingstone who in 1857 published his *Missionary Travels and Researches in South Africa*. Livingstone was regarded as a national hero at home, a saint-like figure who took it upon himself to bring Christianity into the darkest corners of the earth. But although Livingstone viewed Africans with more sympathy than most of his countrymen, he held that Europeans were superior to Africans, and he assumed it was his mission to civilize and educate Africans in Western ways.

By the end of the nineteenth century, European travel to Africa had become more commonplace, and even a number of women journeyed there. The Englishwoman Mary Kingsley, one of the first female explorers, made pioneering trips to West and Central Africa and wrote about her experiences in her travel narratives. In addition to travel writings describing the strange customs and people, in the second half of the century there also appeared a great many novels—most of them romances and adventures—set against the “dark” African landscape. Probably the best known of these is H. Rider Haggard's *King Solomon's Mines* (1885), an adventure book for boys that relates a journey into the heart of the continent by a group in search of the legendary wealth said to be concealed in the mines of the novel's title. Other works of fiction set against the backdrop of Africa included Olive Schreiner's novels *The Story of an African Farm* (1883), about a woman living on an isolated ostrich farm in South Africa, and *Trooper Peter Halket of Mashonaland* (1897), a critique of Cecil John Rhodes's colonialism.

Certainly the most famous of all nineteenth-century works of fiction set in Africa is Joseph Conrad's *Heart of Darkness*, a novella that was first serialized in 1899 and later published in its entirety in 1902. The book recounts the journey of the sailor Marlow to the heart of the Belgian Congo in search of the mysterious, brilliant agent Kurtz, who he discovers has “gone native,” setting himself up as a god to the Africans, becoming more savage than they are, taking part in bizarre rites, and using violence to obtain ivory. For decades the novella was regarded as a harsh condemnation of imperialism, the first work of fiction to attack the Western attitudes that had been used to justify conquest and colonization. But in “An Image of Africa” (see Further Reading), an influential lecture delivered in 1975, Nigerian writer Chinua Achebe called into question this interpretation. Achebe pointed out what he saw as the essential racism of Conrad's attitude, as the author presents Africans as less than human, childlike, lacking in free will, and unable to act. Achebe also noted that this was the standard approach to Africa in Western fiction. This dehumanized portrayal of Africans was typical of the Western idea of Africa, according to Achebe, and he argued that Westerners continue to view Africans in this light.

Following Achebe, a number of literary critics began considering the racism and dehumanization in works by Westerners in Africa. Although some studies had appeared in the 1960s and 1970s exploring the attitudes of colonial writers, after the mid-1970s critics became more attuned to the negative manner in which Africans and their culture were portrayed. Since then, scholars have examined literary works about Africa to understand the evolution of the myths of the “Dark Continent” and the African “Other” as well as to explore what can be learned about Europeans and their culture that prompted them to forge these negative images. Many of these critics claim that Europeans'

depiction of Africa was actually a representation of their deepest fears and the unconscious aspects of themselves that they refused to acknowledge.

The representation of Africa as a dark, mysterious, dangerous place full of savagery and brutality was, critics have argued, actually a representation of the European psyche. Critics have also shown how the deeply racist views about Africans in literary works affected the European public, shaped imperialist attitudes, and made colonization possible. Feminist critics in particular have emphasized how the African landscape is repeatedly feminized and sexualized. Some feminist scholars have claimed that female European travelers who wrote about Africa were more sympathetic in their depictions, but others have contended that women writers' imperialist attitudes are just as entrenched as those of their male counterparts. Most of the English-language criticism on the representation of Africa has tended to concentrate on British works, although some critics have written about how continental Europeans and Americans viewed Africa in the nineteenth century.

Few Africans in the nineteenth century had the opportunity to offer their own portrayals of their countries and people, but one notable exception is Edward Wilmot Blyden, a West Indian writer who settled in Liberia and who wrote about Africa's political future and African culture and character. Several critics, notably V. Y. Mudimbe, have written about Blyden, delineating, among other things, how Blyden's views contrast with nineteenth-century Western attitudes. While literary critics now acknowledge that the bulk of nineteenth-century literary works about Africa were racist and hardly representative of the real Africa, they also claim that the Western image of Africa in the twenty-first century is based on those nineteenth-century ideas. They lament

that Hollywood movies, the Western news media, and literary works by Westerners continue to represent Africa as a backward place whose people need Western intervention to save themselves. According to these critics, Africans' accomplishments, complexity, and humanity are rarely portrayed. These critics claim that the myths of the “Dark Continent” and the Africans as “Other” remain as strong as they ever were in many regards, making Africa vulnerable to the changing face of Western imperialism.

Exotic Representation of Africa in *King Solomon's Mines*

During the nineteenth century, however, the exotic, the foreign, increasingly gained, throughout the empire, the connotations of a stimulating or exiting difference, something with which the domestic could be spiced. From the earliest days of European voyages, exotic minerals, artifacts, plants and animals were brought back for display in private collections and museums and live specimens were cultivated or in the many private and public zoos established in the period. The people of other cultures were also brought back to the European metropolises and were introduced in fashionable salons or traveled as popular entertainment. Not only indigenes from the colonies but those Europeans deemed to have had exotic experiences could also be exhibited or exhibit themselves.

Haggard's best known adventure novel *King Solomon's Mines* strengthens that it is not only undeniably amongst the most exciting and thrilling adventure even written but they capture the very essence of colonial empires. *King Solomon's Mines* is a story of an explorer to search for the lost heritage and race enlarging imperial/colonial ethos with purpose. In addition, quest contains the efforts of the explorers to find out the lost race and civilization. However, the exploration in Africa had the big political arena of the

now vanished empires of Europe. So far as the concern of the discussion in Haggard's *King Solomon's Mines* contains the exploration of Africa by explorers in which they come across many ups and downs.

Throughout his textual journey in Africa, Haggard tries to present the imaginary details to enlarge the colonial domination in Africa. As well as it makes efforts to trace out the ideas and image of Africa, and African custom for future generation. Within this purpose he has made an exploration of his narrator Allan Quatermain, which helps to enrich the colonization. Moreover, in his textual journey he speaks from the point of view of Quatermain to strengthen the colonization. He expresses:

As for the adventure that subsequently be fell us, strange and varied as they were, after deliberation, I have determined not to record them here. In these pages I have only tried to give a short and clear account of an occurrence which I believe to be unprecedented and this I have done not with a view of immediate publication, but merely to put on paper while they are yet fresh in our memories, the details above interesting to the world if ever we determined to make them public does the experience of more than one central Africa traveler. (217)

The above statements of Haggard express views to publicize the record of his fictional adventure in the Central Africa. Although he has presented his views through the narration of Quatermain, he has directly expressed the purposes of the adventure that the records of the adventure may help the future generations to illicit the exploration upon Africa. The details of exploration are the collection of information, which contain the

location of African landscapes and its settings. In addition, the collection of information helps to legitimize the colonial authority in Africa.

Haggard further clarifies the purposes of his textual journey or exploration with the fictional adventure of Allan Quatermain in Africa. His European ideology sees the darkness, mystery, cannibals and primitiveness. For the sake of it, he has adopted the ideas of the lost race and civilization to make an exploration but his exploration goes beyond the ordinary purpose. Moreover, his representation of Africa has been guided by the colonial ethos and motives of the empires. The text then is Haggard's representation of the African landscapes, people and language; natives as cannibals, notion of exploration, hunting in Africa, imperial/colonial ethos and the lost race and civilization.

How does one define Africa? It has been exploited and dominated by many tribes, explorers and travelers because of their 'civilize' hope and passion of earning and making good fortunes. As well as the expansion of European hegemony and supremacy has been invaded upon Africa throughout the earlier conquest to later colonization upon it. The colonial passion of west has made Africa as an object to play on, to rule and to seduce upon it. Africa has been taken as a theatre where many, Western Orientalists have played and performed their duties to rule upon it. So, the image of Africa has been made by so called rationality, civilization as well as feeling of moral dignity, racial superiority and economical/technological supremacy of the west or Orientalists. Similarly Haggard with the concepts of superiority over Africa has portrayed Africa as the place of darkness, mystery, and Africa as uncivilized, irrational, savage, cannibals and primitive. As well as he disregards the importance of the languages that he has called Arabic language is

“bastard” (42). In the similar line, the discussion tries to explore Haggard’s representation of African landscapes, people and language.

Throughout the novel, Haggard has presented African landscape as the mysterious, dark, exotic, horror, feminine and the place of savage. The novelist through Quatermain talks about the purposes of the adventure to trace out the lost race and civilization. Nevertheless, his exploration has been guided by the ethos of colonial domination of empires.

Similarly, exploration in unexplored Africa in *King Solomon’s Mines* is guided by the concept of making good fortune. Africa is taken as the place of mines, gold, silver, diamond for the sake of fortune and property. It posits the passion of European imperial eyes since earlier exploration even modern times. The novel illustrates the earlier Portugese explorer called Jose Silvestre’s passion for wild fortune. The narrator of the novel Allan Quatermain narrates the passion of Silvestre:

I have been accustomed to meet; he reminded me more of the polite Doms I have read about. He was tall and thin with the large dark eye and curling gray moustache. We talk together a little, for he could speak broken English and I understood a little Portugese, and he told me that his name was Jose Silvestre ... he said: “If ever we meet again I shall be the richest man in the world, and I will remember you” (31).

Even in the earlier days of exploration, explorers/travelers were guided by the wild passion and fortune. Later on modern explorer tried to imitate it. Similarly Charles, a while explorer has afforded to explore the Solomon’s mines. But he was not successful, and Henry has arranged the exploration to trace out him with Quatermain like Holly in

She. In similar with Holly they have entered Africa with similar passion of Silvestre's. As Quatermain narrates, "Well west on Sir Henry, "My brother had a few hundred pounds to his account at the time, and without saying anything to me, he drew out this paltry sum, and having adopted the name of Neville, started off for South Africa in the wild hope of making a fortune" (21).

The white hunter and explorer, Quatermain has let the exploration of Africa with the arrangement of Sir Henry. And their exploration also contains the imaginative geographical details and information of Jose Silvestre which helps them to trace out Charles and the Solomon's mines.

The hunting safari symbolizes the image of Africa as the sportsman's paradise or big game. Hunting is the part time and merriment of the aristocratic families. In the novel *King Solomon's Mines* hunting tells about the passion as well as motifs of the explorers. Quatermain, tells about the purpose as:

Unkungunklovo! (Elephant ! Elephant !) whispered the kattirs, and a few minutes afterwards we saw a succession of vast shadowy form moving slowly from the direction of the water towards the bush. Up jumped Captain Good, burning for slaughter, and thinking-perhaps, that it was as easy to kill elephant as he had found it so shoot giraffe, but I caught him by the arm and pulled him down. 'It's no good' I said 'let them go'. "It seems that we are in the paradise of game I vote we stop here a day or two and have a go at them' said Henry, presently" (54).

The three white hunters Quatermain (the narrator), Sir Henry and Captain Good have been involved in hunting. These three hunters are represented as sportsmen whose

duty is to conduct hunting. Apart from this, it even portrays that they are hunting for pleasure, and also it contains the ethos and motives of white hunters to earn. Quatermain indirectly portrays his ethos to kill elephants rather than giraffe and Captain Good is able to shoot giraffe. The motives of elephant hunting are guided by concepts of making good fortune or earning by selling ivory, “It was a wonderfully fine a lot of ivory. I never saw a better averaging as it did between forty or fifty pounds tusk ... on the third day we started on hoping that we might one day return to dig up our buried ivory” (61).

Thus, ivory symbolizes Africa as the place of good fortune, which used to encourage the explorers/hunters like Quatermain to make the exploration upon the virgin and unexplored lands. The purpose of hunting in different colonized land varies in purpose. The white hunter in British India is ‘shikar’ done by upper class people. But in Africa attracted by European professional hunters hunting also shows the mastery of European technology by the use of modern weapon.

The Representation of African Landscape

In British imperial fiction, physical setting or landscape commonly plays a prominent role in the central thematic subject. In these works, landscape goes beyond an objective description of nature and setting to represent a way of seeing – a way in which some Europeans have represented to themselves and others the world about them and their relationships with it, and through which they have commented on social relations. By investigating the ways in which writers of colonial fiction, such as H. Rider Haggard has used landscape, we see that landscape represents a historically and culturally specific way of experiencing the world. In *King Solomon’s Mines*, the landscape is gendered to show the colonizer’s ability to dominate over native territory. However, while the scenario of

the male colonizer conquering a feminized landscape reinforces a legitimizing myth of colonization. In the novel, the landscape takes on a complex, multifaceted role, articulating the ambivalence of cross-cultural relationships and exposing the fragility of the colonial rule.

It is the material supremacy and superiority of the whites, which Haggard wants to present to focus that the Africans are inferior in comparison to the European. The development of European hegemony over non-west is guided by their excessive development in different field. They used contrast image of no west, which has enabled the European colonization over the no-European world. They constructed the image of the feminine for the colonized people. Allan Quatermain compares the African landscapes with women beasts. He narrates:

Now that, I sitting here attempt to describe the extra ordinary grandeur and beauty of that sight, language seems to fail me. I am important even before it's memory. There, straight before us, were two enormous mountains the like of which are not, I believe, to be seen in Africa, if indeed, there are any other such in the world, measuring each at least fifteen feet in height, standing no more than a dozen miles apart, connected in awful white solemnity straight into the sky. The mountains standing thus like the pillars of a gigantic gate way, are shaped exactly like a woman's breasts (81).

The African landscape of *King Solomon's Mines* is clearly 'feminized'. The treasure map shows that the geography of the travellers' route takes the shape of the female body. The major hurdle for the men in taming the landscape is preserving through

the harsh climates of mountain and desert. All along the way, they are in imminent danger of perishing from thirst, starvation, and extreme temperatures. However, the struggle of Quatermain and his companions to survive through the feminized landscape only heightens their masculinity. By associating the dominating male with the colonizer and feminine object with the natives, *King Solomon's Mines* propagates a classic 'myth of empire' that imperial lands are simply waiting to be conquered by Europeans. The landscape has an allure for the men because it challenges them to persevere, essentially asking them to prove that they are 'man enough' to overcome the perilous geography and penetrate the treasure cave. After they cross the mountains of Bathsheba's Breasts, Quatermain declares, "The magic of the place, combined with the overwhelming sense of dangers left behind, and of the promised land reach at last, seemed to charm us in silence" (109). Using landscape in this way provides a positive view of colonization because it demonstrates that British men who lack certain aspects of social standing in England, such as Quatermain and his friends, can use the colonies as a way to acquire masculine potency through imperial adventure.

Africa is a female body. This process involves harnessing the imagery and ideology of gender relation: the land featured as female and colonized people are constructed as feminine along with irrationality, physical appearance, sensuality and other degenerate characteristics.

The novel's presentation of landscape also masks 'anxieties of empires' such as loss of identity, misappropriation and corruption, which are evident in other works of imperial fiction. The men never question their authority or right to explore the native land; in fact, they set out to perform a symbolic rape by removing the treasure from the

sexual organs of the feminized landscape. This appears to be an inherently natural process because it creates a balance between their masculinity and nature's female persona. The men's entry into the treasure cave becomes a metaphorical sexual union that helps bring about a rebirth of their male identities.

Similarly the narrator of *She*, Holly talks about the landscapes in which 'Tower of peak' has been compared with the head of the Negro. It shows that the landscape is as dark as Negro's head. Apart from this he also co-relates the African landscapes with the natives. The shape of the mountains has been taken as the cups which are surrounded by the swamps. Here, mountains have been taken as the big cups; if any one fell down into it then he/she will never return back. It makes efforts to present the mirror image of Africa as horrible and exotic place. Haggard's ideas of exoticizing the African landscape has placed African as the place of horror. Even though the places are horrible, they have to be explored for their benefits. In the similar line, Holly again narrates the mystery of African landscapes and the people:

I still continued, how ever to stare at the lock, absently enough till presently it become edged with the fire of the growing light behind it, and then I started as well of might, for perceived that and fifty thick as its base was shaped like as Negro's head and face, where on was stamped a most fiendish and tarrying expression. There was no doubt... wool on a colossal Negroes lead. (72)

In above lines, Holly speaks about the Rocky Mountains and shows the mystery of the mountains with the Negro's head and face and further portrays the senselessness, non-human qualities of the Negroes comparing with the rock. Thus, the Rocky mountains

with fire show the horror and similarities of rock which suggests as humorous of westerners. This is how, Holly presents his superiority by locating horror, darkness and mystery of the landscapes corresponding with the inhabitants of place.

The Representation of African People

Haggard's representation of landscape is not the only thing that is offensive but his representation of people and language too. Today, when the Third World, and in particular Latin America, speaks in its own literary and political voice, we are better placed to appreciate everything which is offensive and caricatural about Haggard's representation of the politics and the people of Africa.

First his representation of the people is dealt here. When we contrast the image of the natives with that of the whites, the whites are rational, educated, practical, enterprising and in command of their own activities. In *King Solomon's Mines* the indigenous people are viewed as the 'others' who are ignorant of European customs and cannot hand any alcohol. While Quatermain, Captain Good and Sir Henry Curtis prepare for the excursion to locate Curtis' brother who has been lost while searching for the elusive King Solomon's diamond mines, Quatermain relates that a group of Kaffirs drank some champagne and immediately started "rolling about in the bottom of the boat, calling out that the good liquor was tagati (bewitched)" (34). When Quatermain and his company retain the services of a few Natives, this inability to tolerate alcohol is seen in Ventvogel who "had one failing, so common with his race, drink"(45). Haggard uses these native characters to show how different they are from Englishmen reinforcing their image as the 'other'.

The natives are also depicted as superstitious and ignorant of European technology. Quatermain entrusts his extra luggage to an old man before they embark in the desert. This man is described as an “old thief ... a savage whose greedy eyes I could see gloating over” (69). In order to inhibit the Native from stealing anything, Quatermain exploits his superstition. He warns the man that if he touched the rifles, they would fire. The Kafir experiments and in doing so, kills one of his oxen. He responds by calling the guns ‘live devils’ (70). Quatermain warns the man that when they come back and if they find anything missing, they “would kill him and all his people by witchcraft ... and haunt him and turn his cattle mad and his milk sour till life was a weariness, and make the devils in the guns come out and talk to him in a way he would not like” (70). Clearly, the old Kaffir is being mocked by the Europeans who only use his superstitions to further their own goal; reclaiming all their goods when they return.

Likewise, when the group is traveling through the desert, the native servants “cast themselves upon the ground and howled out that it was the devil” when they stumbled onto the sleeping herd of quagga (75). The Europeans are cast in a favourable light by responding rationally to the surprise instead of ascribing the incident to supernatural elements. The Europeans are always portrayed as knowledgeable, capable men who can assess the situation and respond accordingly, whereas the natives are superstitious, easily frightened and irrational.

This is further evidenced in the initial encounter with the Kukuana tribe. The Kukuanas are also superstitious, saying to Quatermain, Captain Good, Curtis and Umbopa, “I see that ye are spirits” (114). When the Kukunas see Captain Good and his half shaven face, his lack of trousers and moveable teeth, they are frightened and one

man “threw himself down on the grass and gave vent to a prolonged howl of terror” (114). The Europeans show their guns to the natives, and since the Kukuanas have no knowledge of guns, they think the newcomers and their guns are wizards. Again, Quatermain exploits this superstitious misconception. He warns the natives that if they try to trick them, they will commission Captain Good and his strange attire to avenge and destroy them.

When Quatermain’s group is in the Kukuana camp, they meet Gagool, who embodies superstition. She is an aged woman purported to have supernatural knowledge. She is mocked by the Europeans as a “wizened monkey-like figure creeping ... on all fours with a most extraordinary and weird countenance” (147). She prophesies and “terror seemed to seize upon the hearts of all who heard” (148). She, however, also sees the European’s technology as magic, showing that even the wisest among the natives is ignorant of European technology.

In the same way the description about Twala also looks mysterious and exotic. He is described thus:

Twala the great King – Twala, husband of a thousand wives, chief and lord paramount of the Kukuanas, Keeper of the great road, terror of his enemies, student of the Black Arts, leader of the hundred thousand warriors, Twala the one- eyed, the Black, the Terrible. (111)

Natives are allegedly closer to nature and yet even they are confused and frightened when a natural phenomenon occurs. They “stood petrified with fear, throwing themselves upon their knees, groaning with terror ... the sun is dying – the wizards have killed the sun” (185-86) The Europeans thus show they do not even need western

technology to manipulate the native's superstitious fear. Throughout the novel, the European is constantly portrayed as rational, Christian and technologically advanced, whereas the native culture is steeped in superstition, fear and ignorance. This shows that imperialism is necessary for the enlightenment of the natives. The indigenous people are portrayed negatively and in desperate need of a saving influence, such as the British imperial rule. The natives have no sense of life and they ask the Quatermain to throw some light on the mystery of life asking:

What is life? Tell me, O white men, who are wise, who know the secrets of the world and of the world of stars, and the world lies above and around the stars; who flash your words from afar without a voice; tell me, white men, the secret of our life – whither it goes and whence it comes!.(71)

How woman or women should be represented was clearly very closely linked to the question of who represents woman/women. (Pykett 20) In Haggard's novel, the way he wanted to represent women was clear and evident. He describes women when Allen Quatermain and company first entered the village:

These women are wonderfully fine. Their hair, though short, is rather curly than woolly. Their features are frequently aquiline. What struck me the most was their exceedingly quiet dignified air ... They allowed no rude expressions of wonder or savage criticism to pass their lips. (129)

Haggard thinks that women should be tall, fine figured, graceful and, their manner should be subtle and refined. Haggard chose the evil Gagool and the fairest Foutala to represent the female gender. Many speculate that the role of the witch doctress really symbolizes women of high status in society. Gogool is depicted as the old but terrible

women: Monkey like figure, shrunken in size due to age. Her face was made up of a collection of deep yellow wrinkles (147). The subtext of this quote is evident that no woman should be in the high place of society for her appearance would be unsightly, as well as her heart. One can see that, Gagool's character resembles that a few British queens. They were women with merciless reigns and undoubtedly made people miserable. As for Foutala, she gives a picture of what a woman should resemble. Allen Quatermain describes Foulata as exceedingly beautiful, person of good service, tremendously thoughtful, but most of all, her obedient.....

Haggard has taken the natives as cannibals. Stories about cannibalism in Africa concentrated mostly on the Niger basin. And his textual journey presents and formulates an enemy image which colonialism fashions of the colonized. While this explanation seems valid, it also appears to be incomplete: the cannibalism motives may be an allegory that carries wider meaning. In the similar line, Holly in the novel *She* presents native African as savage/cannibal. He says:

Where is the flesh that we shall eat? There on everybody in the circle answered in a deep measured tone and stretching out the right hand towards the fire as he spoke – 'The flesh will come' 'It's a goat,' said the same man. It's a goat without horns than a goat we shall slay it, they answered with one voice and turning half round they one and all grasped the handles of their spear with the right hand and then simultaneously let them go. It is an ox?, said the man again. It is an ox without horn, and more than ox and we slay it; Is the meat ready to be cooked? Ask the voice more

rapidly. “It is ready, it is ready” Great Heaven, roared Leo, remember the writing the people who place pots upon the land of strangers. (111)

Holly narrates the conversation that is going on among the natives. And he endeavours to prove that the natives are cannibals that their discussion or approach is going on to eat the people. Apart from this, his narration of conservation also revitalizes the issues of Renaissance, which has brought the story of cannibalism in Asia and Africa. It also contains the issues of colonial motives to justify the colonization which is the procedure to civilize the natives from cannibal stage to civilize. It has happened by the European ideology of the myth and the story about Africa as the place of cannibals. Furthermore, it also highlights the issues of the division between west and the rest that west is superior, civilized and rational, and the rest is inferior, uncivilized and irrational.

The Representation of African Languages

King Solomon’s Mines depicts the inferiority of the natives in the matter of language. Allan Quatermain shows his racial supremacy among the natives and the native character, Umboba has been treated as the ruthless immoral savage because of his language. Allan Quatermain says, “It is this, o white men, that if in need you travel so far I could travel with you. There was a certain assumption of dignity in the man’s mode of speech, and especially in his use of word ‘o white men instead of ‘o IKosis (chief) which struck me” (48).

This extract contains the notion of Umboba that he is not different from the whites as he travels in same line as the white hunter and adventurer Quatermain does. But Quatermain dominates the natives like Umboba. And it also shows that he is guided by feeling of the European superiority: the job of the natives is to respect on white master

and the natives required obeying the master commands. Then Quatermain suggests him as “You forget yourself a little ... your words come out unawares. That is not way to speak what is your name and where is Kraal? Tell us that we may know with who we have to deal” (48). Quatermain posits his view that his awareness with Umbopa arouse due to his ways of formally speaking with the white masters. Apart from this, he has labeled the status of the natives like Umbopa as ‘little’, inferior than whites because of his speech and colour.

Similarly in the novel *She*, the narrator Holly dominates the natives in the matter of their language. He treats native Africans as ‘bluffs’ who speak ‘bastard Arabic’ language. He says, “Coincidence! No doubt these bluffs (fools) on the coast of Africa that look something like a man’s head, speaks bastard Arabic language” (60). Thus Holly present the foolery of the African in the language that they use which is indicative of the images created by westerner regarding their language. The inferior language has also helped the westerners to rule the natives. Holly says, “Their language was a bastard Arabic, and yet they were not Arabs, I was quite sure of that” (90). Thus, language has played the vital role to rule and dominate others. The language that colonizers speak and the natives speak is same but colonizers are not branded as Arabs because of their racial cause.

In this way the white characters in the novel try to dominate the natives on the grounds of language also. From the point of view of language the natives are portrayed as inferior not able to make any sense of language used by the white hunters. For Allan Quatermain and his group their language merely sound like empty sounds and nonsense.

IV. CONCLUSION

The present research work basically focuses on the exotic representation of Africa in the novel *King Solomon's Mines* by H. Rider Haggard. The author represents Africa as a place of exotic landscape and its inhabitants as untamed savage. Focusing on this theme he has presented the African landscape having extreme climate and rugged topographical features. His native character 'Gagool' has lived for hundred of years and possesses the power of black magic. Another character 'Twala', the one-eyed King of Kukuani is portrayed as wild and irrational creature, who rules his people without any sense of good governance and sacrifices hundreds of people in the name of God. Presenting Africa as an exotic land, Haggard shows the Africans in need of Europeans to move them on the path of civilization.

The discussion on Rider Haggard's *King Solomon's Mines* has clarified that he has portrayed Africa as the place of darkness and mystery inhabited by the untamed savages. He has involved himself in colonial occupation especially in the period of Victorian colonial domination of the non-westerners. The study of *King Solomon's Mines* represents Africa as a place of exoticism. Such representation is determined by the stereotypes of colonial discourse.

Since Haggard is a colonial writer, his writings stand among the colonial literature. The terms discussed in the second chapter shed light on the different aspects of colonialism. But the notion of postcolonial theory tries to resist the colonial hegemony and supremacy as well as goes against the domination and exploitation of colonial past. By this theoretical reference we place Haggard among the other colonialist/imperialist writers who have been involved in enriching the colonial domination in colonized lands.

The narrative progression in *King Solomon's Mines* serves, conforms and celebrates the imperial perception and occupation. Similarly the discussion about it in the third chapter contains the exploration of Africa by Allain Quatermain, Sir Henry Curtis and Captain Good looking for the lost brother of Sir Henry. They are also on a quest of the fabled King Solomon's Mines. But their journey/exploration go beyond the surface level. Haggard mentions his textual journey by presenting Quatermain as white man who is racially superior to the natives. His journey in Africa has helped to legitimize the authority of empire within the imperial mentality. And his European eyes see the darkness and mystery everywhere in Africa.

The concept of adopting lost race and civilization is simple things in the place like Africa, where many, where many explorers have carried on with their mission having hidden motives. These motives are guided by greed for power, land and fortune. Similarly hunting in colonized lands contains so many things. One of the motives is the wild hope of making good fortunes. It is attracted by European professional hunters. It also presents the mastery of European technology such as modern weapons as well as it symbolizes the episode in the colonization of Africa. *King Solomon's Mines* also revitalizes the ideas of Herodotus through locating Africa as the place of wild beasts rather than the place of human being. In this way, Haggard has exoticized Africa for the other Europeans.

Haggard's representation of African people is equally offensive and caricatural. He has used good adjectives while describing the white people on a certain mission. In general the natives are presented as savage with no knowledge about the blessings of civilization. Gagool is shown as a horrific witch doctor. On the other hand Twala, the

villainous king is presented as “Twala the One-Eyed, the Black, the Terrible” (111). Umbopa is once described as “Umbopa was a cheerful savage” (56). The description about the landscape is also not positive. He has highlighted the place as unexplored one not suitable for human settlement. One has to pass through lots of hardships to have some kind of movement in the place. Furthermore, his exotic description of African landscape and comparison of black with ‘rock’; then the lack of a written tradition or wearing leopard’s skins locate the non-human quality of the backward and primitive African natives. Moreover, Haggard presents natives as food or ‘bluffs’ because of their Arabic language, which they used to deliver their own ideas, feelings as well as information without any sense of civilized communication.

Now after observing his imperial position, it is beyond the shadow of a doubt that Haggard highlighted imperial ideology of his time to the hilt. Haggard’s limitation is that even though he could see clearly that on one hand imperialism was essentially pure dominance and land-grabbing, he could not then conclude that imperialism had to end so that natives could lead lives free from European domination. As a creature of his time, Haggard positively sheds lights on the necessity of civilizing the savages living in the unexplored regions of Africa.

Through the ideology of racial superiority and moral dignity he tries to enlarge the colonial domination throughout his adventure in Africa. It is the colonial ethos/motives of Victorian empire, which is clearly portrayed in *King Solomon’s Mines*. The novel tells about the station of British Empire in Africa.

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