

I. Rider Haggard's *She* as an Adventure Fiction

This research work studies Henry Rider Haggard's *She* (1887) from the perspective of orientalist representation of African landscape and its inhabitants as untamed savages. Haggard asserts that inhabitants of oriental land are in need of Europeans to show them the blessings of civilization.

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

The geographic expansion of European civilization since the fifteenth century was based upon slave trade and export of the natural resources to mother countries. Consequently, many white explorers used to go towards Africa and Asia to get slaves for plantation as well as in search of precious ornaments. At the end of the eighteenth century, colonialism and imperialism reached the peaks with the white explorers and travelers' writings. Haggard's *She* is also based upon history of adventure which introduces Ayesha, the queen of cannibal tribe in Africa, the people of Kor, as she waits for the return of her lover, whom she murdered two millennia ago when he dared to marry someone else.

Moreover, the tradition of writing and adventure in the West has been European travel to foreign places, as pilgrimage, exploration, discovery, anthropology and self-discovery. Especially, in the nineteenth century, this writing has been associated with colonialism, which gave many Europeans the opportunity to travel abroad and the protect of European power structures, and audience at home, keen too

much about the empire. Similarly, European travel writing of the nineteenth century and twentieth century contains racist discourses 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 'Shikhar'. 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. Especially, talking on the matter of the expansion of colonization Ania Loomba says, "Colonialism expanded the contact between European and non-European, generating a flood of images and ideas on an unprecedented scale" (57).

An adventure novel *She*, H.Rider Haggard focuses on story set in an imaginary kingdom in Africa, recognizes imperial masculinist subconscious of the late Victorian culture. The Subconscious takes the form of various images: a sexualized African landscape which is to be "explored" by British men, the sexually active women of Amahaggers and their apparently matriarchal society, and the mysterious but despotic veiled Ayesha, who unveils herself and sexually and intellectually overwhelms the British men. Joseph Bristow, in his *Empire Boys*, sees in these images a nineteenth century commonplace association between "European

female sexuality and African darkness”(134), both of which British men desired to conquer and, at the same time, feared for their revenge. Sandra Gilbert and Susan Gubar, in their *No Man’s Land: The Place of the Woman Writer in the Twentieth Century*, regard this link between the two and the ambivalence of male feeling towards them as a reflection of the emerging suffrages movement in England and of the demands of colonized countries for independence. Horace Holly, the narrator of *She* and a Cambridge professor is called “Baboon” by Ayesha and Billali due to his appearance and wisdom. His love for both Leo and Ayesha complicates the journey but leads to a regret adventure and happy ending for the adventurers. In this regard Horace Holly describes:

There I sat and stared at them and at the silent circle of the fierce moody faces of the men, and reflected that it was all very awful, and that we were absolutely in the power of this alarming people, who, to me at any rate, were all the more formidable because their true character was still very much of a mystery to us. (107)

Holly’s complete discomfort around and mistrust of the Africans he encounters is demonstrated in this description of them, with words like “fierce”, “moody”, and “alarming”. These lines refer to reveal the source of this mistrust when Holly remarks that the Amahagger “where all the more formidable because their true character was still very much a mystery” (44). Because he cannot see their “true character”, or understand them, they are fighting.

She, as a male colonial text, is only dealing with male desire for and fears of the “darkness” of Sub-Saharan Africa and European woman. Even within the so-called colonial discourse in *She*, not only discourse about black Africa but also what Edward Said would call ‘orientalism’ can be explored.

Orientalism is a discourse created by the West about the orient. Said defines 'orientalism' as the generic term I have been employing to describe the western approach to the orient, Orientalism is the discipline by which the orient was 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 of 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: "Effects of truths are produced within discourses which in themselves are neither true nor false" (Foucault1137). 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: orientalism is a kind of 'discourse', which is guided by the circulation of power. And the power of it helps to rule and dominate the colonized. It lacks power after the decolonization or colonial aftermath, and then post-colonial era begins to emerge in different fields such as culture, identity to talk about the effects of colonial domination and exploitation in colonized land.

It is indispensable to discuss the origin of the term *Orientalism* as a primary foundation of understanding. In *Orientalism*(1978),Edward W.Said, a Palestinian born thoroughly explored the history of relations between Western and non Western cultures through accumulated discourses. Specifically, his study involved the literary works of both Western writers and non- Western counterparts dating back to the very beginning of imperialism up to the Post-colonial Period. He proposes the term "Orientalism", which he himself admits is a generic term which contains various

meanings. This paper, however, draws some definitions and characteristics of orientalism as frameworks for analysis.

According to Said, “The orient was almost a European invention, and had been since antique a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences”(1). He further contends that orientalism, particular as practiced by the French and the British scholars in the nineteenth and early twentieth centuries was:

A way of coming to terms with the orient that is based on the orient’s special Place in European western experience. The orient is not only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilization and language, its cultural contestant, and one of the other. (1)

The orient is then an integral part of European material civilization and culture. Therefore, *Orientalism* expresses and represents that part culturally and ideologically as a mode of discourse. In this sense, orientalism is a style of thought based upon ontological and epistemological distinction between “the orient” (2) and “the occident” (2). Contributors to this concept are novelists, poets, thinkers, imperial administrators, for instance. This becomes an academic “field” and gradually a discipline (3). Said’s binary opposition reflects the differences between the West and the East. For the Westerners orientals are by nature mysterious, menacing, irrational, demonic and sexually corrupt whereas occident possess the opposing traits. They are “rational, virtuous, nature, and “normal” (4). According to Said, “orientalism is familiar linking corporate business, authorizing views of it, dealing with the orient, describing it, teaching it, setting it and ruling over it. Orientalism as a Western style of dominating, restricting and having authority, over the orient”

(Said³). The two major definitions put above clearly show that when the West thinks or produces some cross-cultural discourses, particularly those involving the East, it is very difficult if not impossible for them to break or go beyond this traditional concept of Orientalism. By formulating the structure of thoughts through literature or entertainment, the western culture gains predominant strength and identity over the East as such structure of thought is vital in establishing and confirming their importance and status. Orientalism, therefore, becomes a political and intellectual power the West exercises to dominate the East. Orientalism creates stereotypical images of the orient and, according to Said, such oriental portrayal is repeatedly reinforced by famous writers of the orient such as Renan, Sacy, and Flaubert. Macfie explains that “consciously or unconsciously, these writers who all contributed to the European, mainly British and French project of regulating, codifying, classifying and reproducing the orient—that is to say creating a ‘reduced model’ of the orient”(91). This means that Westerners deliberately create “the orient” to merely suit their purpose of writing.

The novel *She* tells the peculiar story of Horace Holly and Leo Vincey as they go in search of the white queen and the fire of life. Some are related to the old Greek manuscripts to tell somebody about the history of the Vincey family. The story of a land ceremony over by an ageless white queen and of the fire which enabled her to live for thousands of years in the tradition of adventure and romance. The native civilization should become enlightened by the civilized Englishmen and the Europeans to get fortune out of their particular quest. The Western create certain discourse for the East. To serve this purpose they use the term like Savage, Primitive and so on to make non-west inferior.

The concept of Savage is traceable at least as far back as Homer's *Odyssey*. *The Oxford English Dictionary* defines 'uncivilized' as "existing in the lowest stage of culture (558)". The term 'savage' has performed an important service in Eurocentric epistemological and imperial/colonial ideologies. Marianne Torgovik notes terms like, 'Primitive, savage, 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). This extract tries to locate the position of non-West in comparison made by European's nation.

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 and modern. The binarism between savage and civilized indicates the basic ideology of imperial/colonial authority to refer the own self as civilized and colonized as savages. 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 precivilized 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. Ernest 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. Ernest 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 term 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.

Throughout the novel journey in Africa, Haggard tries to present the imaginary details 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 the novel *King Solomon's Mines* 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 fall 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 word if ever we determined to make them public does the experience of more than one central Africa traveler. (217)

The above statement 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 purpose 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.

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.

On the other hand, Africa popularly regarded as a dark and mysterious continent by the West, and identity it still retains despite the vast amount of knowledge which has now been accumulated. *In Heart of Darkness*, Marlow says that Africa is no longer, the "blank space" on the map that he had once daydreamed over. It had got filled since boyhood with rivers and lakes and names. It had become a place of darkness. Marlow is right: Africa grew "dark" as Victorian explorers, missionaries, and scientists flooded it with light, because the light was refracted through an imperialist ideology that urged the abolition of "Savage customs" in the name of Civilization. The product of ideology, the myth of the dark continent developed during the transition from the main British campaign against the slave trade, which culminated in the outlawing of slavery in all British territory in 1833, to the imperialist partitioning of Africa which dominated the final quarter of the nineteenth-century.

Chinua Achebe, a Nigerian writer and postcolonial critic cites Joseph Conrad's *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 makes 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 n 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. The term 'primitiveness' is used to refer to own self as civilized and colonized as savage. Moreover, the term 'cannibal' locates the backwardness and primitiveness of the native as a man eater. It is used to portray Haggard's intention that presents natives as 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. *Oxford English Dictionary* defines 'cannibal' as 'a man that eats human flesh; a man-eater, anthropophagite (111). 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 theoretical strategy of imperialism rather than evidence of an objective 'fact'. 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 of barbaric state. The

blacks 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 legitimation 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. 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 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 Torgovink 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.

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 colonized as 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'.

In Africa, a tiny, primitive, the Amahaggers, live secretly amongst the debris of a lost Egyptian civilization ruled by the beautiful semi-goddess Ayesha or She-who-must-be-obeyed. Ludwig Horace Holly, a Cambridge academic, is reluctantly drawn into plans for a voyage in search of this legendary queen. With his adopted son, Leo, he sets out on a brave journey.

Thus, *She* represents Africa with its *Orientalism* and its inhabitants as untamed savages. This portion of the work should serve as a core of the study. *She* is an African adventure story. A Cambridge don, Horace Holly, and his ward, Leo Vincey, Leo Vincey travel into the heart of Africa where they find a seemingly immortal white queen ruling a tribe of cannibals.

II. Orientalist Representation of Africa in Haggard's *She*

Henry Rider Haggard in *She* (1887), an adventure story set in an imaginary kingdom in Africa, projects the image of Africa as 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 countrysides 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 nineteenth century most Westerners regarded colonization of 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 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.

Primarily *Orientalism* deals with the history of relation between Western and Non-Western cultures through accumulated discourses. In this research the researcher focuses on Orientalist Representation of Africa. Henry Rider Haggard’s novel *She* is, in many ways, a typical Victorian novel and, as such it suffers from many of the vices and tropes associated with Victorian novels. The novel tells of the adventures of Ludwig Horace Holly and Leo Vincey as they travel to the eastern coast of Africa to track down an ancient legend regarding Vincey’s ancestry. In *She* Haggard makes use of Egyptology to authenticate his apparently fantastic story about Ayesha and her

ancient kingdom. The story is given credibility by its point of origin in an uncial “Greek” text written by an “Egyptian” pen on a “Sherd of Amenartas” and by Greek and Latin inscriptions of a later period. The informative footnotes to the text provided by Holly about Herodotus’s description of the Spartan Kallikrates authenticate the historicity of Leo’s ancestry, “Kallikrates”, while the credibility of the story of the mysterious civilization is confirmed by Holly’s remark:

A country like Africa is sure to be full of the relics of long dead and forgotten civilizations. Nobody knows the age of the Egyptian civilization, and very likely it had offshoots. Then there were the Babylonians and the Phoenicians, and the Persians, and other peoples, all of them more or less civilized, to say nothing of the Jews whom everybody “wants” nowadays. It is possible that they, or anyone of them, may have had colonizer trading stations about here. Remember those buried Persians’ sites that the consul showed us at Kilwa. (70)

Above lines presented by Holly about “the lost civilization in Africa” great credibility by making Holly, the narrator, not an unsophisticated explorer like his Allen Quatermain, but a scholar of the University of Cambridge. Furthermore, *She* itself is authenticated by the annotations, giving literary archaeological or historical explanations of the events, provided by ‘the editor’, who is also a scholar. It is this authority of ‘Orientalism’ which gives validity to the record of the expedition of Holly and Leo. In short, it is not the “modern reality of Africa” but the “set of valorized contacts it had had with a distant European past” written in a “European language that underwrites Leo and Holly’s modern power” to demonstrate their strength on the “stage of their action”, Africa. (124)

While going through a thorough observation of the novel, *She* by Rider Haggard, we can see the character of Horace Holly, Ayesha, Leo Vincey, Billali, Ustane and Job. Holly is the protagonist and narrator who know a number of ancient languages, including Greek, Arabic and Hebrew, which allow him to communicate with the Amahagger.

She was published during a period in Victorian history. This novel talks about pessimistic sense of fatalism. This novel explores the fear of worse condition through three pivotal scenes in the novel *She*: the cannibal feast, Holly's meeting of She, and She's destruction. Each scene to give information change in how the white explorers soon face the doubt's catalyzed by She's supernatural beauty and intellect. She's destruction becomes a necessary step for the explorers' reinstatement of Britain's role as ruler of the Empire.

Henry Rider Haggard's *She* is a tale of adventure, a dangerous quest for the secrets of a woman's love to the darkest Africa. It has two sequels, *Ayesha: The Return of She* (1905). The story is narrated by Ludwig Horace Holly, a Cambridge Scholar who decides to accompany his adopted son Leo Vincey on a quest to follow the path of civilization. *She* further explains that character is more important than action, as it is "the central experience in romance and the strongest link between romance and the imperial world. This action, as a rule, is also 'liberated' from restraints of such things as family and Job". Allan Quatermain's wife and son are dead, Ludwig Horace Holly never married, and Leo Vincey is Holly's adopted son, is left without a biological father at the beginning of *She*. Ayesha, the *She* of the title. Ayesha, the mystery, veiled, omniscient, many-thousand-year-old beauty is at the heart of the novel. The book concludes with a journey into the centre of a mountain,

across a ravine in the heart of the earth. Ayesha, the queen, promises eternal life to Leo who becomes her lover; the ending is a true shock.

In the chapter entitled “The Feast, and After”, the writer to describe the invention of the group of explorers to a feast hosted by the Amahaggers. Haggard uses this scene to contrast the two races and to assert British superiority over an inferior and uncivilized ‘other’. This comparison acts to justify and legitimize British colonization of nations that were viewed as requiring the intervention of ‘civilized’ rule due to their primitive states.

Throughout the text, the Amahaggers are depicted as inferior. Holly refers to them as “barbarians” and the vessels they drink from are describes as decorated with “childlike” pictures (96-7). The purpose of the feast is to kill the explorers’ Muslim guide and consume his flesh. The English condemned cannibalism in the savage ‘other’ and utilized its practice as reason for British intervention. When the people at the feast break out fighting, the Amahagger move with a pace like mentality, demoting them to the status of animals. Later the passage they are described as “wolves” (104). Haggard elevates his three white explorers above the tribe, thereby demonstrating British views of their own position as superior to the black ‘other’.

The passage continues to contrast the two races through describing Leo in terms of brightness: his golden locks and lit eyes shine in the dim cave (103). Leo’s golden aura draws on the common analogy of England as the sun lighting the darker regions of the globe. Haggard, through Leo, continues a literary tradition that constructs the white explorer’s mission as the penetration of the dark continent of Africa with the light of their own supremacy. Even Haggard’s description of the explorers’ guns serves as evidence of Britain’s superior technology while the act of discarding them illustrates how their conduct is always dictated by a ‘civilized’ code

of ethics. Haggard uses the scene to directly contrast the explorers' superiority, both socially and morally, with the 'primitive' nature of the Amhaggers.

Haggard's depiction of the threatening 'other' is built upon the assumptions of early anthropology, a popular social science that grew rapidly in the nineteenth century. Anthropology used the supposed weight of objectivity associated with science to assert its claims. Biology was used as a premise to categorize cultures in terms of the degree of their sophistication and progress. Britain was ranked in superior position over the dark 'other' whose British people; hence, its perceived collapse would mean the decline of Britain herself. Haggard uses "The Feast, and After" to assert British developed 'other'; this act as an empowering tool affirming Britain's categorization as progressive and mightier.

Similarly, *She* is the story of the quest of two Englishmen Holly and Leo Vincey to seek a legendary lost city whose ruler was a white queen (Ayesha), was reputed to be both witch and immortal. 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. In the climax of the novel, Ayesha takes 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). The simple act of maintaining British superiority over the inferior 'other', the Amahaggers, is undercut when Holly meets Ayesha. Holly is anxious to assert his position as superior to her and refuses to follow the custom of crawling to meet her. Holly believes that he is "an Englishman", and why he asked himself should he creep into the presence of some savage woman. And Holly argues:

I was an Englishman, and why, I asked myself, should I creep into the presence of some savage woman as though I were a monkey in fact as well as in name? I would not could not do it that is unless I was absolutely sure that my life depended upon it. If once I began to creep upon my knees I should always have to do so, and it would be a patent acknowledgement of inferiority. (141)

These above lines clarify that colonialism is an important theme of the novel. Holly's feeling of superiority to Ayesha is based solely on his English heritage. The use of the word "savage" to describe her makes it clear that Holly has little respect for other cultures and feels justified in his imposition of Western values on the Amahagger people.

Moreover, *She* as a male colonial text, is only deals with male desire for and fears of the "darkness" of Sub-Saharan Africa and European woman even within the so-called colonial discourse in *She*, not only discourse about black Africa but also would Edward Said would call 'Orientalism'.

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 discourse 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. As Said writes:

...Orientalism can be discussed and analyzed as a corporate institution for dealing with orient by making statement about it describing it,

teaching it, setting it and ruling over it. In about short, Orientalism, is western style for dominating restricting and having authority over the orient". (3)

Postcolonial criticism, which attempts to re-examine the colonial relationship emerged in resistance to colonial perspectives employed in discourse of cultural representation and the text dealing with colonial relation.

The notion of textuality, as Said writes in "The Word, the Text and the critic", is based on the assumption that text "does not take place anywhere or anytime in particular. Said's point is that "textuality has become the exact antithesis and displacement of what might be called history". In other words, text is produced by an agent and does take up allocation in a space and time. The only question is how far it can stand in its own terms without aligning itself with the actual historical context. Said therefore has made an attempt to explore the worldliness of the text. He argues, "text are worldly, to some degree they are events, and when they appear to deny it's, nevertheless, a part of social world, human life and of course, the historical moments to which they are located and interpreted"(4). Here, Said endeavors to show "conclusion between text and the existential actualities of human life, politics, societies and events".

Anti-colonial or anti-imperial activity, through and revision has challenged the Western empire. Held the views as the Western culture could be helpful in ending colonialism. In this respect Europe is the creation of third world:

The west needed those territories to furnish Europe with manpower and resources for a war of little direct concern for Africans and Asian...for the successful nationalist parties that led the struggle against the European powers, legitimacy and cultural primacy depend

on their asserting an unbroken continuity leading to the first warriors who stood against the intrusive white man. (238)

Edward Said in his famous book *Orientalism* writes, “the orient was almost a European invention and has been since antiquity a land of romance, exotic beings, haunting memories and landscapes, remarkable experiences...Orient has helped to define such term”(1). Said defines Orientalism as “a way of coming to terms with the orient that is based on the orient's special place in European western experience” (1). Western society got orient the source of its civilization and languages and its cultural competitor.

In fact, orientalism is a much more dominant factor in the text: the power relationship between West and East which according to Said, empowered and ended a writer like Flaubert to represent the Egyptian Courtesan, Kuchuk Hanem, as a stereotype of ‘*oriental*’ woman is clearly seen in the way Haggard represents Ayesha and her kingdom. Especially the scene in which the “Arabic” Ayesha unveils herself is imbued with the self-contradiction and anxiety of the British Empire in its problematic relationship with the Egypt of that time.

She reflects not only male desire for and fear of both European woman and the colonies but also, how the British chose to perceive veiled and unveiled oriental women in relation to the British occupation of Egypt and its later withdrawal from that country. Edward Said, in his *Orientalism*, epitomizes the European “textual, schematic attitude” (85) to Egypt as follows:

Because Egypt was saturated with meaning for the arts, sciences, and government, its role was to be the stage on which actions of world-historical importance would take place. By taking Egypt, then, a modern power would naturally demonstrate its strength and justify

history; Egypt's own destiny was to be annexed, to European preferably. In addition, this power would also enter a history whose common element was defined by figures, no less great than Homer, Alexander, Caesar, Plato, Solon and Pythagoras, who graced the Orient, in short, existed as a set of valorized contacts it had with a distant European past. (84-5)

It is well known fact that Haggard had great interest in ancient Egypt, but the thing to note is that *She* was published before his first “exploratory” visit to the actual place. This significance that the image of Egypt from his textual experience of it, such as according to Tompcock in his *Rider Haggard and the Lost Empire*, his mother's romantic stories of ancient Egypt, the Amherst's private museum with its Egyptian collection at Didlington, lady Caithness's séances and after dinner talk in Africa about the possible influence of Egyptian civilization in black Africa. This experience of Egypt, that is, of Egyptology, reflects not only European fascination with an exotic. And ancient culture but also its zeal for the remnant of a “distant European past” (5) in non-European domination of these places. In this even Southern Africa is imbued with the European “textual, schematic attitude” to Egypt. The elements of culture in Southern Africa which he regarded as sophisticated were often associated with ancient “European” civilization. For example, Haggard, in his *Days of My Life*, noting the “Greek” touch in Basuto houses, describes those people as possible offshoots of the old civilization who had “released into barbarism”(6). In short, for Haggard, Africa was not only the so-called “dark continent”, his place of his employment, but also a place where a remnant of the old European civilization was waiting to be “discovered” and “valorized”.

Henry Rider Haggard's novel *She* is a story of the main character's journey into the land of the unknown. The writer begins the novel in surface as one of the characters, Leo Vincey receives quest from his father. The quest entails an adventure into the land of Kor, ruled by a mysterious creature named Ayesha, or *She*. The writer adds conflict to suspense when the crew of characters is shipwrecked. The other characters include Horace Holly, guardian to Leo, and a servant named Job. The crew arrives in Africa, which shifts the plot rapidly. Once they arrive, they quickly learn how to survive and defend themselves against cannibals, native rituals, and other potential violence. Their journey leads them into the cave of Kor. There they discover the secret of life. Throughout the rest of *She*, Haggard adds a psychological dimension where characters contemplate the meaning of life while balancing their spiritual and emotional quests.

Ayesha the queen of death, the white goddess of the lost city of Kor who rules her kingdom with terror, she is the very image of *the femme fatale*. To disobey her or to scorn her is to earn and receive instantaneous death. For a man, to look upon her face is to fall hopelessly and vainly into madness; for a woman it is dissolve into futile, jealous obsession. The character She, more than first the image of the femme fatale; she-who-must-be-obeyed shows the concept's evolution from the redemptive but sensual beauties of the Pre-Raphaelite brotherhood through the darkly sensuous and deadly, androgynous mysteries of the decadents and beyond. The femme fatale argues:

The swathed mummy-like form before me was that of a tall and lovely woman, instinct with beauty in every part, and also with a certain snakelike grace that I have never seen anything like before. When she

moved a hand or foots her entire frame seemed to undulate and the neck did not bend, it curved. (143)

These lines characterize Ayesha as a femme fatale by comparing her to a serpent. In Western culture, the serpent story of Adam and Eve as a symbol of temptation for both Holly and Leo, who though they know she is evil, are drawn in by her beauty.

Another character Horace Holly, the narrator of *She* and a Cambridge Professor, he is called “Baboon” by Ayesha and Billali due to his appearance and wisdom. His love for both Leo and Ayesha complicates the journey but leads to a great adventure and happy ending for the adventures. And he remarks:

Gone are the quiet college rooms, gone the wind-swayed English elms and cawing rooks, and the familiar volumes on the shelves, and in their place there rises a vision of the great calm ocean gleaming in shaded silver lights beneath the beams of the full African moon. A gentle breeze fills the huge sail of our dhow, and draws us through the water than ripples musically against our sides. (67)

Here Holly compares his English home life to that in Africa. Although in many parts of the novel, he describes Africa negatively, at this point, he is just beginning his journey, and uses such terms as “great calm ocean” “gentle breeze” and “shaded silver lights” (36). Instead of a mere sight, Holly begins to explain the landscape with the words “there rises a vision”.

His description is romantic, and he is not afraid or threatened. This may be because he has come from the land of “winds-swayed English elms”, and he understands that as an Englishman, they have already conquered this land. Africa, then, is not a separate country, but a place owned by England, where Englishmen can

watch the sunset and have a pleasant day on the great calm ocean. Again Holly remarks:

I took to be a baboon came hopping round the fie, and was instantly met upon the other side by a lion, or rather a human being dressed in a lion's skin. Then came a goat, then a man wrapped in an ox's hide, with the horns wobbling about in a ludicrous way. When all the beasts had collected they began to dance about in a lumbering, unnatural fashion, and to imitate the sounds produced by the respective animals they represented. (205)

In this extract Holly relates Amahagger people to animals and through this comparison, demonstrates his feeling of superiority to the Amahaggers. It is unclear in the passage where the boundary falls between human and animal. While the lion and ox are revealed to be human and the goat and baboon are assumed to be beast, the fact that the man in the lion skin is at first described as a beast brings into question whether the goat and monkey may be human. Additionally, Holly goes on to say "all the beasts", completely destroying the boundary between these Africans and animals while creating a clear distinction between he, a human, and the Amahagger. Moreover, Ayesha is she-who-must-be-obeyed, a two thousand year old queen who rules a fabled lost city deep in a maze of African caverns. Ayesha argues that:

Behold now, let the dead and living meet! Across the gulf of Time they still are one. Time has no power against identity, though sleep the merciful hath blotted out the tablets of our mind, and with oblivion sealed the sorrows that else would hound us from life to life, stuffing the brain with gathered grief's till it burst in the madness of uttermost despair.(271)

Ayesha expresses in these lines her purpose in extending her life. She hopes to be reunited with her lover, Kallikrates by allowing time to overcome even his death. She believes that “Identity has the ability to transcend death and time”, and that Leo is the resurrection of her former lover(121).The idea that Ayesha has the power to escape mortality by manipulating time contributes to her fearfulness, as she escapes the natural law of time, to which the westerners Leo and Holly are vulnerable.

On the other hand, in the novel *She* one of the prevailing images of Egypt, a country which became one of the keystones for Western imperial powers in the nineteenth century could be epitomized in Fourier’s Statement of 1809 that Egypt is a “country which has transmitted its knowledge to so many nations” but now “is plunged into barbarism”. In this discourse the European invasion of Egypt was justified as a means of restoring the country to its former greatness (119). By Haggard’s time, this image had been further contact by ‘science’. The emergence of Darwinism stimulated the development of anthropology which worked to provide a ‘Scientific’ authentication of the superiority of the “civilized”, “white” Europeans, as the most highly evolved race, to the “Primitive”, “darker”, “savages”. When this was applied to the orient, according to Said, it became a general agreement that the modern orientals were degraded removed of a former greatness, and “ the ancient, or ‘classical’ civilizations of the orient” could be perceived or reconstructed only by ‘a white specialist with highly refined scientific techniques’(22-3). Ayesha’s kingdom Kor, the name of which reminds of the Islamic Koran, reflects this "Orientalized" image of Egypt and Egyptians. The ancient of Kor civilization is described as having prospered before the time of ancient Egypt, and having obtained the extremely refined technology of mummification Ayesha describes the ancient people as a great people and argues:

They conquered till none were left to conquer, and then they dwelt at ease within their rocky Mountain walls, with their manservants and their maidservants, their minstrels, and their sculptors, and their concubines, and traded and quarreled, and ate and hunted and slept and made merry till their time came. (188)

These lines refer to the Kor culture, which evokes a myth-like image of ancient Egypt or Greece, and the rocky palace/tomb of Kor with its beautiful bodies are, as Gubar and Gilbert note, a projection of the European awe and fascination with the ancient Egyptian civilization which had produced the pyramids and created the technology of mummification (26-28). Furthermore, the writer himself implies a possible connection between Kor and Egypt by making Ayesha speculate the possibility that the survivors of the catastrophe of Kor were the ancestors of the ancient Egyptians.

On the other hand, the Amahaggers, the present inhabitants of Kor, are represented as a "bastard brood of the mighty sons of Kor" (189), who no longer possess the wisdom and refinement of the "a great people" and indulge themselves in cruel executions and cannibalism, in the form of "hotpotting". This barbarism is 'naturalized geographically and genetically. The sub-Saharan African setting reminds European people not of civilization but of barbarism. Ayesha's speculation that the possible other ancestors of this "bastard brood" are black Africans or the Arabs, and the editor's academic footnote which suggests the Amahagger's possible connection with a Zulu tribe of mixed heritage near the Zambezi, all combine to confirm the genetic factor. In short, what is observed in Haggard's representation of ancient Kor and its possible off-spring is the stereotyped image of Egypt which had always worked as a justification for European invasion, and, therefore, was also used to

justify the British occupation in 1882. The idea that Europeans can appreciate the “former classical greatness”. (86)

In addition, the late nineteenth-century when the righteousness of the British Empire begins to be questioned not only by feminist and liberal voices within itself but also by the disfranchised colonial subjects’ demand for independence. This period is marked by a succession of nationalistic revolts in the colonies. In the case of Egypt, the British occupation of Egypt in 1882 was enforced not by a clear will to rule the country but by a desperate need to undermine an Egyptian revolt, the “Arabi Revolution’ (1882) which aimed to establish new parliamentary institutions, to overthrow the autocratic khedive, the Egyptian ruler, and to diminish the increased intervention by European advisors in the affairs of the heavily indebted Egyptian government. This suppression of an anti-colonial and nationalistic movement, a suppression which enabled the British to maintain and justify their rule, is in a way equivalent to the suppression of their own anxiety in the enforcement of imperialism and their fear of being subverted. This mixture of colonial passion for the orient and anxiety is powerfully expressed in Haggard’s representation of women in *She* especially of Ayesha, the “external” oriental woman.

Along with this novel, Haggard’s representation of the “Matriarchal” nature of the Amahagger society is worth examining. Ayesha, since it is not unrelated to the colonial and male passion for and anxiety about the orient. In the Amahagger’s matrilineal “Household”, women “live upon conditions of perfect equality with the men”. It is women who are entitled to propose by kissing and embracing; moreover, they are exempt from manual labor and are worshipped as “the source of life” (120). Holly, the scholar, talks of this “matriarchal” aspect of the society rather approvingly: it is mentioned as being “in opposition to the habits of almost every other savage

race” (89). This account, reflecting archaeological discoveries of ancient matrilineal societies, gives the impression that the Amahagger society is far more advanced than European society in that sense. The thing to note is that the equality and privilege given to the Amahagger women are not due to their intellect or social ability but due to their “natural”feminity, that is, their sensuality and procreativity. Moreover, the aspect of their “Matriarchal” society which Holly defends most forcefully, referring to early Christian custom and even stressing the relativity of Western values, is the Amahagger woman’s “sexually overt” initiative in choosing their husbands. This emphasis on a specifically sexual liberty reflects the association made between “the orient” and “the freedom of licentious sex” (190) typical of imperialist discourse in the late nineteenth-century. According to Said, the orient has been regarded as an place where Europeans “could look for sexual experience unobtainable in Europe” and “no European writers who wrote on or travelled to the orient in the period after eighteen-hundred exempted himself from this quest”(190). This image of the orient was also magnified by the institutions of the harem and the veil, which worked as symbols. In course of time, this feminized and sexualized image of the orient reflects not only the power relationship between West and East. Which is often equated with the relationship between men and women, but also the actual exploitation of that power, which takes the form of the sexual exploitation of oriental women by European men. Holly’s Eurocentric point of view of men’s position in Amahagger society reflects this European idea of the orient as a place for sexual freedom unobtainable in Europe. He says: “thou have found thy position one of greater freedom and less responsibility” (121). Leo, to certain extend, exploits this “freedom”. He is free to enjoy being with Ustane, to whom he is “married” according to the Amahagger’s custom, without taking the responsibility of being her “husband”.

Although he expresses his liking for Ustane, who later even saves his life; he never actually says that he is “properly “married. On the other hand, Job’s overt rejection of an Amahagger woman’s proposal results in a “hot-poting”, the cannibalistic on the Arabic guide. This extraordinary form of female revenge caused by Job’s tactlessness in dealing with Amahagger women underlies the male colonizer’s fear of the catastrophe which can be caused by tactless rule or a backlash against the attempt to impose imperial virtue on the colonized.

In the same manner, Ayesha is an incarnation of what Said calls a “complex array of ‘Oriental’ ideas (4). She is in particular an embodiment of the ancient “Oriental Splendor” because of her seclusion from “history” for about two-thousand years. *She* belongs to the remote past, the period which is the very focus of Egyptology. She is a treasure house of the philosophy, wisdom and magic of not only ancient Egyptian civilizations but also Kor civilization. The fact that Haggard represents the status of a veiled maiden, an Ayesha like figure, as an embodiment of the truth worshipped by the ancient Kor civilization is symbolic of the association between Ayesha and essence of the “Oriental Splendor”. This quality is what Europeans often regarded themselves as an entitled to appreciate and to restore the present barbaric inhabitants of the Orient. Oriental splendor through the “specialist’s” reconstruction of it: Holly, with his scholarly knowledge of the histories of ancient Greece, Egypt, Rome and Israel, and his ability to speak several “classical” or Oriental languages, can appreciate Ayesha’s historical value and is in turn appreciated for his knowledge and intellect by Ayesha. The importance given to Ayesha is due to “a set of valorized contacts she had with a distant European past” (84-5). Of course, this does not mean that Ayesha is deprived of contemporary significance. On the contrary, Haggard’s portrayal of her is full of implications which are related to the

nineteenth-century condition of Egypt. The very name Ayesha, which recalls Mohammed's second wife, a woman famous for her overwhelming intellect and eloquence, implies her potential to subvert imperialist and male discourse. These implications are especially strongly indicated in the unveiling of Ayesha.

The image of the veiled Oriental woman had many colors and meanings in late nineteenth-century Britain. One major signification of the Oriental woman the veil was according to Elaine Showalter's *Sexual Anarchy*, as "a figure of sexual secrecy and inaccessibility" (145), an embodiment of "what was unknown and inscrutable in a slightly more liberal viewpoint, was that she was a woman who is "Secluded", "Unfree" (37), and denied progress, and therefore, needs to be emancipated from the chains of "Oriental" barbarism. This condition of Oriental women was often regarded as a symbol of Oriental backwardness. The veiled Ayesha certainly has these two aspects. It is the veiled Ayesha who exercises her "Oriental" despotism and cruelty as a queen.

She tyrannizes the Amahaggers on a whim, and kills Ustane with her supernatural power. As Ayesha says, her terrific empire is of the "imagination" and the veil plays an important role in maintaining her kingdom: the veil creates the inaccessibility and secrecy which are necessary elements in maintaining the Amahaggers' terror of her, a terror which is magnified by the imagination. Holly, despite his fear of the despotic Ayesha, is fascinated by her sensual beauty because it can only be vaguely recognized through the veil, and thus cannot help asking her to unveil herself. At the same time, her veil signifies seclusion from "true" love, and from progress and change in the world: she has been living for about two-thousand years in a dark solitude, in which she has nobody to talk to except for her "slaves and

own mind”(195), waiting for her lover Kallikrates to be reincarnated. This explains why Ayesha’s veiled figure is often equated with “a corpse in its grave clothes” (148).

Therefore, the unveiling of Ayesha also has two meanings. Firstly, it is her emancipation from the chains of solitude and stasis, and her spiritual and sexual awakening by Leo, the long-awaited reincarnation of her lover. This aspect is powerfully presented in the scene in which Ayesha forgets to replace her veil, which has slipped off, when she is desperately trying to save the life of Leo, the reincarnation of Kallikrates; that is, her love and passion are released at the sight of Leo’s critical condition. Secondly, it signifies the British penetration of oriental sexual secrecy and the appropriation of her blinding beauty. Rebeccastott, in her *The fabrication of the Late-Victorian femme-fatale*, reporting on unpublished work by Phiefer L. Browne about the similarity between the scene of Ayesha’s unveiling and a scene of an Oriental harem woman’s unveiling depicted in a Victorian pornographic Magazine, observes that the two representations “share the same delight in the opportunity to gaze at the unveiled female from which promises unlimited pleasures” (96-7). As Stott notices, Holly’s eyes “trave up the body of Ayesha as if it were a new country waiting to be explored. Moreover, it is after the unveiling that Ayesha, who is pining for Kallikrates, gives Holly the impression that “She is only a woman” (164). The tyrannizing queen is more easily feminized when she is no longer mysteriously “Unknown” in the veil, but becomes “known” by been “seen”.

It is not, however, this imperial male self- gratification which dominates the scene of unveiling. The unveiled Ayesha as “a woman” exerts extraordinary power over Leo and Holly by means of her blinding sensuality. Her *femme fatale* like beauty weakness the Victorian male “virtue” compounded of misogyny, gentlemanly morality and fraternity, which as “male colonialist virtue”, is often set against the

seductive power of oriental female sexuality. Holly's intense misogyny, to develop by his bitter experience with women due to his baboon-like ugliness, is easily shattered by Ayesha's whimsical flirtation: he falls upon his knees before her and utters the words of wooing in "a sad mixture of languages"(197). Holly's passion for Ayesha overwhelms even his fatherly love for Leo: he momentarily forgets about his dying "son", Leo, when he falls under the sexual spell of Ayesha, and his jealousy nearly causes him to fly at his "son" when Ayesha casts her passionate glance upon Leo rather than himself. Similarly, Leo's love and grief for the late faithful Ustane and his vengeful indignation against the murderess are easily replaced by his lust for the very murderess, Ayesha. Holly explains their situation as that of "confirmed opium-eaters" who, knowing the "deadly nature of their pursuit" cannot abandon its "terrible delights" (246).

This sexual power of the "unveiled" Ayesha is weakening colonial male bonding could be explained as a revelation of the anxiety of imperialism caught within its own contradiction. The dilemma of imperial discourses lies in the fact that their idea of "civilizing", and "emancipating" colonial subjects from their intellectual darkness, is not compatible with their reluctance to endow equal rights to those who have been newly "civilized". If Egyptians are emancipated from their "barbaric" condition, there is much less need to rule them for the sake of "civilizing" them; in other words, the very ground for the justification of imperial rule disappears. The subversive powers which the British Empire foresaw at the end of the nineteenth-century, was embodied not in "Untamed barbarians" but in "Civilized natives" who could utilize their knowledge of both East and West to question Britain's right to rule the colonies. In that sense, the idea of civilizing Oriental woman, or emancipating them from their "oppressed" condition, is very problematic. In the course of their

“emancipation “from Oriental patriarchal society, a process stimulated by western enlightenment. Oriental woman would certainly come to see another form of oppression, and would inevitably begin to question the righteousness of “Western enlightenment” itself. The subversive sexual power of the unveiled Ayesha, which is released by her encounter with Leo and Holly, reflects this fear. The unveiled Ayesha, emancipated from her static solitude, her sexual drive “released” by Leo, and yet maintaining her astonishing beauty, ambition, and all the supernatural power of the ancient oriental civilization with which she can revolutionize the world, is a projection of what the British Empire dreaded to see. This fear is powerfully presented especially in the scene in which Ayesha thinks of veiling herself but decides to remain unveiled for a while. Then talks of her plan of endowing Leo with eternal life and of ruling Britain with him. When Holly comments that Britain already has a queen, Victoria, Ayesha dismisses her by saying “She can be overthrown” (260). This statement, together with Holly’s acceptance of her idea that the British electorate, “having no clear will of their own set up a tyrant”, is a manifestation of British doubt about the righteousness of the British Empire, and of their fear of it being overthrown.

In course of time what prevents Ayesha from realizing here extraordinary plan is not man-made law but what Holly calls “the eternal law”(300) which instead of giving her eternal life, reveals her true age and shrinks her to the size of a monkey, an atavistic form of human being according to the popular understanding of Darwinism. This scene of her death, reflecting the late Victorian conflation of Christianity and Darwinism, reveals the imperialist and male attempt to justify their marginalization of colonial “female” subjects by means of European religion and science, both of which were often used to establish the inferiority of both women and colonial subjects. Darwinism not only determined non-European people as biologically and

sociologically less advanced, but also determined women as being inherently inferior to men. Similarly, Christianity marginalized colonial subjects as barbaric creatures easily tempted to transgress the law, and who therefore have to submit themselves to men, who were created in God's own image, or as being like "Babylon the Great, the mother of harlots and abominations of the earth" upon whom God will take his just revenge.

The scene of *She's* final destruction emphasizes the return of Holly's central role as a powerful observer. The scene clearly presents the explorers' voyeuristic gaze; indeed, the chapter itself is entitled 'What We Saw' and in the text, the imperative order "look" is repeated six times in succession(293). Naked in the flame, She's body is clearly outlined and described and shaped by the explorers' gaze. She is reduced, both by her nudity is and her inability to control the events that occur, to a passive object notably one of the scenes She loses during her slow and humiliating death is her sight. With she blinded, it is the explorers who occupy the central role as viewers and hence recorders.

However, Haggard talks about another aspect like Representation of African Landscape, the representation of Africa in the writings of nineteenth century and Representation of African languages in his novel *She*.

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 relationships, with it and through which they have commented on social relations. By investing 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. 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 idea of eroticizing 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, however to stare at the lock, absolutely 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 well as her heart. Similarly, 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 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 travelers' route takes the shape of the female body. The major hurdle for the men in landscape is preserving through the harsh climates of mountain and desert. 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.

On the other hand, Haggard takes 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 fight are 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 endeavors 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 conversation 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 east that west is superior, civilized and rational, and the rest is inferior, uncivilized and irrational.

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 travelled 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 Europe 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. 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", 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 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 definitions, but others have contended that women writer’s 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 African culture and character. Several critics, notably V.Y. Mudimble, 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 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 is 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 ‘Shikhar’ done by upper class people. But in Africa attracted by European professionals hunters hunting also shows the mastery of European technology by the use of modern weapon.

Africa’s most enduring reputation is as a dark and mysterious continent, as in Graham Greene’s ‘darkest Africa’. Greene uses this phrase to ironies the serious usages of earlier explorers such as Henry Mortan Stanley’s *Through the Dark Continent* (1878). Alan P. Merriam observes that Africa has been traditionally regarded as a remote Dark Continent inhibited by people’s .African peoples have often been dehumanized and marginalized and it is Africa’s terrain that has exercised the greater hold on Western imagination and interest. Africa’s interior has had a

special and lasting reputation as an alluring, mysterious and threatening space. Europe and North America are not presented romantically. Asia has shared this reputation but the concept of the mystical East has not retained the same resonance in the modern world as darkest Africa.

This notion still turns up in diverse twentieth-century representations: Roald Dahl's autobiography, for example, refers to Africa as 'distant and magic'; the difficult of access, as travel was expensive, increases the sense of remoteness and the exotic. Dervla Murphy's repeated references to Africa a 'Mysterious' suggest that this perception of Africa is still treated seriously by modern travelers. This popular attitude towards Africa is already apparent in Conrad's description of Marlow's childhood interest in the 'many blank spaces on the earth. The largest of these is Africa 'a blank space of delightful mystery', demonstrates the appeal of the unknown with the increase of geographical knowledge in the nineteenth century this fascinating space becomes 'a place of darkness' which, while referring to the names filling the map, also carries suggestions of wildness and savagery in Africa's interior. Conrad is also alluding to the effect of colonial activity in darkening the darkness.

The representation of African languages, 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 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. Their language that colonizers speak and the natives speak is same but colonizers are not branded as Arabs because of their racial cause. The description of landscape has a central place in H.Rider Haggard's writing of Africa.

Similarly, *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 natives' character, Umboba has been treated as the ruthless immoral savage because of his language. Allan Quatermain says, "It is this, o white men, than, then in 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 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... 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 Umboba arouse due to his ways of formally speaking with the white masters. Apart from this, he has labeled the status of the natives like Umboba as 'little', inferior than whites because of his speech and colour.

At the end of the novel, Ayesha's beauty perishes in a "thunder wheels of fire"(192) and she ultimately dies after "the men finally persuade Ayesha to practice Christian compassion-at which point she loses her immortality and dies, as Susan Jones asserts in her essay "Into the twentieth century: Imperial Romance from

Haggard to Buchan". Her glorious eyes lost their light, her form its perfect shape, her arms were getting thin and angular and her face was growing old until she had the appearance of, as Etherington calls it, devolution:

Smaller she grew, and smaller yet, till she was no larger than a monkey. Now the skin was puckered into a million wrinkles, and on the shapeless face was the stamp of unutterable age. I never saw anything like it; nobody saw anything like the frightful age that was graven on that fearful countenance, no bigger now than that of a two-months child, though the skull remained the same size, or nearly so, and let all men pray they never may, if they wish to keep their reason.

(194)

The ending of Ayesha's life, however, is not only reflective of contemporary ideology, but also prophetic of the emerging anticolonial and nationalistic movements. The fact that Haggard has to resort to supernatural power to suppress Ayesha's revolutionary power law"(335), and that he lets her promise to Leo that she will return, implies that "Victory" is only temporary and another subversive wave is to come. In fact, Ayesha returns to Leo and Holly in Ayesha, *The Return of She*(1905). The name 'Ayesha' is in the first place an evocation of the youngest and most beloved wife of the Mahomed .Ayesha appear more than once in Victorian orientalist fiction. The complete unveiling of Ayesha is one of the most erotic passages in English literature. Ayesha represents the timeless of object of male erotic longing, yet is never submissive, coy or an artfully seductive; is absolutely dominant. Her other name is *She-who-must-be-obeyed*.

Henry Rider Haggard's novel *She* explores the Orientalist Representation in Africa. In orientalist West is superior and East is inferior. Europeans are characterized

by irrational, aberrant, backward, crude, despotic, inferior, inauthentic, feminine and sexually corrupt. Haggard's most successful work tells the remarkable story of Horace Holly and his charge Leo Vincey as they go in search of the white queen and the fire of life. The story begins with legend and mystery delivered upon the wings of potsherd and generational lineage to which Leo Vincey is inextricably interwoven. It demands that Leo travel into Africa to discover that which is other relatives could not or failed to accomplish. Moreover, *She* ends tragically, but the lovers got a second chance when Haggard eventually wrote a sequel, imaginatively titled *The Return of She* which takes the adventures to a lost city in central Asia in search of Ayesha.

III. Rider Haggard's *She* as a Colonialist Fiction

The present research work basically focuses on the orientalist representation of Africa in the novel *She* by H. Rider Haggard. The author represents Africa as a place of exotic landscape and its inhabitants as untamed savages. The novel is presented as an authentic history, a tired convention, of course, going back to the early years of the genre. What concerns here is the particular shape given to this convention by *She*. Holly, a character in the novel, is actually giving us a real African adventure which is supposedly more real than the numerous accounts in central African travel books that have been appearing regularly at the time. Holly speaks in Rankean terms, of describing the journey exactly as it happened and of presenting to the world a most wonderful history, as distinguished from romance.

The discussion on Rider Haggard's *She* clarifies that he has portrayed Africa as the place of darkness and mystery inhabited by the untamed savages. He involves himself in colonial occupation especially in the period of Victorian colonial domination of the non-westerners. The study of *She* 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 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 colonial imperialist writers who have been involved in enriching the colonial domination in colonized lands.

Haggard's novel can be clearly described as a history of adventure. The novel introduces Ayesha, the queen of cannibal tribe in Africa, the people of the Kor, as she waits for the return of her lover, whom she murdered two millennia ago when he

dared to marry someone else. Her wait comes to an end when a young Englishman, Leo Vincey comes to her land. One glance at Vincey is enough to convince her that Leo is the reincarnation of the long-dead lover. She tries to persuade Vincey join her in eternal life, the sacred of which she had discovered in the flame at the heart of volcano. But once again Ayesha is frustrated when he too takes another woman for a wife. After banishing his wife, Ayesha takes him and his companions to the volcano to renew her arguments for him to bathe with her in the flames.

The concept of adopting lost race and civilization is simple things in the place like Africa, 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. *She* also explores the orientalist representation in Africa in the nineteenth century. In orientalist West is superior and East is inferior. Europeans are characterized by irrational, crude, despotic, passive etc. Haggard's most successful work tells the remarkable story of Horace Holly and his charge Leo Vincey as they go in search of the white queen and the fire of Life.

Ayesha is so bold enough character. Her empire is of the imagination. *She* is the mysterious white queen of a central African tribe, whose dread title, '*She-who-must-be-obeyed*' testifies to her undying beauty and magical power. *She* is the goat of a quest be quethed to them two thousand years before, *She* is the embodiment of one

of the most potent and ambivalent figures of Western mythology, a female who is both monstrous and desirable and, without question deadlier than the male.

Now after observing his imperial position, it is beyond the shadow of a doubt that Haggard highlights imperialist 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.

At the end of *She's* devolution, her skin is described by Holly as resembling old parchment. Holly's descriptions of *She's* destruction emphasize his role as narrator of the text; throughout the novel Holly has controlled *She's* destruction reaffirms the roles of Leo and Holly as central and superior to the other who threatens Britain's Empire from the peripheries. The explorers each take a lock of *She's* hair and are finally able to possess *She*.

Through the ideology of racial superiority and moral dignity Haggard tries to enlarge the colonialist ideology throughout his adventures in Africa. It is the colonial ethos of Victorian empire, which is clearly portrayed in *She*. The novel is about the station of British Empire in Africa.

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