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Orientalism and the Orient:

Representing the East in H. Rider Haggard's novel *She*

Orientalismus a Orient:

Obrazy východu v románu H. Ridera Haggarda *Ona*

BAKALÁŘSKÁ PRÁCE

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Permission

Souhlasím se zapůjčením bakalářské práce ke studijním účelům.

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Abstract

European representations of Eastern cultures have always been somewhat coloured by bias. The impact of colonialism and its struggles was articulated by Edward Said in his study of colonial discourse; his book *Orientalism* consists of a close description of the prejudiced and exaggerated way of perceiving the Arab-Islamic world by the West in the eighteenth and nineteenth centuries. Said's critique of 'Orientalism' will serve as a base for this thesis and thus an overview of the eponymous book will be a necessary starting point for any further discussion. Assumptions about the East held by the West before, during and after colonialism will be described together with major contrasts between the Orient and the Occident centred on notions of 'us' versus 'the other'. The main object of analysis will be images and representations of the Orient in the book *She* by H. Rider Haggard as well as the perception of women in the colonized world, when the Orient is gendered as feminine. Moreover, the focus of this thesis will be on the British Empire and those colonial discourses by which the West stereotyped the East in order to make it on one hand less fearful and domesticated, on the other threatening and a source of anxiety. In addition, the analysis of the novel will be contextualised by examples of orientalist practices in culture and art, where the world of the Orient is shown as exotic, mysterious, alluring and/or 'backward'. This thesis will also consider how persistent Orientalist tendencies still are, for example the scepticism and resentment arising from current Islamophobia and fear of the unknown.

Key words:

Orientalism, colonialism, colonial discourse, E. Said, the Orient, the Occident, H. Rider Haggard

Abstrakt

Pohled Evropanů na východní kultury byl od nepaměti doprovázen předsudky. Dopad kolonialismu a jeho úskalí popsal Edward Said ve své studii koloniálního diskurzu; jeho kniha nazvaná *Orientalismus* obsahuje podrobný popis toho, jak zaujatě, až přehnaně, Západ vnímal arabsko-islámský svět v osmnáctém a devatenáctém století. Saidova kritika ‚orientalismu‘ poslouží jako základ pro tuto práci, a proto bude přehled jeho stejnojmenné knihy nezbytným výchozím bodem pro další diskusi. Budou popsány předpoklady o Východu, které si Západ osvojil před, během a po kolonialismu. Zároveň budou zmíněny protiklady ‚Orientu‘ a ‚Occidentu‘, které jsou postaveny na dvou základních pojmech ‚my‘ versus ‚ten druhý‘. Hlavním předmětem analýzy budou obrazy a prezentace Orientu v knize *Ona* od H. Ridera Haggarda a vnímání žen v kolonizovaném světě, s ohledem na fakt, že Orientu byl přidělen taktéž ženský rod. Dále se tato práce zaměří na Britské impérium a koloniální diskurzy, kterými Západ stereotypizoval Východ tak, aby Orient působil na jedné straně bázlivě a zkroceně, a na straně druhé hrozivě, vzbuzující úzkost. Analýza románu bude doplněna o příklady orientalistických zobrazení v kultuře a umění, kde je svět Orientu ztvárněn jako exotický, tajemný, svůdný a / nebo ‚zaostalý‘. Tato práce rovněž zmíní aktuálnost zmíněných orientalistických sklonů – například skepticismus a odměřenost, které pramení ze současné islamofobie a strachu z neznámého.

Klíčová slova:

Orientalismus, kolonialismus, koloniální diskurz, E. Said, Orient, Occident, H. Rider Haggard

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Chapter 1 – Introduction

Misconceptions about the Orient are still very much prevalent even in today's world. They are ingrained in people's minds due to the systematic building and consecutive maintaining of the narrative created by the Western cultures over the years. This thesis' main object will thus be the analysis of the images and representations of the Orient in the book *She* by H. Rider Haggard. To be able to delve into that, it is necessary to understand the historical background and circumstances that led to the creation of the narrative that we today call 'Orientalism', for as Andrew M. Stauffer pointed out, "Haggard's work is better understood in relation to late-Victorian theories of race, which often assume that whites are naturally superior to blacks, and that the Anglo-Saxons are meant to 'civilize' the globe."¹ The concept of 'Orientalism' bears a somewhat disapproving undertone, as it represents the Western simple, patronizing and inaccurate assumptions about the societies of the Middle East, North Africa, East and Southeast Asia. To gain a better grasp of the complex topic of 'Orientalism' and the issues of race, it is best to first focus on the work of the greatest critic of these inaccurate Western narratives, Edward Said.

In the introduction to his work titled *Orientalism*, he proclaimed to try and answer the question of "what one really is." (118) Said analysed the early biased scholarship created by Westerners that "projected a false and stereotyped vision of 'otherness' on the Islamic world that facilitated and supported Western colonial policy."² The West's portrayal of the East was supposedly their way of trying to understand the people, however by doing so, they gained control over them, producing a "diminished, dangerous, and denigrated" picture of 'the Other'.³ According to Said, 'Orientalism' is a narrative that remains an "indefatigable cultural and political force in the Western media's representations of Palestinians, Arabs, and Muslims"⁴ – this will be further addressed in the last chapter of this thesis regarding the topic of current Islamophobia.

From Said's work and the narrative of 'Orientalism' emerged something that came to be known as colonial discourse theory, which too will be included in this analysis. In his *Orientalism*, Said "examined the ways in which colonial discourse operated as an instrument of power."⁵ As described by Foucault,

¹ H. Rider Haggard, *She: A History of Adventure*, ed. Andrew M. Stauffer (Peterborough: Broadview Editions, 2006) 320.

² The Editors of Encyclopaedia, "Edward Said," Britannica, *Encyclopedia Britannica*, 28 Oct 2020 <https://www.britannica.com/biography/Edward-Said> 10 May 2021.

³ Andrew N. Rubin, "Edward W. Said (1935-2003)," *Arab Studies Quarterly*, vol. 26, no. 4 (2004): 39, *JSTOR*, www.jstor.org/stable/41858500 12 May 2021.

⁴ Rubin, "Edward W. Said." 40.

⁵ Bill Ashcroft, et al., *Postcolonial Studies*, 3rd ed. (London and New York: Routledge, 2013) 50.

discourse [...] is a system of statements within which the world can be known. It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledges, disciplines, and values upon dominated groups. As a social formation, it works to constitute reality not only for the objects it appears to represent but also for the subjects who form the community on which it depends. Consequently, colonial discourse is the complex of signs and practices that organize social existence and social reproduction within colonial relationships.⁶

The depictions created through this discourse are usually reinforced by the works of the Western writers and artists, who continuously display the fabricated Eastern picture next to the contrasting Western one, that being one of a highly “rational, developed, humane and superior”⁷ society. This ‘Orientalized’ Western picture of the Orient is then accepted by the Western reader as the true image of the Orient. Haggard’s novel *She* represents one of such works.

The publishing of Said’s *Orientalism* marked a new age in how the Orient is perceived - until then, it was described only from a European point of view. The theoretical base of this thesis will thus contain an overview of the main points of Said’s *Orientalism*, such as is the establishment of the concepts of ‘Orientalism’ and ‘the Other’, further the distinction between ‘Orient’ and ‘Occident’, together with the overview of colonial discourse and postcolonial theory. As it will be explained in this thesis, ‘the Other’ stands for anyone who is considered somehow different from the norm; it is anyone who is marginalized and denigrated by the doing of the ‘superior one’, anyone considered inferior, whether it is an Arab, Muslim, Asian, a Black native, or a woman. By creating and dominating ‘the Other’, one secures and establishes his or her own sense of the ‘self’. The advanced ‘us’ versus the mysterious and backward ‘other’ will be explored in great length in this thesis.

The understanding of these concepts is a crucial step in analysing Haggard’s book *She*. Not only did Haggard add to the pot of misconceptions about the East by his portrayal of the Orient in his work, but he also expressed his personal fear of the ‘New Woman’ that was emerging in the society during his time. The analysis of Haggard’s *She* will thus focus on the portrayal of ‘the Other’, on the images of the landscape, together with the representation of the Orient as feminine. The thesis will further explore the close relation that exists between colonialism, patriarchy, and misogyny.

⁶ Ashcroft, *Postcolonial Studies*, 51.

⁷ Mahmood Mamdani, *Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terrorism* (New York: Pantheon, 2004) 52.

Chapter 2 – Orientalism

Edward Said belongs among the most important cultural figures of the late twentieth century. He was a professor of comparative literature at Columbia University, a “Palestinian American academic, political activist, and literary critic who examined literature in light of social and cultural politics and was an outspoken proponent of the political rights of the Palestinian people and the creation of an independent Palestinian state.”⁸ With the publishing of his books *Orientalism* (1978), *The Question of Palestine* (1979) and *Covering Islam* (1981), he became “the most articulate and vocal spokesman for the Arabs.”⁹ In his works, he aimed at refuting “pejorative assumptions about Arabs and Islam” by “revealing hidden or overt Eurocentric bias.”¹⁰ He hoped for a “sophisticated and fair perception” of the Eastern societies.¹¹ His *Orientalism*, together with the works of critics like Homi Bhabha and Gayatri Chakravorty Spivak, led to the development of the colonialist discourse theory.¹²

In the book, Said examined the early biased scholarship created by Westerners that “projected a false and stereotyped vision of ‘otherness’ on the Islamic world that facilitated and supported Western colonial policy.”¹³ Said described “the various disciplines, institutions, processes of investigation and styles of thought by which Europeans came to ‘know’ the ‘Orient’ over several centuries, and which reached their height during the rise and consolidation of 19th century imperialism.”¹⁴ Said described ‘Orientalism’ as “a historical phenomenon, a way of thought, a contemporary problem, and a material reality.”¹⁵ ‘Orientalism’ also represents the “West’s strength and the Orient’s weakness.” (164) Said stated that “such strength and [...] weakness are as intrinsic to ‘Orientalism’ as they are to any view that divides the world into large general divisions, entities that coexist in a state of tension produced by what is believed to be radical difference.” (164-165) ‘Orientalism’ is a European way of controlling the radically different ‘other’ who might be seen as a threat to the “established view of things.” (201) When in the early Middle Ages Islam emerged as a “radically new form of life”, Europe’s response

⁸ The Editors of Encyclopaedia, “Edward Said.”

⁹ David C. Gordon, “Orientalism,” *The Antioch Review*, vol. 40, no. 1 (1982): 104, *JSTOR*, www.jstor.org/stable/4638536 1 Apr. 2021.

¹⁰ Gordon, “Orientalism.” 105.

¹¹ Gordon, “Orientalism.” 105.

¹² Bill Ashcroft, “Postcolonial Theory,” *In The Wiley-Blackwell Encyclopedia of Social Theory*, ed. B.S. Turner (2017) <https://doi.org/10.1002/9781118430873.est0281> 4 Mar 2021.

¹³ Britannica, “Edward Said.”

¹⁴ Bill Ashcroft and Pal Ahluwalia, *Edward Said* (London and New York: Routledge, 2001) 49.

¹⁵ Edward W. Said, *Orientalism* (New York: Vintage Books, 1979) 160. All future number references will be to this edition and will be included in parenthesis in the text.

was “conservative and defensive”, as it was seen as a “fraudulent new version of [...] Christianity.” (201)

Jeffrey Meyers, in his review of *Orientalism* called “Under Western Eyes”, published in 1980, argued that Said refused to acknowledge the positive aspects and contributions of colonisation such as are, according to Meyers, “administration, education, medicine, transportation, and communications.”¹⁶ He claimed that it was in fact the West that discovered the “archaeological and petroleum treasures of the Orient”¹⁷ and not the East. He further argued that the reason for the Europeans imposing their “manners, customs, religious beliefs, and moral values”¹⁸ on the Eastern way of life and only seeing the East through the “Western eyes” was the lack of existence of a “strong Eastern counter-image” of the Orient. Meyers stated that the Orient did not sufficiently represent itself and therefore did not oppose or balance the Western view. It seems however, that Meyers’ statements were coloured by Eurocentric bias and lacked historical accuracy. Even though “contemporary Islam is not known for its engagement in the modern scientific project”¹⁹, the Islamic scientific tradition is older than that of the West - one must not forget the Islamic Golden Age. Hillel Ofek in his essay on “Why the Arabic World Turned Away from Science” mentioned the historian Bernard Lewis, who stated that “for many centuries the world of Islam was in the forefront of human civilization and achievement” and that “nothing in Europe [...] could hold a candle to what was going on in the Islamic world until about 1600.”²⁰ As Ofek pointed out, during the Islamic Golden Age, the East made great contributions to the science; “algebra, algorithm, alchemy, alcohol, alkali, nadir, zenith, coffee, and lemon: these words all derive from Arabic.”²¹ Ofek further mentioned former President Obama’s speech he gave in Cairo in 2009, where he praised Muslims for their historical scientific and intellectual contributions to civilization:

It was Islam that carried the light of learning through so many centuries, paving the way for Europe's Renaissance and Enlightenment. It was innovation in Muslim communities that developed the order of algebra; our magnetic compass and tools of navigation; our mastery of pens and printing; our understanding of how disease spreads and how it can be healed.²²

¹⁶ Jeffrey Meyers, “Under Western Eyes,” *The Sewanee Review*, vol. 88, no. 2 (1980): 45. JSTOR, www.jstor.org/stable/27543672 25 Mar 2021.

¹⁷ Meyers, “Under Western Eyes.” 46.

¹⁸ Meyers, “Under Western Eyes.” 46.

¹⁹ Hillel Ofek, “Why the Arabic World Turned Away from Science,” *The New Atlantis*, no. 30 (2011): 3. JSTOR, www.jstor.org/stable/43152981 27 Apr 2021.

²⁰ Ofek, “Why the Arabic World Turned Away from Science.” 3.

²¹ Ofek, “Why the Arabic World Turned Away from Science.” 3.

²² Ofek, “Why the Arabic World Turned Away from Science.” 3.

To the question of “why is it that modern science did not arise from Baghdad or Cairo or Córdoba” Ofek answered that “the decline of scientific activity is the rule, not the exception, of civilizations” and that similarly to the Muslims “the ancient Chinese and Indian civilizations, both of which were at one time far more advanced than West, did not produce the scientific revolution.”²³ The Scientific Revolution that occurred in Europe created the “basis of the power of the West”²⁴ and as Ofek pointed out, the West is in fact the only “sustained success story out of many civilizations with periods of scientific flourishing”.²⁵

Said stated that the Orient’s incapability of defining itself is thus merely a dogma, just as the belief that the Orient can only be either feared or controlled. (754) He criticized the imperialist belief that the Orient was better off under the European dominion, which started with Napoleon’s occupation of Egypt in 1798 and “gave birth to the entire modern experience of the Orient” (249). Said argued against justifying imperialism and civilizing the ‘alien’ way of life and called for ‘cultural relativism’ as opposed to ‘ethnocentrism’, as in seeing the Oriental life “individually, sympathetically, and intuitively” rather than seeing it only from the Western point of view.²⁶

What is Orientalism?

According to Said, Westerners “observe Arabs and Muslims through the distorting prism of what he called ‘Orientalism’.”²⁷ Said explained ‘Orientalism’ as representing a complex web of definitions and ways of “Orientalizing the Orient” (Middle East, North Africa and East and Southeast Asia) by the Occident (the West).²⁸ In his book, he described the patronizing way in which the West portrays the East. As Shehla Burney stated,

the Orient has been ‘Orientalized’ “by a hegemonic process that robbed it of its true identity, voice, and indigenous culture. This imagined reality was substituted with pictures, perceptions, and perspectives derived from [...] the ‘Western gaze’ or a hegemonic Eurocentric perspective.”²⁹

Ashcroft and Ahluwalia describe ‘Orientalism’ as being “deployed to execute authority and domination over the Orient.”³⁰ The authority of the West is “reliant upon and justified by textual

²³ Ofek, “Why the Arabic World Turned Away from Science.” 5.

²⁴ John Walbridge, “Islam and Science,” *Islamic Studies*, vol. 37, no. 3 (1998): 396. *JSTOR*, www.jstor.org/stable/20837006 27 Apr 2021.

²⁵ Ofek, “Why the Arabic World Turned Away from Science.” 5.

²⁶ Meyers, “Under Western Eyes.” 45.

²⁷ Gordon, “Orientalism.” 105.

²⁸ Shehla Burney, “Chapter One: Orientalism: The Making of the Other,” *Counterpoints*, vol. 417 (2012): 27, *JSTOR*, www.jstor.org/stable/42981698 4 Mar 2021.

²⁹ Burney, “Chapter One.” 26.

³⁰ Ashcroft and Ahluwalia, *Edward Said*, 57.

establishment of the Orient that emerges out of the academic and imaginative definitions of ‘Orientalism’.”³¹ As Ashcroft and Ahluwalia further stated,

the division of the world into East and West had been centuries in the making and expressed the fundamental binary division on which all dealing with the Orient was based. But one side had the power to determine what the reality of both East and West might be. Knowledge of the Orient, because it was generated out of this cultural strength, in a sense creates the Orient, the Oriental and his world.³²

Said supported this statement by saying that “the Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences”. (46) He suggested that western inaccurate texts about the Middle East that portray the ‘classical’ Oriental society is what put the West in the position of being superior. Said stated that “such texts can create not only knowledge but also the very reality they appear to describe.” (297) The Orient has been ‘Orientalized’, perceived through the lenses of prejudice and stereotype, depicted as “under-humanized, antidemocratic, backward, barbaric, [...]”. (443) According to Said, ‘Orientalizing’ is a “process that not only marks the Orient as the province of the Orientalist but also forces the uninitiated Western reader to accept Orientalist codifications [...] as the *true* Orient.” (224)

As Said pointed out, “Orientalism imposed limits upon thought about the Orient.” (159-160) Authors that wanted to write about the Orient were limited in what they could say about it, as ‘Orientalism’ “was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, ‘us’) and the strange (the Orient, the East, ‘them’).” (160) The stories which the explorers and novelists wrote about the “strange regions of the world”³³ in the age of imperialism were read and accepted by the Westerners as the true state of things. Said considered these writings an “effort to rule distant lands and peoples.”³⁴ The recurring aspects of Orientalist works were among else the stereotypical “figures one keeps encountering in the descriptions of the ‘mysterious East’” and “the notions about bringing civilization to primitive or barbaric peoples, [...] or the extended punishment being required when ‘they’ misbehave or become rebellious, because ‘they’ understand force or violence best.”³⁵ Said pointed out that “the power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main

³¹ Ashcroft and Ahluwalia, *Edward Said*, 58.

³² Ashcroft and Ahluwalia, *Edward Said*, 59.

³³ Edward W. Said, *Culture and Imperialism* (New York: Vintage Books, 1994) 21.

³⁴ Said, *Culture and Imperialism*, 17.

³⁵ Said, *Culture and Imperialism*, 18.

connections between them.”³⁶ In Ashcroft and Ahluwalia’s words, “the discourse of ‘Orientalism’ becomes the frame within which the West knows the Orient, and this discourse determines both popular and academic representations of the Middle East even today.”³⁷

Said explained ‘Orientalism’ as “ideas, beliefs, clichés, or learning about the East, and other schools of thought at large in the culture.” (590) He described the European understanding of the Orient as “not quite ignorant, not quite informed”. (193) According to Said, some distinction between ‘us’ and ‘them’ was already made at the time of the *Iliad*. As Said pointed out, “qualities associated with the East appear in Aeschylus’s *The Persians*” where Asia is represented as the hostile ‘other’ in contrast to victorious Europe. (193) Writers such as Milton, Marlowe, Shakespeare or Cervantes also “drew on the Orient’s riches for their productions, in ways that sharpened the outlines of imagery, ideas, and figures populating [the Orient].” (213-214) To speak of something ‘Oriental’ was thus already synonymous with something ‘exotic’ and ‘mysterious’, and it was so due to the writers, who depicted the ‘Orientalized’, Western image of the Orient in their works.

Said mentioned the important developments in the 19th century when essential ideas about the Orient were distilled and ingrained into a coherent body, which was considered objectively valid, therefore nobody really questioned it or tried to reevaluate it. “Instead, the work of various 19th century scholars and of imaginative writers made this essential body of knowledge more clear, more detailed, more substantial—and more distinct from ‘Occidentalism.’” (591) It was “its sensuality, its tendency to despotism, its aberrant mentality, its habits of inaccuracy, its backwardness. Thus, for a writer to use the word Oriental was a reference for the reader sufficient to identify a specific body of information about the Orient.” (590) Edward Said stated that the Orient “was always in the position both of outsider and of incorporated weak partner for the West.” (599) It is one of the most recurring images of ‘the Other’.” (52) ‘The Other’ is a concept that was developed by Simone de Beauvoir. In her book *The Second Sex* she analysed how women were “constructed by patriarchal culture as not simply different from men but as negative, inferior, and abnormal in comparison with men.”³⁸ She stated that men are perceived as rational beings, that they are ‘the One’ in contrast to emotional women, who are ‘the Other’. In 1972, when her book got published, Simone de Beauvoir saw this as “a pervasive myth on which men build society and which women internalize, accepting

³⁶ Said, *Culture and Imperialism*, 21.

³⁷ Ashcroft and Ahluwalia, *Edward Said*, 83.

³⁸ John Harris and Vicky White, “other/othering,” *A Dictionary of Social Work and Social Care* (Oxford: Oxford University Press, 2013) *Oxford Reference*, <https://www.oxfordreference.com/view/10.1093/acref/9780199543052.001.0001/acref-9780199543052-e-1118> 10 Mar 2021.

their otherness.”³⁹ Ashcroft, Griffiths and Tiffin describe the existence of ‘the Other’ in their *Postcolonial Studies* as being

crucial in defining what is ‘normal’ and in locating one’s own place in the world. The colonized subject is characterized as ‘other’ [...] as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view.⁴⁰

‘The Other’ can thus be either a woman, native, an ethnic minority or the Orient.⁴¹ Sander L. Gilman stated that “the myths associated with class, the myth of difference from the rest of humanity, is [...] to an extent composed of fragments of the real world, perceived through the ideological bias of the observer.”⁴² He said that “specific individual realities are [...] given mythic extension through association with the qualities of a class. These realities manifest as icons representing perceived attributes of the class into which the individual has been placed.”⁴³ According to *The Oxford dictionary*, “the processes by which people are made to contrast sharply with ‘us’, such as marginalization and denigration, are often referred to as ‘othering’”.⁴⁴ This term was created by Gayatri Spivak, as she named the process by which “imperial discourse creates its ‘others’”.⁴⁵ In other words it involves the description of “the various ways in which colonial discourse produces its subjects.”⁴⁶ As Ashcroft, Griffiths and Tiffin state, ‘othering’ generally refers to the “social and/or psychological ways in which one group excludes [...] another group.”⁴⁷ As pointed out by Said, “to these ideas was added second-order Darwinism, which seemed to accentuate the ‘scientific’ validity of the division of races into advanced and backward, or European-Aryan and Oriental-African.” (594) Mark Ahumada pointed out that whether the “markers of social differentiation that shape the meaning of ‘us’ and ‘them’ are racial, geographic, ethnic, economic or ideological, there is always the danger that they will become the basis for a self-affirmation that depends upon the denigration of the other group.”⁴⁸ It is a way of “defining and securing one’s own positive identity through the stigmatization of another”.⁴⁹ Thus it can be said that the constructing of ‘the Self’ always entails

³⁹ Harris and White, “other/othering.”

⁴⁰ Ashcroft, *Postcolonial Studies* 186.

⁴¹ Shehla Burney, “Chapter Two: Edward Said and Postcolonial Theory: Disjunctured Identities and the Subaltern Voice.” *Counterpoints*, vol. 417 (2012): 42, *JSTOR*, www.jstor.org/stable/42981699 4 Mar 2021.

⁴² Sander L. Gilman, “Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth Century Art, Medicine, and Literature,” *Critical Inquiry*, vol. 12, no. 1 (1985): 204, *JSTOR*, www.jstor.org/stable/1343468 29 Mar 2021.

⁴³ Gilman, “Black Bodies, White Bodies.” 204.

⁴⁴ Harris and White, “other/othering.”

⁴⁵ Ashcroft, *Postcolonial Studies*, 188.

⁴⁶ Ashcroft, *Postcolonial Studies*, 188.

⁴⁷ Ashcroft, *Postcolonial Studies*, 188.

⁴⁸ Mark Ahumada, “Othering,” Earl Haig Secondary School,

<https://earlhaig.ca/departments/english/downloads/index.php?dir=Ahumada%2FENG4UP%2Fhandouts%2F> 10 Mar 2021.

⁴⁹ Mark Ahumada, “Othering.”

the emergence of ‘the Other’ and vice versa; it is a binary relationship where one is dependent upon the other. However, categorizing humanity into groups, such as ‘us’ and ‘them’, creates hostility, and what is more, it makes the Westerner even more ‘Western’ and the Oriental even more ‘Oriental’, which further widens the boundaries of the intercultural encounters. (166)

The term ‘Orientalism’ signifies many things, as Said explained, but above all it is a way of dealing with the foreign and “a coming to terms with the Orient that is based on the Orient’s special place in European Western experience.” (51) Said pinpointed the beginning of ‘Orientalism’ to the late eighteenth and early nineteenth century, where a new awareness of the Orient arose. The cause of this was the “newly discovered and translated Oriental texts in languages like Sanskrit, Zend, and Arabic.” (157) Said considered it to be the starting point of being able to discuss and analyse ‘Orientalism’ “as the corporate institution for dealing with the Orient [...] by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it”. (56) As Ashcroft and Ahluwalia put it, ‘Orientalism’ is “principally a way of defining and ‘locating’ Europe’s ‘others’.”⁵⁰ It is a “Western style for dominating, restructuring, and having authority over the Orient” (56), therefore the term ‘Orientalism’ is viewed “as being linked inextricably to colonialism.”⁵¹ As further explained by Said, anyone who in the modern day “teaches, writes about, or researches the Orient” (53) is an Orientalist and therefore the work produced by this person is also called ‘Orientalism’. However, because of European colonialism, the term Orientalism bears a negative connotation and thus ‘Oriental studies’ is preferred.

The Orient and the Occident

“East is East, and West is West, and never the twain shall meet.”
– Rudyard Kipling⁵²

When defining what is ‘Orientalism’, one of the explanations Said gives is a more general one. He says that ‘Orientalism’ is “a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and [...] ‘the Occident’” (54); The Orient is a term that refers to “non-European countries located to the east of ‘the Occident’.”⁵³ Occident is ‘our world’ and Orient is ‘out there’, outside the frontiers of the European society.

⁵⁰ Ashcroft and Ahluwalia, *Edward Said*, 50.

⁵¹ Ashcroft and Ahluwalia, *Edward Said*, 57.

⁵² Rudyard Kipling, “The Ballad of East and West,” *Kipling Society*, http://www.kiplingsociety.co.uk/poems_eastwest.htm 20 Mar 2021.

⁵³ Chizuko Ueno, “In the Feminine Guise: A Trap of Reverse Orientalism,” *U.S.-Japan Women's Journal. English Supplement*, no. 13 (1997): 4, *JSTOR*, www.jstor.org/stable/42772115 23 Mar 2021.

It is an accepted and the most basic distinction made between ‘us’ and ‘the other’. On the one hand there is West (the Occident) which is seen (through the Western eyes) as “rational, peaceful, liberal, logical, capable of holding real values, [...]” (175), and on the other hand there is the Orient which is perceived as having none of these features. The Orient is known for its ‘backwardness’ rather than anything else. Mahmood Mamdani stated that there has been a further difference made between the contemporary perception of black Africa and Middle Eastern Islam. Africa is seen as “incapable of modernity”, however Islam is seen as “not only incapable of but also resistant to modernity”.⁵⁴ In Christopher Miller’s own words, Africa is “a blank darkness” that lacks history or civilization, for it does not possess great texts.⁵⁵ In the colonialist point of view, the West was seen as the “centre of the global stage” and the Orient as its periphery, with Africa being “blanked out into a historical darkness.”⁵⁶

The idea of the European civilization being the superior one in contrast to all non-European countries was accepted and used by novelists, writers, poets, philosophers, or political theorists of the nineteenth century in their works concerning the Orient. (50) The Eastern societies were usually painted as “mysterious, never changing, or not able to develop in a modern way without Western help”⁵⁷. Regarding religion, “Islam has been the major rival of Christianity since it emerged in the early 600s CE. It bereaved Christianity of its position as the last Abrahamic religion and thereby has constantly been defined as a false religion by the Church.”⁵⁸ With replacing the power of the Church with the power of knowledge, some of the prejudices that were previously imposed on Islam were eliminated, as stated by Paul Hazard.⁵⁹ However, with the nineteenth century spread of European power and especially the expansion of the British Empire, Islam was seen as a “suppressed enemy who might make a comeback [...] by re-establishing their identity and civilization in the post-colonial era”⁶⁰. Thus, as stated by Edward Said, “the European representation of the Muslim, Ottoman, or Arab was always a way of controlling the redoubtable Orient, and to a certain extent the same is true of the methods of contemporary learned Orientalists, whose subject is not so much the East itself as the East made known, and therefore less fearsome, to the Western reading public.” (204) The Orient was looked at by the West through lenses which “shape the language, perception, and the form

⁵⁴ Mamdani, *Good Muslim, Bad Muslim*, 32.

⁵⁵ Mamdani, *Good Muslim, Bad Muslim*, 47.

⁵⁶ Mamdani, *Good Muslim, Bad Muslim*, 47.

⁵⁷ “Orientalism,” *Cambridge Dictionary*, Cambridge University Press, n.d., <https://dictionary.cambridge.org/dictionary/english/orientalism?q=orientalism+> 10 Feb 2021.

⁵⁸ Lütü Sunar, “The Long History of Islam as a Collective ‘Other’ of the West and the Rise of Islamophobia in the U.S. after Trump,” *Insight Turkey*, vol. 19, no. 3 (2017): 36, JSTOR, www.jstor.org/stable/26300529 2 Mar 2021.

⁵⁹ Paul Hazard, *The Crises of the European Mind* (Cleveland: World Pub. Co., 1963) 212.

⁶⁰ Sunar, “The Long History of Islam as a Collective ‘Other’.” 39.

of the encounter between East and West.” (200) Kipling’s famous lines “*East is East, and West is West, and never the twain shall meet*”⁶¹ represent the “absolute opposite attributes of the East and West, the binary oppositions that define the two halves of the globe.”⁶² However, Said pointed out that Orient was actually the main aspect that helped to define the Occident, meaning the West (or the Europe). (52) Orient is what established the Occident, as its contrasting idea; “the two geographical entities thus support and to an extent reflect each other” (60); the two are symbiotically ‘intertwined’ and ‘interdependent’.⁶³

Said stated that “Orient [...] became known in the West as its great complementary opposite since antiquity.” (200) After Mohammed’s death in 632, the power of Islam grew enormously, and it came to symbolize terror and devastation; the Westerners feared the omnipresent “Ottoman peril” which represented a constant danger for them, although some described it as “a swarm of bees, but with a heavy hand... they devastated everything.” (203) The sixteenth century saw the decline of the Ottoman empire; their “poor leadership and having to compete with trade from the Americas and India, led to the weakening of the empire.”⁶⁴ With the dawn of the Industrial revolution, Europe’s science development grew, and the Oriental studies languished. (203) What Said pointed out is that “what remained current about Islam was some necessarily diminished version of those great dangerous forces that it symbolized for Europe.” (204)

As pointed out by Said, “the Orient and Islam are always represented as outsiders having a special role to play inside Europe.” (234) This behaviour of considering non-European societies inferior to the Western ones is called Eurocentrism. It is what some critics call a “‘distorted ideology’ that interprets the world from the point of view of Western, especially European, lenses. Eurocentrism represents an inherent belief in the pre-eminence of European culture, knowledge, and values.”⁶⁵ The Western civilization considers itself the peak of human progress, however at the same time not only marginalizes the “philosophy, knowledge, contributions, science, culture, and civilization of the East”⁶⁶ but also “negates the history [...] and importance of half the globe at the expense of its own grandiose self-image and self-interest”.⁶⁷ The influence of Eurocentrism is felt everywhere, from philosophy to politics to

⁶¹ Kipling, “The Ballad of East and West.”

⁶² Burney, “Chapter One.” 35.

⁶³ Burney, “Chapter One.” 35.

⁶⁴ “Ottoman Empire,” *History*, History.com Editors, 28 Feb 2020, <https://www.history.com/topics/middle-east/ottoman-empire> 23 Feb 2021.

⁶⁵ Shehla Burney, “Chapter Six: Erasing Eurocentrism: ‘Using the Other as the Supplement of Knowledge,’” *Counterpoints*, vol. 417 (2012): 143, *JSTOR*, www.jstor.org/stable/42981703 4 Mar 2021.

⁶⁶ Burney, “Chapter Six.” 143.

⁶⁷ Burney, “Chapter Six.” 143.

literary canons. Said stated that “we are left [...] with a sense of the pathetic distance” still separating ‘us’ from ‘the other’, the Orient “destined to bear its foreignness as a mark of its permanent estrangement from the West”. (244) In relation to this he mentions the ending of E.M. Forster’s *A Passage to India*, where the main characters Dr. Aziz and Mr. Fielding want to reconcile but are unable to do so due to the differences of the environments that they come from.

Colonial Discourse

Edward Said is considered to be the pioneer of the colonial discourse theory. In his *Orientalism*, he mentioned that he applied Michael Foucault’s notion of a discourse (51); what is meant by that is that rather than “referring to ‘speech’ in the traditional sense”⁶⁸, Foucault’s idea of a discourse is “a firmly bounded area of social knowledge, [...] it is a complex of signs and practises that organises social existence and social reproduction, which determines how experiences and identities are categorised”.⁶⁹ As Ashcroft, Griffiths and Tiffin explained,

Colonial discourse is thus a system of statements that can be made about colonies and colonial peoples, about colonizing powers and about the relationship between these two. It is the system of knowledge and beliefs about the world within which acts of colonization take place.⁷⁰

Said’s academic contributions to this topic helped to shed light on the situation before, during and after colonialism. In his words, “domination and inequities of power and wealth are perennial facts of human society, but in today’s global setting, they are also interpretable as having something to do with imperialism, its history, its new forms.”⁷¹ In Said’s *Culture and Imperialism*, an imperium is described as “a dominion, state or sovereignty that would expand in population and territory and increase in strength and power.”⁷² Michael Doyle stated that

Empire is a relationship, formal or informal, in which one state controls the effective political sovereignty of another political society. It can be achieved by force, by political collaboration, by economic, social, or cultural dependence. Imperialism is simply the process or policy of establishing or maintaining an empire.⁷³

⁶⁸ Ashcroft and Ahluwalia, *Edward Said*, 14.

⁶⁹ Ashcroft and Ahluwalia, *Edward Said*, 14.

⁷⁰ Ashcroft, *Postcolonial Studies*, 51.

⁷¹ Said, *Culture and Imperialism*, 119.

⁷² Said, *Culture and Imperialism*, 87.

⁷³ Michael W. Doyle, *Empires* (Ithaca: Cornell University Press, 1986) 45.

Said used the term ‘imperialism’ in relation to “the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory.”⁷⁴ He then described ‘colonialism’ as the consequence of imperialism – it is the process of implanting settlements on another land. In the late nineteenth century, the term colonialism acquired a more specific meaning when people started seeing it as “the extension of ‘civilization’ from Europe to the ‘inferior’ peoples of ‘backward’ societies”.⁷⁵ Imperialism thus “carried forward the binary typology of advanced and backward (or subject) races, cultures, and societies.” (594)

Said’s *Orientalism* thus came to be known as colonial discourse theory; it is “a discourse of power, another name given to colonialism, which constructs ‘the other’ as inferior.”⁷⁶ In *Orientalism* Said “examined the ways in which colonial discourse operated as an instrument of power”⁷⁷, for “to know, to name, to fix ‘the Other’ in discourse is to maintain a far-reaching political control.”⁷⁸ Through colonial discourses, the West ‘Orientalised’ the East in order to make it less fearful and domesticated, but at the same time threatening and a source of anxiety.

An entry in *The Oxford dictionary of geography* explains colonial discourse theory in the following way: “European colonisers tended to construct the identities of colonised peoples and lands as ‘other’ – undeveloped, primitive, and immature; as homogeneous objects, rather than sources of knowledge”.⁷⁹ What is central to this discourse is the idea that history, geography, and the civilization of ‘the Other’ lands began when they were “brought into ‘being’ by European navigators”.⁸⁰ The Western countries viewed the European conquest of the “discovered territories” as the “defining moment of their existence”⁸¹, disregarding the fact that these territories already existed and were inhabited by its own native people. The nineteenth and early twentieth century opinions claiming that the British rule is responsible for “formal systems of government, law and education as well as the development of infrastructure”⁸² in the Eastern countries is very outdated and unacceptable view, merely justifying the colonization.

Said stated that to speak of ‘Orientalism’ means to speak mainly of the British and the French unprecedented power and dominion over the Orient, or at least until the World War II

⁷⁴ Said, *Culture and Imperialism* 89.

⁷⁵ Susan Mayhew, “Colonial Discourse Theory,” *A Dictionary of Geography*. Oxford University Press, Oxford Reference <https://www.oxfordreference.com/view/10.1093/acref/9780199680856.001.0001/acref-9780199680856-e-3404> 14 May 2021.

⁷⁶ Ueno, “In the Feminine Guise.” 3.

⁷⁷ Ashcroft, *Postcolonial Studies* 50.

⁷⁸ Ashcroft, *Postcolonial Studies* 186.

⁷⁹ Mayhew, “Colonial Discourse Theory.”

⁸⁰ Burney, “Chapter Six.” 144.

⁸¹ Burney, “Chapter Six.” 144.

⁸² “The British Empire Through Time,” *History*, BBC <https://www.bbc.co.uk/bitesize/guides/zf7fr82/revision/1> 26 Mar 2021.

when America took over. 'Orientalism' is what comes out of this connection between the West and the East, the former being the superior and abusive one in the relationship. It is a relationship that is based on power, domination, and hegemony. Said called the beginning of the nineteenth century to after the World War II, when America took over, "the age of empire".⁸³ The rise of the West to power "allowed the imperial metropolitan centres to acquire and accumulate territory and subjects on an [...] astonishing scale."⁸⁴ The Western societies "were hungry for raw materials, cheap labour, overseas markets, profitable land and new fields of investment".⁸⁵ The inequality between the leaders and their subjects, exploitation of the native people and political dominion of the imperial power are one of the main characteristics of colonialism. Ashcroft, Griffiths and Tiffin explained in their *Post-colonial Studies* that

Class was an important factor in colonialism, initially in constructing the attitudes of the colonizers towards different groups and categories of the colonized ('natives'), and then increasingly among the colonized peoples themselves as they began to employ colonial cultural discourse to describe the changing nature of their own societies.⁸⁶

The European society felt responsible for the 'unprivileged', and the "mythological hierarchy, wherein white peoples were accorded the label of civilized in contrasting them from savage, non-white (non-European) peoples" facilitated their colonising.⁸⁷ A typical argument stating that "only white-skinned people can be truly civilized" was used to justify the extension of the British Empire.⁸⁸ Said mentioned John Westlake's *Chapters on the Principles of International Law*, where he argued that "regions of the earth designated as 'uncivilized' ought to be annexed or occupied by advanced powers." (594) The general concept of colonialism was that 'they' are not 'us' and therefore they deserve to be ruled.⁸⁹ Stauffer further mentioned Benjamin Kidd's suggestion that the "Western nations have a responsibility to govern and administer the resources of the rest of the world."⁹⁰

In *Orientalism*, Said analysed a speech given by Arthur James Balfour in 1910, in which he talked about the link that exists between knowledge and power. He stated that the West's supremacy and the necessity for occupation of the 'inferior' countries stems from one's knowledge of those lands and not necessarily from the military power. (129) In his speech,

⁸³ Said, *Culture and Imperialism* 85.

⁸⁴ Said, *Culture and Imperialism* 85.

⁸⁵ Susan Mayhew, "Colonialism," A Dictionary of Geography, Oxford University Press, Oxford Reference, <https://www.oxfordreference.com/view/10.1093/acref/9780199680856.001.0001/acref-9780199680856-e-581> 28 May 2021.

⁸⁶ Ashcroft, *Postcolonial Studies* 47.

⁸⁷ Mayhew, "Colonialism."

⁸⁸ Haggard, *She* 320.

⁸⁹ Said, *Culture and Imperialism* 18.

⁹⁰ Haggard, *She* 324.

Balfour used the pronoun 'we' as not only representing the civilized West, but also, considering himself to be a representative of the English and "all that is best in his nation's history." (135) Balfour proclaimed that the process of getting to know 'the Other' is at the same time a process of constructing and dominating it; he stated that to have knowledge of something means "to have authority over it", to which Said pointed out that having the authority inevitably entails denying autonomy to 'it'. (117) Said stated that knowledge of other cultures and heritages is an important step towards understanding its people, however, he distinguished between the will to understand in order to co-exist as opposed to the will to understand in order to control and dominate. Talking about the latter one, he stated that to be an "object of such knowledge [...] inherently [means to be] vulnerable to scrutiny." (129)

According to Said, "Orientals were rarely seen or looked at; they were seen through, analysed not as citizens, or even people, but as problems to be solved or confined or [...] taken over." (595) In relation to Balfour's speech, Said pointed out that it did not occur to Balfour to let the colonised people speak for themselves; the one that would speak up is considered to be "the agitator who wishes to raise difficulties" rather than "the good native who overlooks the difficulties of foreign domination." (132) As Said put it, what Balfour suggested was that the West speaks for the colonised East because "they are a subject race, dominated by a race that knows them and what is good for them, better than they could possibly know themselves." (135) Balfour stated that the colonised countries are "useful in the modern world only because the powerful and up-to-date empires have effectively brought them out of the wretchedness of their decline and turned them into rehabilitated residents of productive colonies." (136)

It was inevitable that this coming of "the white man" would bring with it some sort of active resistance.⁹¹ The response to the Western dominance culminated in the great decolonization movement that took place all across the Third World.⁹² This movement involved cultural resistance, assertion of national identity and "creation of associations [...] whose common goal was self-determination and national independence."⁹³ As previously mentioned, Said stated that "blocking other narratives from forming and emerging" is the key to imperialism.⁹⁴ It was therefore the emergence of "grand narratives of emancipation and enlightenment [that] mobilized people in the colonial world to rise up and throw off imperial subjection."⁹⁵

⁹¹ Said, *Culture and Imperialism* 18-19.

⁹² Said, *Culture and Imperialism* 18.

⁹³ Said, *Culture and Imperialism* 18.

⁹⁴ Said, *Culture and Imperialism* 21.

⁹⁵ Said, *Culture and Imperialism* 22.

Said in his preface, which he wrote for the 25th anniversary edition of *Orientalism*, raised a question of whether modern imperialism persisted. (31) In his *Culture and Imperialism*, he answered his own question by saying that although colonialism has for the most part ended, imperialism “lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic, and social practices.”⁹⁶ Even though those countries affected by colonialism mostly achieved independence, it is suggested by some that colonialism has merely been replaced by neo-colonialism. Said mentioned V. S. Naipaul’s critical opinion that “the victims of empire wail on, while their country goes to the dogs”. (31) According to Said, this statement represents the modern Orientalist’s message to the Arabs and Muslims which says “you have failed, you have gone wrong” (31), for they supposedly dwell on the plundering that had been made by the empire by which they avoid responsibilities of the present. These opinions Said called shallow, and he argued that each era and phase of ‘Orientalism’ produced a distorted image of ‘the Other’ and left a mark on its people. From Napoleon’s occupation of Egypt, to taking over of North Africa, Vietnam, Egypt, Palestine, to the twentieth century dispute over oil and the strategic control in the Gulf, Iraq, Syria, Palestine, and Afghanistan. (32) The empire’s interference influenced generations of people in the Orient immensely. Said stated that it is vital to take that into account before expressing critique and to remember that the goal is coexistence and not continuous suppression.

Said further pointed out that each society has its own culture which presents a “reservoir of the best that has been known and thought” of that society.⁹⁷ “Culture comes to be associated, often aggressively, with the nation or the state”⁹⁸ and so the people of such nation or a state presumably wish to see themselves and their society in the best light possible. This still creates the ‘us’ and ‘them’ differentiation which entails some degree of xenophobia. Said stated that “culture is a source of identity, and a rather combative one.”⁹⁹ In Said’s words, “American, French, or Indian students [...] are taught to read *their* national classics before they read others”, and they “are expected to appreciate and belong loyally, often uncritically, to their nations and traditions while denigrating or fighting against others.”¹⁰⁰ Said pointed out that the problem with one’s culture is that some people will extract the cruel practices “such as slavery, colonialist and racial oppression, and imperial subjection” from their culture, leaving there only those departments that they praise themselves on, such as poetry, fiction and philosophy.¹⁰¹ He

⁹⁶ Said, *Culture and Imperialism* 90.

⁹⁷ Said, *Culture and Imperialism* 22.

⁹⁸ Said, *Culture and Imperialism* 22.

⁹⁹ Said, *Culture and Imperialism* 22.

¹⁰⁰ Said, *Culture and Imperialism* 24.

¹⁰¹ Said, *Culture and Imperialism* 24.

suggested that people strip their culture off its “worldly affiliations”; they consider the notions of colonial expansion and inferior races simply as widely accepted parts of the history, and when talking about their culture, they solely elevate those areas of “activity in which they ‘truly’ belong and in which they did their ‘really’ important work.”¹⁰² To this Said pointed out that “there is no way the past can be quarantined from the present”, as “past and present inform each other – each implies the other and each co-exists with the other.”¹⁰³ According to Said, people and post-colonial writers ought to (and some do) “bear their past within them – as scars of humiliating wounds, as instigation for different practices, as potentially revised visions of the past tending toward a new future, as urgently reinterpretable and re-deployable experiences, in which the formerly silent native speaks and acts on territory taken back from the empire.”¹⁰⁴

Postcolonial Theory

Said’s publication of the *Orientalism* “created a stir” and for that served as a cornerstone to “what has evolved into a multifaceted and diverse conceptual framework know as ‘postcolonial theory’”.¹⁰⁵ As Ashcroft and Ahluwalia describe it, this theory “investigates and develops propositions about the cultural and political impact of European conquest upon colonised societies, and the nature of those societies’ responses.”¹⁰⁶ Postcolonial theory covers a large area of fields of study, as it deals with many issues ranging from race, ethnicity, nationality and cultural identity, to gender, social class and language. It works as a tool that deconstructs, analyses and questions the ingrained narratives about the Orient, creating counter-discourse.¹⁰⁷ “Wide-ranging issues relating to nationalism, history, socioeconomics, geopolitics, and international relations have all been critiqued through the critical lens of postcolonial theory”.¹⁰⁸ It is the investigation of “the impact of the European conquest upon colonized countries” and the study of “their responses and [...] resistance to cultural appropriation and imperial domination.”¹⁰⁹ Anything that is referred to as ‘the Other’ can be criticized “through the postcolonial framework”.¹¹⁰ Chizuko Ueno mentioned Toni Morrison’s postcolonial critique of Mark Twain’s *Huckleberry Finn*, of which she wrote that the black

¹⁰² Said, *Culture and Imperialism* 25.

¹⁰³ Said, *Culture and Imperialism* 75.

¹⁰⁴ Said, *Culture and Imperialism* 156.

¹⁰⁵ Burney, “Chapter One.” 23.

¹⁰⁶ Ashcroft, “Postcolonial Theory.” 15.

¹⁰⁷ Burney, “Chapter Two.” 41.

¹⁰⁸ Burney, “Chapter Two.” 42.

¹⁰⁹ Burney, “Chapter Two.” 43.

¹¹⁰ Burney, “Chapter Two.” 42.

people in the story serve only as a “necessary shadow”, having no other purpose than to “set off the nobility and generosity of the ‘white identity’.”¹¹¹

The ‘post’ in the name does not refer to the period after colonialism ended, as one could expect. It refers to the time after colonialism began, for the “struggles between imperial and dominated societies continue into the present”.¹¹² Said expressed bewilderment over the fact that the notions previously stated in this thesis, such as Orient being inferior, underdeveloped and “incapable of defining itself” (754) in contrast to the developed and superior West, are still very much present in today’s modern society. After publishing his monumental book, however, the focus of academic attention moved from the “dominant [...] Western narrative to the [...] intercultural discourse of the ‘Other’”.¹¹³

¹¹¹ Ueno, “In the Feminine Guise.” 4.

¹¹² Ashcroft, “Postcolonial Theory.” 15.

¹¹³ Burney, “Chapter Two.” 41.

Chapter 3 – H. Rider Haggard’s novel *She*

Said stated that the central theme of the late nineteenth century Victorian realist novel “was disenchantment, or [...] ironic disillusion. Tragically or sometimes comically blocked protagonists are brusquely and often rudely awakened by the novel’s action to the discrepancy between their illusory expectations and the social realities.”¹¹⁴ As a sub-genre of the Victorian novel emerged imperialist romance, created by those writers who “travelled in the service of the Empire” and wrote about their journeys; such works would then reflect and reinforce the prejudices against race.¹¹⁵ As Richard F. Patteson pointed out, Haggard was the first to popularize the imperialist romance; Patteson described the genre as

an adventure story involving the exploration by Europeans of previously uncharted regions. In the typical imperialist romance, [...], a band of white men enters a primitive region and ultimately establishes a degree of influence among the natives. [...] Often the white men stumble upon ruins of an ancient civilization (presumed to be white), and just as often, they encounter two native factions - one ‘barbarous’, the other willing to be ‘civilized’ by the European visitors.¹¹⁶

Rebecca Stott mentioned a few of the recurring plot functions of the imperialist romance: a motif of a “quest, the discovery of lost races, [...] romantic encounters with native women and the descent into caves or underground passages.”¹¹⁷ In these novels, explorers eventually find what they came looking for and return home safely. According to Said, Haggard’s romance, and many others that are too based on the “interest of adventure in the colonial world, far from casting doubt on the Imperial undertaking, serve to confirm and celebrate its success.”¹¹⁸ As Said in his *Culture and Imperialism* pointed out, allusions to the Empire are very common in the nineteenth and early twentieth century cultures of Britain and France, but they are most frequent in the British novel. He said that for writers such as are Kipling, Conrad, Orwell, Forster and Haggard, the British Empire is a crucial setting.¹¹⁹ Haggard, like the others, was of the opinion that “Britain’s Imperial extensions into Africa are a noble, civilizing enterprise.”¹²⁰ According to Patteson, the goals of the Western characters in the imperialist romance “are usually ambivalent: the intention to convert the heathen or establish a benevolent order is

¹¹⁴ Said, *Culture and Imperialism* 638.

¹¹⁵ Tim Youngs, “Echoes of Empire,” *Power and Politics*, (2014), *British Library*, <https://www.bl.uk/romantics-and-victorians/articles/echoes-of-empire#> 30 May 2021.

¹¹⁶ Richard F. Patteson, “Manhood and Misogyny in the Imperialist Romance,” *Rocky Mountain Review of Language and Literature*, vol. 35, no. 1 (1981): 3, *JSTOR*, www.jstor.org/stable/1347718. Accessed 14 May 2021.

¹¹⁷ Rebecca Stott, “The Dark Continent: Africa as Female Body in Haggard’s Adventure Fiction,” *Feminist Review*, no. 32 (1989): 70, *JSTOR*, www.jstor.org/stable/1395364 7 Apr 2021.

¹¹⁸ Said, *Culture and Imperialism* 639.

¹¹⁹ Said, *Culture and Imperialism* 253.

¹²⁰ Haggard, *She* 20.

frequently associated with an equally strong desire for wealth and power.”¹²¹ This genre, Patteson stated, “was the dominant popular literary form of an immensely powerful ruling class, one whose deeds and attitudes continue to influence our lives in countless ways even today.”¹²²

As stated by Rebecca Stott, “Haggard’s literary career began in the 1880s when the public’s interest in Africa had reached its peak and when he himself had just returned from six years of public service in [...] Africa.”¹²³ He joined the growing genre of colonial and imperialist fiction and based the novel *She*, which he wrote in 1887, on his first-hand experiences with the African land during the years of the so-called “scramble for Africa”, when African territories were being “claimed and contested by the English, Dutch, French, Germans, Italians, Belgians, Spanish and Portuguese” at the end of the nineteenth and the beginning of the twentieth century.¹²⁴ Haggard himself experienced the First Boer War and he drew on his memories when setting the stage for most of his novels. As Stauffer pointed out,

She therefore emerges out of a historical context supercharged with questions of race and empire in Africa and invokes a particularly British view of the world. At first glance, Holly, Leo, and Job may seem to have little to do with geopolitical negotiations or imperial conquests, but their itinerary and attitudes are best understood in relation to these immediate historical events.¹²⁵

Similarly to other writes of that period, Haggard used Africa and the black inhabitants only as a necessary background in his story. The African setting represented a place where English men could act like boys. As Rebecca Stott stated, on African soil, the British men could “act without cultural restraints”; it became “the testing ground for white male adventure”; it was a “landscape of adolescent fantasy.”¹²⁶ Haggard’s novel, together with other colonial fiction, was titled a “male novel”, as it was “written by men, for men or boys, and about the activities of men.”¹²⁷ According to Stott, this “man-centred discourse, clearly focused on the experience of the white male out on the imperial frontier.”¹²⁸ She further stated that imperialist discourse not only expressed “male fantasies, fears, anxieties” but also warned against the “debilitating effects of women.”¹²⁹ Those anxieties, Stott explained, were “fed by evolutionary theory and by late

¹²¹ Patteson, “Manhood and Misogyny.” 3.

¹²² Patteson, “Manhood and Misogyny.” 4.

¹²³ Stott, “The Dark Continent.” 69.

¹²⁴ Haggard, *She* 19.

¹²⁵ Haggard, *She* 19.

¹²⁶ Stott, “The Dark Continent.” 70.

¹²⁷ Stott, “The Dark Continent.” 70.

¹²⁸ Stott, “The Dark Continent.” 71.

¹²⁹ Stott, “The Dark Continent.” 70.

nineteenth century ‘scientific’ discourses on the nature of black and white female sexuality.”¹³⁰ As Stauffer put it, the novel is “energized” by a “tangle of sexual and racial tensions.”¹³¹

Both discourses, the imperialist and the sexual, are present in Haggard’s novel *She*. Starting with the imperialist discourse, it was very common for literary works of the Victorian empire to bear the stance of the “whites being superior”. Stott stated that “the dualisms of white/male/civilized and black/female/primitive characteristics of the late nineteenth century run through imperialist discourses in this period.”¹³² According to Gerald Monsman, imperialist writers often compared African natives to animals, it was their “ingrained way of looking at them.”¹³³ They described them as “having an ape-like body and a simple mind unable to perform the mental operations necessary for the maintenance of life under civilized conditions.”¹³⁴ Many of the Britons imagined Africa as the “land of natives both cruel and sexually alluring; of big and exotic game; of lost cities and archaeological treasures; and of hidden sources of life and fertility, all ringed with dangers and death.”¹³⁵ Haggard supported this image by painting the African landscape as a “mysterious, and dangerous field” and “a place that requires (and rewards) courage, intelligence, honour, and warlike deeds.”¹³⁶ He employed the motif of the quest in *She*; the romance portrays three Englishmen on their journey to Africa in search of the immortal white queen. Haggard himself stated that “the quest [...] must be symbolized by a woman, [for] the thing must have a heart, mere adventures are not enough.”¹³⁷ On their quest, the white travellers encounter difficulties that test their physical and moral strengths. It is “an initiation into manhood” and “a confirmation of virility.”¹³⁸ The greatest danger however represents the fearsome queen Ayesha, for to disobey her means death. Anyone who looks upon her face falls madly in love with her, and thus she always wears a veil. She is the representation of every man’s doom; not only she poses danger to the white travellers, but also to the established and conventional powerless Victorian woman. She is the manifestation of the new powerful woman that was to come, once she is ‘unveiled’.

¹³⁰ Stott, “The Dark Continent.” 71.

¹³¹ Haggard, *She* 15.

¹³² Stott, “The Dark Continent.” 76.

¹³³ Gerald Monsman, *H. Rider Haggard on the Imperial Frontier: the Political and Literary Contexts of His African Romances* (Greensboro: ELT Press, 2006) 21.

¹³⁴ Monsman, *H. Rider Haggard on the Imperial Frontier* 22.

¹³⁵ Haggard, *She* 11.

¹³⁶ Haggard, *She* 11.

¹³⁷ Stott, “The Dark Continent.” 72.

¹³⁸ Stott, “The Dark Continent.” 71.

Images of the Orient

Haggard presents Africa as “a landscape inhabited by ‘beastly’ natives and wild animals galore.”¹³⁹ He incorporated the Orientalist description of the Orient, as he portrayed the native Amahaggers as ‘backward’ and ‘degenerate’. There are two main characters in the novel that stand out – the “Cambridge scholar-turned-explorer” Horace Holly, who controls the narrative, and Ayesha, beautiful “white-skinned Arab queen who has ruled for centuries in the heart of Africa.”¹⁴⁰ These two characters represent the “uneasy attraction that late-Victorian Britons felt towards the African continent.”¹⁴¹ Stauffer stated that “Ayesha, the ancient citizens of Kôr, and the three Englishmen [were] all white-skinned, and stand for the forces of civilization” therefore representing ‘us’, the Occident, while the “darker-skinned Amahagger are aligned with savagery, cannibalism, and superstition” and represent the Orient, therefore ‘the other’.¹⁴² The Oriental ‘other’ is in this novel represented by several things, from the African inhabitants to the exotic landscape and nature.

Stauffer pointed out that the black inhabitants are depicted as “marginal, degenerate figures” that are “incapable of noble creations or advancement of any kind.”¹⁴³ The fact that the queen ruling over the African natives is white suggests that Haggard too, like many of his English contemporaries, proceeded to take the stance that “whites are naturally superior to blacks.”¹⁴⁴ On several occasions, Haggard pointed to the “prior ‘white’ presence in Africa¹⁴⁵; he depicted the city of Kôr as a “product of an advanced white culture that has since disappeared”, and the Amahagger people as “the childlike, brutal remnant of this progression, with no culture of their own other than what they have borrowed (and debased) from the ancient residents of Kôr, in whose tombs they now reside.”¹⁴⁶ Haggard described the white queen as centuries old, therefore suggesting she was one of the ‘original white settlers’; he chose a white queen as the leader of the African black natives, for they were considered too ‘uncivilized’ and ‘backward’ to be able to rule over a nation. Stauffer appended in the *She* 2006 edition an excerpt from C. De Thierry’s *Imperialism*, published in 1898, where De Thierry celebrated Queen Victoria, the British Empire and imperialism in general. Stauffer compared this praising of the

¹³⁹ Madhudaya Sinha, “Triangular Erotics: The Politics of Masculinity, Imperialism and Big-Game Hunting in Rider Haggard’s ‘She,’” *Critical Survey*, vol. 20, no. 3 (2008): 31, *JSTOR*, www.jstor.org/stable/41556282 30 Mar 2021.

¹⁴⁰ Haggard, *She* 11.

¹⁴¹ Haggard, *She* 11.

¹⁴² Haggard, *She* 20.

¹⁴³ Haggard, *She* 20.

¹⁴⁴ Haggard, *She* 20.

¹⁴⁵ Lindy Stibel, “Creating a Landscape of Africa: Baines, Haggard and Great Zimbabwe,” *English in Africa*, vol. 28, no. 2 (2001): 130. *JSTOR*, www.jstor.org/stable/40238934 29 May 2021.

¹⁴⁶ Haggard, *She* 21.

Queen to the one of the white queen; they are in fact, in Stauffer's words, "two white queens who rule dark-skinned natives of the African continent."¹⁴⁷

Stauffer related this attitude of the blacks not being able to do the same things the whites do, to the late-Victorian theories about the 'Great Zimbabwe ruins' which were discovered in the late nineteenth century. According to Stauffer, the "European archaeologists immediately assumed that these stone structures and ornaments [...] must have been created by a lost, 'civilized' race, assuming (wrongly) that native Africans would not have been capable of creating them."¹⁴⁸ Haggard was among the ones that supported this claim, as he 'borrowed' the ruins to create the ancient city of Kôr, where the 'original white natives' resided. As Stiebel stated, "by attributing the ruins and stone carvings [...] to the work of ancient white civilisations" Haggard contributed to the myth about Africa and the race theories of the nineteenth century which "held that African cultures were inevitably less sophisticated than European ones."¹⁴⁹ Furthermore, the reason behind incorporating the ruins into the story, as Stiebel pointed out, was the "desire to validate the British presence in Africa."¹⁵⁰ It is an instance of a typical "imperialist discourse which seeks to rationalise its own operations."¹⁵¹

The description of the 'desolate' land is brought to the reader by the narrator and main protagonist, Holly Horace, who in contrast describes himself and his companions as "modern Englishmen in a modern boat."¹⁵² The African wilderness represents the opposite to the Western civilization. Haggard depicted the African nature as a "powerful yet potentially overwhelming force which needs restraining."¹⁵³ The terrain described is full of "varying difficulty and hazards" that "the hero must overcome before achieving the purpose of his quest."¹⁵⁴ One of these difficulties is a storm which they encounter as they are approaching 'the dark continent' in their boat; Holly describes the scene as following:

a frightful roar of wind, a shriek of terror from the awakening crew, and a whip-like sting of water in our faces. [...] I sprang to my feet and hung on to a rope. The sky aft was dark as pitch, but the moon still shone brightly ahead of us and lit up the blackness.¹⁵⁵

¹⁴⁷ Haggard, *She* 20.

¹⁴⁸ Haggard, *She* 20.

¹⁴⁹ Stiebel, "Creating a Landscape of Africa." 128.

¹⁵⁰ Stiebel, "Creating a Landscape of Africa." 130.

¹⁵¹ Stiebel, "Creating a Landscape of Africa." 131.

¹⁵² Haggard, *She* 81.

¹⁵³ Lindy Stiebel, "'The Thirst for the Wilderness Was on Me': Africa-as-Wilderness in Rider Haggard's African Romances," (Pietermaritzburg: UKZN Press, 2007) 9.

¹⁵⁴ Stiebel "The Thirst for the Wilderness Was on Me." 13.

¹⁵⁵ Haggard, *She* 69.

Even though the African land is presented as surrounded by “blackness”, which could scare away some other travellers, the mystery and promise of an adventure woos the Englishmen in. Later in the novel, when they are crossing a swamp Holly gets to be the hero as he saves one of the natives from drowning. They hunt down a waterbuck, encounter a lioness which they immediately shoot, and they watch a crocodile attack another lion, which Holly describes as a “wonderful and shocking sight.”¹⁵⁶ The hunting scenes are described as a “thirst for the blood of big game.”¹⁵⁷ As Lindy Stiebel pointed out, the landscape represented a fertile land for adventure like this one; however, once it was restrained, its attraction diminished.¹⁵⁸ Stiebel further noted that the “African unspoilt nature offers [...] to the civilised Englishman a chance to recharge his spirits, rediscover himself.”¹⁵⁹ Here Said’s notion of the Orient as a way of defining the Western ‘self’ is evident - by creating and dominating ‘the Other’, one secures and establishes his or her own sense of the ‘self’. As pointed out by Madhudaya Sinha, the Westerners that came to explore the ‘foreign land’ would establish their power and control over the lands among else by hunting the wild animals, for “trapping and hunting were integral to the spirit of exploration and adventure which infused the [nineteenth] century.”¹⁶⁰ In relation to this, Sinha pointed out the difference between the Romantic attitude towards nature and that of the middle and late-Victorian period: Romantics would put “the natural world on a pedestal, and killing animals was largely frowned upon.”¹⁶¹ During the Victorian era, this attitude however changed as hunting came to represent “a ritualised display of white dominance.”¹⁶² Sinha described the “peaceful, Romantic preoccupations with nature” in contrast with “the rather violent desire to disrupt that nature towards which Holly’s description clearly gravitates.”¹⁶³ According to Sinha, this change can be also perceived in the paintings of a Victorian artist Sir Edwin Landseer:

Landseer's paintings clearly, in one sense, look back to the Romantic partiality for subjects dealing with nature and landscape. However, the wild beauty of his rolling hills and highlands is subservient to [...] a passion for the chase and the search for anatomical accuracy.¹⁶⁴

¹⁵⁶ Haggard, *She* 83.

¹⁵⁷ Haggard, *She* 80.

¹⁵⁸ Stiebel “The Thirst for the Wilderness Was on Me.” 9.

¹⁵⁹ Stiebel “The Thirst for the Wilderness Was on Me.” 10.

¹⁶⁰ Sinha, “Triangular Erotics.” 31.

¹⁶¹ Sinha, “Triangular Erotics.” 30.

¹⁶² Sinha, “Triangular Erotics.” 30.

¹⁶³ Sinha, “Triangular Erotics.” 32.

¹⁶⁴ Sinha, “Triangular Erotics.” 32.

Landseer's numerous representations of a stag reflect his "fascination with the beauty and the glory behind the hunting prowess which humbles such a Romantic ideal."¹⁶⁵ The two different manifestations of nature - "nature as an idolised entity and nature as a wild, cruel body needing to be tamed"—merged with the already "established scientific discourses of the natural world and the need to establish dominance over unexplored colonial terrain."¹⁶⁶ Sinha stated that many literary narratives of the Victorian time revolved around "manly virtues, like physical courage, endurance, the ability to survive in hostile terrains, a capacity for violence and an impulse to explore new lands."¹⁶⁷ It represented the epitome of ideal masculinity. Therefore, from the descriptions of the landscapes given by Holly one may not only depict the "traveller's fascination with the exotic" but also "a masculine imperative to establish control over 'wild' Africa:"¹⁶⁸

Indeed, I do not think that [...] I shall ever forget that desolate and yet most fascinating scene. [...] Wide stretches of lonely, death-breeding swamp, unbroken and unrelieved so far as the eye could reach, except here and there by ponds of black and peaty water that, mirror-like, flashed up the red rays of the setting sun. Behind us and before the vista of the sluggish river, ending in glimpses of a reed-fringed lagoon, on whose surface the long lights of the evening played as the faint breeze stirred the shadows.¹⁶⁹

This "violent description of the landscape" while hunting down an animal "sets the stage for a grand kill:"¹⁷⁰

The huge red ball of the sinking sun, now vanishing down the vapoury horizon, and filling the great heaven [...] with flashes of flying gold and the lurid stain of blood. And then ourselves—three modern Englishmen in a modern English boat— [...] and in front of us the noble buck limned out upon a background of ruddy sky.¹⁷¹

It is the civilised 'modern Englishmen' against the desolate and primitive land; the 'us' versus 'the other' situation. Moreover, the "white [...] imperial hunter" is presented to the reader as powerful, courageous, and masculine.¹⁷² Sinha stated that he establishes "control over the natural landscape by both appropriating knowledge and hunting down the wild 'essence', thus taming and humbling the vast African landscape."¹⁷³ The connection between knowledge and

¹⁶⁵ Sinha, "Triangular Erotics." 32.

¹⁶⁶ Sinha, "Triangular Erotics." 30

¹⁶⁷ Sinha, "Triangular Erotics." 31.

¹⁶⁸ Sinha, "Triangular Erotics." 32.

¹⁶⁹ Haggard, *She* 81.

¹⁷⁰ Sinha, "Triangular Erotics." 32.

¹⁷¹ Haggard, *She* 81.

¹⁷² Sinha, "Triangular Erotics." 32.

¹⁷³ Sinha, "Triangular Erotics." 33.

power that was mentioned in the previous chapter is nicely visible here; as Holly masters the skill of hunting, one of the natives approaches him asking if he would show him how to “slay in this fashion”¹⁷⁴; Holly is thus the one with the power and skill. As Sinha pointed out, hunting and imperialism goes hand in hand, as they are both interested in “wild lands, capable of being tamed and rendered economically productive.”¹⁷⁵ The main reason of the travel of the two main protagonists, Holly and Leo, was to ‘hunt down’ the truth and solve the mystery that surrounds the “powerful and beautiful woman ruling the ‘dark continent’.”¹⁷⁶ As Sinha pointed out, scholars have long recognised that there is “a sexual element present in the act of hunting.”¹⁷⁷

Hunting diaries of the late nineteenth century contain many accounts describing the physical agonies of the Hunt, of the exaltation no civilised world can supply, the tensions induced by great risk, and the ecstasy of release when the hunter prevails and stands over his kill.¹⁷⁸

Therefore, the journey of the two male protagonists, “the quest which lies at the heart of the plot, can be seen as a hunt which culminates in the complete physical submission of ‘She-who-must-be-obeyed’.”¹⁷⁹ For them, it is a “sexually alluring” and “exotic game”¹⁸⁰, for which they came to the ‘dark land’. As hunting usually ends with capturing the pray, which is considered to be the man’s trophy, Holly and Leo too obtain their trophy, as they drew Ayesha’s lock of hair, serving as a “sole memento” of the white queen.¹⁸¹

Feminizing the Orient

The previously mentioned stereotyping of the Orient for its backwardness, degeneracy, and inequality with the West Said associated with the nineteenth century “ideas about the biological bases of racial inequality.” (593) ‘Orientals’ were put into category together with “all other peoples variously designated as backward, degenerate, uncivilized, and retarded.” (536) All these descriptions are in the Western society connected to being poor, delinquent, insane, or being a woman. (595) The idea or possibility of “development, transformation, [or] human movement” is usually denied to these individuals, same as to the Orient and the Oriental. (597) As was already stated, in his *Orientalism*, Said argued that Europeans had a tendency of

¹⁷⁴ Haggard, *She* 131.

¹⁷⁵ Sinha, “Triangular Erotics.” 38.

¹⁷⁶ Sinha, “Triangular Erotics.” 33.

¹⁷⁷ Sinha, “Triangular Erotics.” 34.

¹⁷⁸ Sinha, “Triangular Erotics.” 34.

¹⁷⁹ Sinha, “Triangular Erotics.” 34.

¹⁸⁰ Haggard, *She* 11.

¹⁸¹ Haggard, *She* 266.

isolating the Orient from ‘us’, the ‘progressed West’. He further stated that the West tended to feminize the Orient, for

Orientalism itself, [...] was an exclusively male province; [...] it viewed itself and its subject matter with sexist blinders. This is especially evident in the writing of travellers and novelists: women are usually the creatures of a male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing. (597)

The Orient is often being referred to as possessing silent indifference, as being separate, eccentric, and malleable, all of which can be taken for feminine characteristics. (592) Thus, it can be said, that the Orient is to the European ‘power-fantasy’ what a woman is to the ‘male power-fantasy’¹⁸²; it is the representation of “desire, colour, sensuality, and feminine sexuality.”¹⁸³ Hager Ben Driss in his “Ethos of the Colonial Text” stated that

womanizing the land [represents] the colonizer’s fantasies of appropriating native women. It is a double discourse showing first the inhibited sexuality in a repressive Victorian society, and second a masculinist imperial strategy of further humiliating male natives by appropriating their women.¹⁸⁴

As Chizuko Ueno stated, “women are to men as the Orient is to the Occident”; they were both “created by Western male discourse as ‘the other’, with the distinctive feature being the disparity which defines their ‘otherness’.”¹⁸⁵ Driss pointed out that “under the colonial gaze, landscape is transformed into a lively and inviting female.”¹⁸⁶ His statement is underlined by the following passage from *She*:

A most beautiful view broke upon our gaze. Beneath us was a rich stretch of country, verdant with grass and lovely with foliage and flowers. [...] A huge and extraordinary mountain rose abruptly from the plain. [...] The shape of the mountain, which was undoubtedly of volcanic origin, was round, and, of course, as only a segment of its circle was visible, it was difficult to estimate its exact size, which was enormous. [...] Anything more grand and imposing than the sight presented by this great natural castle, starting in solitary grandeur from the level of the plain, I never saw, and I suppose never shall. Its very solitude added to its majesty, and its towering cliffs seemed to kiss the sky.¹⁸⁷

Holly is fascinated by his surroundings as he offers to the reader this detailed image of the mysterious and foreign land, which was inviting him to come and explore it. The description of the landscape gives out similar feeling like the one Holly shares of his first sight of Ayesha,

¹⁸² Ueno, “In the Feminine Guise.” 3.

¹⁸³ Burney, “Chapter One.” 33.

¹⁸⁴ Hager Ben Driss, “Closed to Oriental Heroines: Ethos of the Colonial Text,” *Middle East Studies Association Bulletin*, vol. 36, no. 2 (2003): 166. *JSTOR*, www.jstor.org/stable/23062747 6 Apr 2021.

¹⁸⁵ Ueno, “In the Feminine Guise.” 3.

¹⁸⁶ Hager Ben Driss, “Closed to Oriental Heroines.” 166.

¹⁸⁷ Haggard, *She* 128.

also very detailed; boldly stating “I would gaze upon thy face”¹⁸⁸, he asks her to unveil, and she eventually proceeds:

My eyes travelled up her form now only robed in a garb of clinging white that did but serve to show its perfect and imperial shape, instinct with a life that was more than life, and with a certain serpent-like grace that was more than human. On her little feet were sandals, fastened with studs of gold. Then came ankles more perfect than ever sculptor dreamed of. About the waist her white kirtle was fastened by a double-headed snake of solid gold, above which her gracious form swelled up in lines as pure as they were lovely, till the kirtle ended on the snowy argent of her breast, whereon her arms were folded. I gazed above them at her face, and—I do not exaggerate—shrank back blinded and amazed.¹⁸⁹

In the same way that Holly uncovered the surrounding landscape he then exposed Ayesha, bit by bit stripping her down of her secrets. Again, stunned by what he sees, Holly could hardly take his eyes off Ayesha, same as with the landscape. According to Driss, the eye here serves as the “main instrument of mapping both land and body.”¹⁹⁰ He stated that “the colonial experience is predominantly registered through the eye” and “the eye is related to knowledge and hence to power.”¹⁹¹ Thus, “the colonizer uses his power of vision to classify, categorize and represent ‘the Other’.”¹⁹² With the unveiling of the woman’s body, Haggard ultimately degrades Ayesha to a prostitute. As Driss stated, “looking is a male privilege denoting his power of action, while the looked-at-female is a passive object of the gaze.”¹⁹³ This gaze has a power of unveiling not only a woman but also a land; it is an “indiscreet look aimed at stripping off and breaking through” the land’s secrets, “making her available for adventure.”¹⁹⁴ Furthermore, by titling the novel ‘*She*’, according to Driss, Haggard reduced Ayesha “to a personal pronoun, enclosing her into a gendered classification” right from the start.¹⁹⁵ In the novel, no subject of the queen is allowed to call her by her name; to them she is just “She-Who-Must-Be-Obeyed”. The white travellers, however, call her Ayesha “and thus exercise their power [of] male colonizers”; Driss connects this act of naming and addressing to the act of possession.¹⁹⁶ According to Stiebel, “naming, mapping, and classifying” are integral part of imperial expansion.¹⁹⁷

¹⁸⁸ Haggard, *She* 152.

¹⁸⁹ Haggard, *She* 153.

¹⁹⁰ Driss, “Closed to Oriental Heroines.” 166.

¹⁹¹ Driss, “Closed to Oriental Heroines.” 165.

¹⁹² Driss, “Closed to Oriental Heroines.” 166.

¹⁹³ Driss, “Closed to Oriental Heroines.” 167.

¹⁹⁴ Driss, “Closed to Oriental Heroines.” 167.

¹⁹⁵ Driss, “Closed to Oriental Heroines.” 168.

¹⁹⁶ Driss, “Closed to Oriental Heroines.” 168.

¹⁹⁷ Lindy Stiebel, *Imagining Africa: Landscape in H. Rider Haggard's African Romances* (Santa Barbara: ABC-Clio, 2001) 17.

In *Orientalism*, Said related the issues of the Western “feminization of the Orient” to the “relationship between Flaubert and an Egyptian courtesan.”¹⁹⁸ This encounter, Said stated, “produced a widely influential model of” not just the Oriental woman but also the Orient (65):

She never spoke of herself; she never represented her emotions, presence or history. He spoke for and represented her. He was foreign, comparatively wealthy, male, and these were historical facts of domination that allowed him not only to possess Kuchuk Hanem physically but to speak for her and tell his readers in what way she was ‘typically Oriental’. My argument is that Flaubert's situation of strength in relation to Kuchuk Hanem was not an isolated instance. It fairly stands for the pattern of relative strength between East and West and the discourse about the Orient that it enabled. (65)

This prototype of an Oriental woman “described the whole relationship of power between the East and the West.”¹⁹⁹ This description however does not apply to Ayesha, for she is not the prototypical Oriental woman; she is the white queen, representing the Western civilization. Thus, she is labelled as a different type of woman, called the ‘New Woman’, which will be addressed in the next sub-chapter. The description here presents the Oriental woman which represents the attitude the West held towards the East; the European feminization of the Orient stemmed from the similarities the Westerners saw between the Orient and women. In their view, the Orient needed to be represented and spoken for by the West, for it is, same as a woman, ascribed a passive role. The West is the powerful one, the one that observes, studies and describes the Orient. (870) The Orient is represented as “the feminine persona, who never speaks but is spoken for.”²⁰⁰ It is described “as weak, as feminized, as exotic, mysterious, sensual and sexual, as something to be desired and to be possessed.”²⁰¹ In Haggard’s *She*, the landscape was “appropriated by the Western traveller’s gaze.”²⁰² This Western gaze, Burney stated, is no different to “the deadly ‘male gaze’ in feminist theory” which “subjectifies and objectifies all that it sees in its own image, through its own coloured lenses, and from its own position of power.”²⁰³

Ueno stated that the feminizing of the Orient have only started with the rise of the European imperialism, for the “medieval Muslim world, which once surpassed Europe in terms of advanced science and technology and whose military power threatened it, could never be referred to by feminized metaphors.”²⁰⁴ The already mentioned “scramble for Africa” era can

¹⁹⁸ Burney, “Chapter One.” 33.

¹⁹⁹ Burney, “Chapter One.” 34.

²⁰⁰ Burney, “Chapter One.” 33.

²⁰¹ Burney, “Chapter One.” 34.

²⁰² Burney, “Chapter One.” 34.

²⁰³ Burney, “Chapter One.” 26.

²⁰⁴ Ueno, “In the Feminine Guise.” 4.

be also known by the phrase “the opening up of Africa” as the colonised territories were “opened up by exploration to trade and settlement, their original inhabitants killed, displaced or marginalized within European settler communities.”²⁰⁵ As Ashcroft, Griffiths and Tiffin pointed out, this phrase also suggests the “gendering of landscape and the associations between sexuality and exploration and conquest.”²⁰⁶ “The penetration of Africa” is a common theme of Haggard’s texts; as mentioned in by Rebecca Stott,

The imperialist romance is primarily a male-oriented genre. The exploration of hostile territory is often described in terms of sexual conquest [...] and for the imperialist romancers, the earth is the eternal feminine – the body to be conquered, penetration followed by possession.²⁰⁷

In Haggard’s *She*, Africa thus represents the female body that is to be conquered and explored by the Englishmen. On their quest to find the white queen, they first need to “penetrate into the heart of unexplored Africa.”²⁰⁸

Perception of Women

Even though Victorian England was a male-dominated ‘stage’, the end of the nineteenth century saw a rising concern with the position of women in society. As suggested by the feminine pronoun in the title ‘*She*’, Haggard’s novel also deals with issues related to gender, especially that of the late-Victorian period. At that time, conversations concerning women’s rights and responsibilities were arising. “These debates began in earnest in the 1880s” Stauffer said and they “involved a wide range of topics, including marriage, property, legal rights, fashion, education, politics, and literature.”²⁰⁹ Women rights and roles were undergoing major changes since the beginning of the nineteenth century; women were to receive better education, more of them were joining the workforce and they were assigned the right of property owning. Stauffer stated that “with these changes grew an increasingly vocal and influential women’s movement.”²¹⁰ Because of this, “the image of a powerful female called ‘She-who-must-be-obeyed’ resonated as part of the struggle over the proper political and cultural roles for women.”²¹¹ Haggard and his “wise, beautiful, tyrannical sorceress and queen”, representing the female political power, “provided a touchstone for many of the anxieties surrounding the New

²⁰⁵ Ashcroft, *Postcolonial Studies* 113.

²⁰⁶ Ashcroft, *Postcolonial Studies* 113.

²⁰⁷ Stott, “The Dark Continent.” 77.

²⁰⁸ Stott, “The Dark Continent.” 83.

²⁰⁹ Haggard, *She* 21.

²¹⁰ Haggard, *She* 21.

²¹¹ Haggard, *She* 21.

Woman in late-Victorian England.”²¹² Haggard’s Ayesha portrayed the “all-knowing, all-powerful ruler of a matriarchal society.”²¹³ Stauffer stated that

Ayesha’s almost-unlimited power in the novel engages contemporary questions involving female authority in the late nineteenth century, when the ‘New Woman’ was the focus of debate. Empowered, modern, no longer submissive to men, she was a figure that inspired both hope and fear, much like “She-who-must-be-obeyed.”²¹⁴

Madhudaya Sinha stated that the fear Holly felt towards Ayesha many critics explained as the “prevailing cultural fear of the ‘New Woman’”²¹⁵, for Ayesha is bold and “driven by a cultural agenda that opposes the concept of a woman having political power.”²¹⁶ The ‘New Woman’ was ‘anti-Victorian’, rejecting many conventions of nineteenth century and “challenging the marriage plot and the good woman’s sexual innocence.”²¹⁷ The ‘New Woman’ would “earn her own living, go places unchaperoned, take responsibility for her own sexuality.”²¹⁸ Not only Ayesha, but also the beautiful native woman named Ustane represents the ‘New Woman’; she is a woman that is in control, as she decides that Leo will become her husband, breaking the conventions by deciding her future for herself, limiting the man’s participation. Deirdre David commented on *She* in his *Rule Britannia: Women, Empire, and Victorian Writing*, stating that at the close of the nineteenth century “the empire was being undermined by feminist and colonial agitation.”²¹⁹ He pointed out that Haggard’s novel bears “nostalgia for a lost, or eroding, imperial order.”²²⁰ As pointed out by Rupayan Roy, “literary works can often serve as socio-political instruments, as they artistically express ideological messages and react to sociological dynamics that define their historical contexts.”²²¹ *She* is thus “not merely an intriguing exemplar of the male quest Romances that mirrored and furthered imperialist initiatives” but also “a thinly disguised allegorical admonition to recognise and dispel the threat that the ‘New Woman’ posed to late-Victorian society, as Patricia Murphy in her “The Gendering of History in ‘*She*’” pointed out.”²²²

²¹² Haggard, *She* 21.

²¹³ Haggard, *She* 21.

²¹⁴ Haggard, *She* 329.

²¹⁵ Sinha, “Triangular Erotics.” 38.

²¹⁶ Rupayan Roy, “She: A History of Adventure and Its Misogynist Attack on Early Feminism,” vol. 1 (2016): 21, *Footnotes*, <https://journal.lib.uoguelph.ca/index.php/footnotes/article/view/3838> 28 Apr 2021.

²¹⁷ Sally Mitchell, “New Women, Old and New,” *Victorian Literature and Culture*, vol. 27, no. 2 (1999): 580, *JSTOR*, www.jstor.org/stable/25058480 30 Mar 2021.

²¹⁸ Mitchell, “New Women, Old and New.” 582.

²¹⁹ Deirdre David, “Laboring for The Empire: Old Patriarchy And New Imperialism In Tennyson And H. Rider Haggard,” *Rule Britannia: Women, Empire, and Victorian Writing* (London: Cornell University Press, 1995) 160.

²²⁰ David, “Laboring for The Empire.” 161.

²²¹ Roy, “She: And Its Misogynist Attack on Early Feminism.” 21.

²²² Patricia Murphy, “The Gendering of History in ‘*She*,’” *Studies in English Literature, 1500-1900*, vol. 39, no. 4 (1999): 747, *JSTOR*, www.jstor.org/stable/1556272 30 Mar 2021.

The white queen in the novel, Ayesha, is described as a “great chemist”, having “one of the caves fitted up as a laboratory.”²²³ Deirdre David mentioned that the “unveiling of Ayesha” might actually represent a woman’s desire to reveal her “professional acumen” as a “chemist/psychologist/philosopher/political scientist” to the “rapt male audience”, who sadly tends to translate every female desire as a sexually related one.²²⁴ This female ambition is however destroyed by Haggard in the novel, for at the end, Ayesha steps into the flames that once made her immortal, but this time change her into something resembling a hideous monkey, almost as if she was being “punished for her forwardness.”²²⁵ Stott stated that “Ayesha, centuries old, with the wisdom of centuries, the epitome of civilized white [people], is no more than a thinly-disguised monkey.”²²⁶ Murphy stated that Haggard in the novel strived “to contain the ‘New Woman’ threat by annihilating the unruly She at closure.”²²⁷ Therefore, by reducing the white queen into a primitive animal, Haggard ridicules her attempt of being a powerful female. Both, the female landscape and the body, is in the novel *She* “eventually mastered through exploration by the male traveller.”²²⁸ David also commented on Haggard’s evident “justifying [of] Britain’s imperial wealth and governance.”²²⁹ According to David, Ayesha’s kingdom is depicted as “bad, unproductive empire ruled not by the fertile middle-class mother Victoria but by the sterile, elitist Ayesha” whose “Kingdom of Kôr produces no commodities other than those needed for the kingdom’s own sullen sustenance [...]”²³⁰

It can be said that Holly and Leo’s fear of Ayesha and her female power represents Haggard’s fear of the ‘New Woman’, and by reducing Ayesha to ashes he wanted to eliminate this emerging practise. Ayesha’s portrayal resembles a Pandora box; Haggard might have wanted to imply that the ‘New Woman’ will only cause troubles and therefore it should not be ‘opened’. In this novel, a statement proclaimed by one of the natives – “In this country the women do what they please” - is shortly followed by another proclamation:

we worship them,” he went on, “up to a certain point, till at last they get unbearable, which,” he added, “they do about every second generation.” [...] “Then we rise and kill the old ones as an example to the young ones, and to show them that we are the strongest.”²³¹

²²³ Haggard, *She* 184.

²²⁴ David, “Laboring for The Empire.” 197.

²²⁵ David, “Laboring for The Empire.” 198.

²²⁶ Stott, “The Dark Continent.” 84.

²²⁷ Murphy, “The Gendering of History in ‘She.’” 748.

²²⁸ David, “Laboring for The Empire.” 194.

²²⁹ David, “Laboring for The Empire.” 197.

²³⁰ David, “Laboring for The Empire.” 197.

²³¹ Haggard, *She* 120.

This implies that Haggard was warning the female population of his era against trying to gain more power. Roy stated that “by serving as the carrier of such a story, the novel positions itself as one that is deeply committed to a patriarchal and oppressive status quo within the United Kingdom.”²³² Haggard’s belief that women are worth less than men can be perceived in the novel when looking at how he described the dead bodies of Kallikrates and Ayesha: as Rupaya Roy pointed out, “Holly’s decision to invoke such concepts as perfection and beauty when describing Kallikrates is important, as he thereby suggests that one must continue to recognize the dead Kallikrates as a notable person.”²³³ Even though he is dead, Kallikrates “remains a fully-developed human being and adult member of society.”²³⁴ Ayesha, on the other hand, is not a strong male - she is a woman, ‘the Other’. Haggard/Holly describe her shrinking body, after she stepped into the flames, among else as resembling “a badly-preserved Egyptian mummy.”²³⁵ They comment on her death as following: “Thus she opposed herself against the eternal Law, and strong though she was, by it was swept back to nothingness, swept back with shame and hideous mockery.”²³⁶ As stated by Roy, “without the assistance of supernatural power, Ayesha is an inferior being.”²³⁷ It can be said that Haggard wanted to scare women against trying to empower themselves for it could lead to their doom. Ayesha and her “ever-lasting beauty and youth” is the definition of a woman as “fantasized by man.”²³⁸ By eliminating her, Haggard might have intended that beauty and youthfulness is all there is and should be to a woman – only that, no exercising of her power. As Roy stated, “this conservative novel favours a misogynist social narrative in which non-supernatural women [...] represent a lower level of development and are further away from perfection than their male partners.”²³⁹ According to Roy, Haggard’s *She* “ultimately concerns itself with the social landscape of Victorian Britain” and “functions as a misogynist weapon that strives to assault the progressive development of early first-wave feminism.”²⁴⁰

The ‘New Woman’ that was emerging in the Western societies was contrasted by the above-mentioned Oriental Woman; black women were being portrayed in the 19th century European art in a way that further sexualized their lands. In his ‘Black Bodies, White Bodies’, Gilman discussed how the depiction of an African woman “reinforced the construction of the

²³² Roy, “She: And Its Misogynist Attack on Early Feminism.” 21.

²³³ Roy, “She: And Its Misogynist Attack on Early Feminism.” 22.

²³⁴ Roy, “She: And Its Misogynist Attack on Early Feminism.” 22.

²³⁵ Haggard, *She* 261.

²³⁶ Haggard, *She* 264.

²³⁷ Roy, “She: And Its Misogynist Attack on Early Feminism.” 22.

²³⁸ Driss, “Closed to Oriental Heroines.” 170.

²³⁹ Roy, “She: And Its Misogynist Attack on Early Feminism.” 23.

²⁴⁰ Roy, “She: And Its Misogynist Attack on Early Feminism.” 21.

sexualized female body.”²⁴¹ Gilman stated that “the relationship between the sexuality of the black woman and that of the sexualized white woman enters a new dimension when contemporary scientific discourse concerning the nature of black female sexuality is examined.”²⁴² Black females’ were labelled as “more primitive, and therefore more sexually intensive” and their sexuality was placed in “an antithetical position to that of the white.”²⁴³ This invasive attention represented one of the Orientalist approaches to the Orient, where the Orient was presented as a seducer: as a place of pleasure, subjugation and sexual intrigue.

The Oriental Woman and the Orient are thus both representations of the exotic, mysterious, primitive and sexual land that is to be conquered and tamed by the white traveller. The Oriental woman is “Orientalized, i.e., culturally invented, treated as an exotic figure, and displaced as a female ‘Other’.”²⁴⁴ Driss stated that “from the multi-faceted lenses of race, class, and gender, colonised women are simultaneously desired, spurned, [...] and resisted.”²⁴⁵ According to Driss, in the novel, Ayesha is at the end erased “because she represents the horrible side of the human being, the colonizer’s sexual degeneration.”²⁴⁶ As someone potentially destructive of men, both with her beauty and luring sexuality and as the ‘New Woman’, she is eventually suppressed by the white colonizer and ultimately destroyed.

As stated above, the Orient was gendered as feminine. Taking that into consideration, it can be stated that “‘Oriental’ women have been doubly feminized.”²⁴⁷ As Ashcroft, Griffiths and Tiffin pointed out, “the experiences of women in patriarchy and those of colonized subjects can be paralleled in a number of respects” as “both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate.”²⁴⁸ There has been a distinction made between “Western feminists and political activists from impoverished and oppressed countries.”²⁴⁹ It has been argued that “Western feminism, which had assumed that gender overrode cultural differences to create a universal category of the womanly or the feminine,” had Eurocentric bias.²⁵⁰ Thus, as a response to the mainstream feminism of the West emerged Postcolonial feminism.²⁵¹ Ashcroft, Griffiths and Tiffin stated that

²⁴¹ Ashcroft, *Postcolonial Studies* 118.

²⁴² Gilman, “Black Bodies, White Bodies.” 212.

²⁴³ Gilman, “Black Bodies, White Bodies.” 212.

²⁴⁴ Driss, “Closed to Oriental Heroines.” 165.

²⁴⁵ Driss, “Closed to Oriental Heroines.” 165.

²⁴⁶ Driss, “Closed to Oriental Heroines.” 168.

²⁴⁷ Ueno, “In the Feminine Guise.” 4.

²⁴⁸ Ashcroft, *Postcolonial Studies* 116.

²⁴⁹ Ashcroft, *Postcolonial Studies* 117.

²⁵⁰ Ashcroft, *Postcolonial Studies* 117.

²⁵¹ Raj Kumar Mishra, “Postcolonial feminism: Looking into within-beyond-to difference,” (2013): 129, *Academic Journals*, <https://academicjournals.org/journal/IJEL/article-full-text-pdf/71109E63948> 10 Apr 2021.

„[...] Critics argue that colonialism operated very differently for women and for men, and the ‘double colonization’ that resulted when women were subject both to general discrimination as colonial subjects and to specific discrimination as women needs to be taken into account in any analysis of colonial oppression.”²⁵²

Western feminism in the postcolonial period thus failed to account for “the experiences of Third World women”²⁵³; it was criticized for its inability “to incorporate issues of race” and for its “propensity to stereotype or over-generalize the case of the third world woman.”²⁵⁴ Uma Narayan however claimed that the issue is not the over-generalizing, but the hegemonic representation of problems that are inherent to privileged women that are “most often white, Western, middle-class [...] or heterosexual.”²⁵⁵ Therefore, the feminist studies have been urged to develop strategies that would address contexts “both local *and* global, theoretical and practical, while remaining in dialogue both with the first world and the rest.”²⁵⁶ The aim of the Postcolonial feminism is to fight “for social, cultural, economic, and religious freedoms” of all marginalized women.²⁵⁷

²⁵² Ashcroft, *Postcolonial Studies* 118.

²⁵³ Ashcroft, *Postcolonial Studies* 117.

²⁵⁴ Deepika Bahri, “Feminism and Postcolonialism in a Global and Local Frame,” Verschuur, Christine. *Vents d'Est, vents d'Ouest: Mouvements de femmes et féminismes anticoloniaux* (2009): 197, Graduate Institute Publications, <http://books.openedition.org/iheid/6321> 20 Mar 2021.

²⁵⁵ Uma Narayan and Sandra Harding, *Decentering the Center: Philosophy for a Multicultural, Postcolonial, and Feminist World* (Bloomington: Indiana University Press, 2000) 80.

²⁵⁶ Bahri, “Feminism and Postcolonialism.”198.

²⁵⁷ Mishra, “Postcolonial feminism.” 129.

Chapter 4 – Current Islamophobia and Fear of the Unknown

“Now, when you look at somebody, it’s not simply, Are you like me or unlike me? Has your culture produced great artists? What are your rituals?’ It’s: ‘Is your culture safe or not? Will it produce terrorists?’”
- Homi K Bhabha²⁵⁸

The stereotyping of the Orient that was analysed in the previous chapters in Haggard’s *She*, which was written in the late nineteenth century, still exists in the current world. This just shows how deeply ingrained those Orientalist tendencies are. As Ashcroft, Griffiths and Tiffin pointed out in their *Post-colonial studies*, “the discourse of ‘Orientalism’ persists into the present, particularly in the West’s relationship with Islam, as is evidenced in its study, its reporting in the media, its representation in general.”²⁵⁹ According to Ashcroft, Griffiths and Tiffin, “while [the nineteenth century] ‘Orientalism’ stereotyped the Middle East as the ‘Orient’”, [...] “in contemporary form of Orientalist stereotyping, the word ‘Muslim’ replaces the word ‘Oriental’ and the internal dynamics, plurality and complexity of whole regions and civilizations are overlooked in favour of a typology that sets up one ‘civilization’ as the binary opposite of the West.”²⁶⁰ This “closed-minded hatred, exaggerated fear or prejudice toward Islam and Muslims that results in discrimination, marginalization, and oppression”²⁶¹ is defined as Islamophobia. These negative attitudes towards differences and diversity lead to the formation of ‘otherness’, with Islam and Arabs being the ‘other side’ in juxtaposition to ‘us’, meaning the West. As pointed out by Lütfi Sunar, when a group is labelled as ‘the Other’, it is easier to control and shape the way it is perceived and further justify the “suppression and exclusion of Muslims from the public sphere.”²⁶² Especially in the U.S., the otherization of Muslims is “an important aspect of the prejudices against Islam.”²⁶³ The established stereotypes, ongoing hostility and a lack of understanding of the Eastern countries and their culture remain a serious problem which have increased with the terrorist attack of 2001.

The 9/11 terror attack is a classic demonstration of “how a particular event could become the signature of a whole civilization.”²⁶⁴ Following the September events, the United States started a war on terrorism. The former President George W. Bush and his administration did

²⁵⁸ Homi K. Bhabha, *Google Arts & Culture*, <https://artsandculture.google.com/entity/homi-k-bhabha/m025trc3?hl=en> 25 Mar 2021.

²⁵⁹ Ashcroft, *Postcolonial Studies* 186.

²⁶⁰ Ashcroft, *Postcolonial Studies* 46.

²⁶¹ Sunar, “The Long History of Islam as a Collective ‘Other’.” 36

²⁶² Sunar, “The Long History of Islam as a Collective ‘Other’.” 36.

²⁶³ Sunar, “The Long History of Islam as a Collective ‘Other’.” 36.

²⁶⁴ Ashcroft, *Postcolonial Studies* 46.

not specify who the terrorists were, but they promised a war against all terrorists “who plot or commit ‘evil’ around the world.”²⁶⁵ Even though Iraq was not linked to the 9/11 atrocities, George W. Bush made “misleading and false statements”²⁶⁶ about the Iraqis, making them appear as a threat, in order to have a reason to start the war with them. As it turned out, the war with Iraq and the distribution of its oil was one of the topics discussed at the first National Security Council meeting after Bush's inauguration earlier that year, therefore before the 9/11 attack.²⁶⁷ Hermann Goering's infamous observation states that it is “an easy matter to use external threats to bring people to do the bidding of their political leaders.”²⁶⁸ Thus it can be said, that the motives behind the invasion of Iraq had little to do with 9/11, as it was rather the desire to extend the American power. George Leaman stated that “the invasion of Iraq and the war on terrorism are part of an effort to secure continuing American military and economic supremacy on a global scale over the long term.”²⁶⁹ It appears that the United States and those in power exploited the fear of terrorism of its citizens and their desire for safety for a political advantage.

The 9/11 attack is vastly considered as the beginning of Islamophobia in the West. Till this day, the East is a signifier of a threat and danger in the U.S.. Mahmood Mamdani in his book *Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terrorism* among else discussed the distinction Bush made between ‘good’ and ‘bad’ Muslims, after the tragedy happened. The implication he made was that “bad Muslims” were the ones responsible for terrorism, and therefore the “good Muslims” ought to be “anxious to clear their names and consciences of this horrible crime and will undoubtedly support ‘us’ in a war against ‘them’.”²⁷⁰ Mamdani focused on the hidden message of this statement which suggests that all Muslims are bad unless proved to be good.²⁷¹ The statement put all Muslims in a position where they were obligated to prove themselves good by joining the war against the “bad Muslims”. Chris Weedon in his *Identity and Culture* mentioned Bhikhu Parekh and his Parekh Report, which served as the basis for the debate on multiculturalism. In this report Parekh stated that

any one news story is interpreted by the reader or viewer within the context of a larger narrative, acting as a kind of filter or template. If the larger narrative is racist [...] then the story is likely to be interpreted in a racist or majority-biased way, regardless of the conscious intentions of reporters, journalists and headline

²⁶⁵ George Leaman, “Iraq, American Empire, And the War on Terrorism,” *Metaphilosophy*, vol. 35, no. 3 (2004): 239, *JSTOR*, www.jstor.org/stable/24439548 Accessed 11 Mar 2021.

²⁶⁶ Leaman, “Iraq, American Empire, And the War on Terrorism.” 234.

²⁶⁷ Leaman, “Iraq, American Empire, And the War on Terrorism.” 234.

²⁶⁸ Leaman, “Iraq, American Empire, And the War on Terrorism.” 242.

²⁶⁹ Leaman, “Iraq, American Empire, And the War on Terrorism.” 235.

²⁷⁰ Mamdani, *Good Muslim, Bad Muslim*. ” 27.

²⁷¹ Mamdani, *Good Muslim, Bad Muslim*. ” 27.

writers. For example, any reference to Muslims is likely to switch on the notion, implanted by numerous other stories, that most Muslims are terrorists and/or fundamentalists in their interpretation and practice of their faith.²⁷²

In order to overcome these horrible, ingrained prejudices and cultural struggles, it is necessary to make an effort to understand and learn about other cultures. As Weedon stated, without trying to understand Islam, the world “will not be in a position to create a vibrant, diverse society in which difference is enriching.”²⁷³ As Jonathan Lyons pointed out, “we must deliberately remove the central pillars of the thousand-year-old anti-Islam discourse and examine what remains behind.”²⁷⁴ Once we “set aside these central notions—that Islam is inherently violent and spread by the sword; that Muslims are irrational, anti-science, and thus antimodern—as flawed representations of the nondiscursive reality of Islam, then whole new vistas of possible relationships between East and West will begin to open up before our eyes.”²⁷⁵ Lyons further stated that “rather than delimit what is a boundary between East and West, we should create one large interactive space that stretches across much of the globe. In effect, this shift would mark a return to the view of the world captured in one of the most remarkable landmarks in the history of ideas: the atlas produced by the Muslim scholar Muhammad al-Idrisi in the mid-twelfth century by commission of the Christian king of Sicily, which was then multifaith—Muslim, Catholic, and orthodox.”²⁷⁶ “But, first” Lyons stated, it is necessary that we “radically rephrase the West’s favourite polemical question —What’s wrong with Islam?—to a less comfortable query: What’s wrong with us?”²⁷⁷

²⁷² Chris Weedon, *Identity and Culture: Narratives of Difference and Belonging* (Maidenhead: Open University Press, 2004) 152.

²⁷³ Weedon, *Identity and Culture* 159.

²⁷⁴ Jonathan Lyons, *Islam Through Western Eyes: From the Crusades to the War on Terrorism* (New York: Columbia University Press, 2012) 574.

²⁷⁵ Lyons, *Islam Through Western Eyes.* ” 575.

²⁷⁶ Lyons, *Islam Through Western Eyes.* ”577.

²⁷⁷ Lyons, *Islam Through Western Eyes.* ” 578.

Chapter 5 – Conclusion

This thesis has sought to explore the ways in which Orientalist tendencies appear in Haggard's imperialist work titled *She*. To be able to delve into that, a comprehensive overview of Edward Said's work *Orientalism* had to be presented. The main concepts introduced were 'Orientalism', Orient and Occident, and the construction of 'the Other'.

The aim of Said's work was to disprove the biased assumptions Westerners held, and still hold, about the East. His *Orientalism* introduced the colonial discourse theory, which explores and presents the ways in which the colonizers constructed "the identities of colonized peoples and lands as 'the Other': undeveloped, primitive, and immature; as homogeneous objects, rather than sources of knowledge."²⁷⁸ Another name given to this discourse is 'the discourse of power', synonymous to colonialism, through which the Western countries secured their position as the superior ones. By painting the Orient as being somehow backward and undeveloped, they constructed the image which would, with the help of the writers and artists, become ingrained into the minds of the Westerners. This image of the Orient is however fabricated, and it distorts the true reality. By 'Orientalizing' the Orient, the West sought to gain control over it, by painting it as 'the Other' and something to be feared. The idea that the colonizers wanted to create was that of the 'savage' Orient in need of 'a saviour'; it was suggested that the Western nations are the only ones that are truly civilised and therefore it is their responsibility to try and civilise the other, non-Western countries, that are unable to govern themselves on their own. The colonizing of the Eastern lands was thus presented as bringing the necessary order to the foreign lands in order for them to be able to develop.

The publication of Said's *Orientalism* and its "discursive construction of 'the Other'"²⁷⁹ has caused many literary works to be revisited and looked at by critics differently, in new light, taking into consideration the facts that were pointed out by Said. It is now clear that the late nineteenth and early twentieth century writers were influenced by the Eurocentric point of view when writing about the Orient.

Haggard's novel explores the topic of Westerners seeking adventure in the 'mysterious' Eastern world. As an imperialist romance, it does not cast any doubt on the activities of the British Empire, but rather confirms and celebrates it, thus representing "a particularly British view of the world."²⁸⁰ As explained in the thesis, it is a 'male novel', as it focuses on the white male's experience on the 'mysterious' soil of the Orient. Haggard merely used the African land

²⁷⁸ Mayhew, "Colonial Discourse Theory."

²⁷⁹ Driss, "Closed to Oriental Heroines." 164.

²⁸⁰ Haggard, *She* 19.

and its inhabitants as the necessary background for the English men to be able to define their 'self' through the 'adventure' the foreign land offers. The description of Africa as being full of 'ape-like' natives, as a mysterious and cruel desolate land, but at the same time sexually alluring, is only one of the images in English literature that caused the Western people to obtain a distorted idea of the Orient.

In *She*, Haggard not only embraced the opinion of the whites being the superior race, but he also clearly presented the nineteenth century patriarchal attitude of the white male towards women. As mentioned in the thesis, the "white/male/civilized and black/female/primitive"²⁸¹ dualisms are typical of the imperialist literature. The Eastern nations were often categorised together with women as inferior and somehow degenerate; this is why the Orient was gendered as feminine, for the Orient is to the Occident, what a woman is to a man – they both represent something to be conquered and dominated. The Orient, same as women, is depicted as being unable to represent and speak for itself. The queen Ayesha in the book represents the powerful female that was on the rise during the nineteenth century. Through the novel, Haggard condemns this emerging, unconventional 'New Woman', and he warns against the threat that it can impose on the then contemporary society.

There are many strains in this thesis that have been touched upon and could be studied separately into great detail. This only shows how complex the topic of Orientalism is. As shown, it is directly related to the topic of colonialism and imperialism and can be easily connected to the topics of patriarchy, misogyny and feminism. Unfortunately, those fabricated assumptions about the East that were mentioned in this thesis, are still deeply seeded in most of the Western society's minds and are the cause of the many racial conflicts that are currently happening around the world. It is necessary to erase these prejudiced notions and make an effort to understand and respect other nation's cultures and rights. As stated by Northrop Frye, "unconsciously acquired social mythology, the mythology of prejudice and conditioning, is clearly [...] something to be outgrown; it is therapeutic to recognize and reject it."²⁸² Before this is achieved, there cannot be a change.

²⁸¹ Stott, "The Dark Continent." 76.

²⁸² Northrop Frye, *The Secular Scripture: A Study of the Structure* (Cambridge: Harvard University Press, 1976) 170.

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