ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE PH.D. PROGRAM

REPRESENTATION OF COLONIAL IDEOLOGY IN NINETEENTH-CENTURY CHILDREN'S ADVENTURE NOVELS: R. M. BALLANTYNE'S *THE CORAL ISLAND*, W. H. G. KINGSTON'S *IN THE WILDS OF AFRICA* AND H. R. HAGGARD'S *KING SOLOMON'S MINES*

Ph.D. Dissertation

Nilay Erdem Ayyıldız

Ankara – 2018

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Supervisor
Assoc. Prof. Dr. Lerzan Gültekin

Ankara – 2018

ACCEPTION AND APPROVAL

This is to certify that this dissertation titled "Representation of Colonial Ideology in Nineteenth-Century Children's Adventure Novels: R. M. Ballantyne's *The Coral Island*, W. H. G. Kingston's *In the Wilds of Africa* and H. R. Haggard's *King Solomon's Mines*" and prepared by Nilay Erdem Ayyıldız meets with the committee's approval unanimously/by a majority vote as Ph.D. Dissertation in the field of English Language and Literature following the successful defense of the dissertation conducted on 25/05/2018.

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25/05/2018

Nilay ERDEM AYYILDIZ

ÖZ

ERDEM AYYILDIZ, Nilay. On Dokuzuncu Yüzyıl Çocuk Macera Romanlarında Sömürgeci Ideolojinin Temsili: R. M. Ballantyne'nın *The Coral Island*, W. H. G. Kingston'nın *In the Wilds of Africa* ve H. R. Haggard'ın *King Solomon's Mines*. Doktora Tezi, Ankara, 2018.

Bu çalışma on dokuzuncu yüzyıl çocuk macera romanlarının, macera adı altında, İngiliz sömürgeciliğinin propagandasını yaptığını ileri sürmektedir. Bunu göstermek için de, R. M. Ballantyne'nın *The Coral Island* (1858), W. H. G. Kingston'ın *In the Wilds of Africa* (1871) ve H. R. Haggard'ın *King Solomon's Mines* (1885) romanlarını postkolonyal teori yaklaşımıyla incelemektedir. Çalışmada, bahsedilen romanların analizleri için başlıca postkolonyal eleştirmen Edward Said, Homi K. Bhabha ve sömürge karşıtı düşünür Frantz Fanon'un yaklaşımı kullanılmaktadır. Seçilen romanlarda örneklendirilen "stereotip," "öteki," "sömürgeci bakışı," "taklitçilik," "melezlik," "üçüncü uzam," ve "ikilem" gibi postkolonyal kavramların araştırılmasındaki amaç, sömürgeci söylemin, sömürgeci ideolojiyi güçlendirmek ve çocuk okuyuculara iletmek için nasıl işlediğini ortaya çıkarmaktır. Yapılan analizlerin ışığında çalışma; on dokuzuncu yüzyıl çocuk macera romanlarının, anlatıcı, olay örgüsü, yer ve zaman, karakter oluşturma ve içerik özellikleri açısından izledikleri benzer bir modelle geleceğin 'ideal' İngiliz sömürgecilerini oluşturmaya çalıştığını göstermektedir. Söz konusu romanların basımı arasında geçen süreyi göz önünde bulundurulduğunda çalışma; ayrıca, on dokuzuncu yüzyılın sonuna doğru, sömürgeci, asimile ve hibrid kişiler arasında daha uyumlu bir ilişki sundukları için romanların birbirinden farklılaştığını da göstermektedir. Böylece, çalışma, on dokuzuncu yüzyıl İngiliz çocuk macera romanlarının, sömürgeci ideolojinin ürünü ve sürdürücüleri olarak düşünülebileceği sonucunu çıkarmaktadır.

Anahtar Kelimeler: Çocuk macera romanları, çocuk edebiyatı, sömürgeci söylem, sömürgeci ideoloji, postkolonyal okuma.

ABSTRACT

ERDEM AYYILDIZ, Nilay. Representation of Colonial Ideology in Nineteenth-Century Children's Adventure Novels: R. M. Ballantyne's *The Coral Island*, W. H. G. Kingston's *In the Wilds of Africa* and H. R. Haggard's *King Solomon's Mines*, Ph.D. Dissertation, Ankara, 2018.

The study argues that nineteenth-century children's adventure novels make propaganda for the British Imperialism under the cover of adventure. To indicate this, it analyses R. M. Ballantyne's *The Coral Island* (1858), W. H. G. Kingston's *In the Wilds of Africa* (1871) and H. R. Haggard's *King Solomon's Mines* (1885) within the frame of postcolonial theory. In the study, mainly postcolonial critics Edward Said's, Homi K. Bhabha's and anticolonial thinker Frantz Fanon's approaches are employed for the analyses of the aforementioned novels. The point in exploring postcolonial concepts such as "stereotype," "other," "colonial gaze," "mimicry," "hybridity," "third space," and "ambivalence" exemplified in the selected novels, is to find out how colonial discourse operates in them to reinforce and convey the imperialist ideology to child readers. In light of the analyses, the study reveals that nineteenth-century adventure novels attempt to construct 'ideal' British colonisers of the future with a similar pattern they follow in regards to the features of narrative voice, plot structure, setting, characterisation and content. Considering the elapsed time among the publication of the novels, the study also indicates that they differ from one another as they present a more harmonious relationship among the coloniser and the assimilated and hybrid colonised towards the end of the nineteenth-century. Thus, the study concludes that nineteenth-century children's adventure novels may be considered to be products and perpetuators of the imperialist ideology.

Keywords: Children's adventure novels, children's literature, colonial discourse, imperialist ideology, postcolonial reading.

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CONTENTS

INTRODUCTION

The study argues that children's literature of the nineteenth century is noteworthy in that it is both the product and perpetuator of the imperialist ideology. In this respect, as products of imperialist ideology, children's literature authors are also perpetuators of this ideology. They appeal to the colonising society's children who were regarded as promising British colonisers of the future. Postcolonial critic Gayatri Spivak analyses Charlotte Brontë's *Jane Eyre* (1847) and notes: "[i]t should not be possible to read nineteenth-century British literature without remembering that imperialism, understood as England's social mission, was a crucial part of the cultural representation of England to the English" (113). Like Spivak, another significant postcolonial scholar Edward Said also states: "Nearly everywhere in nineteenth- and early-twentieth-century British and French culture we find allusions to the facts of empire, but perhaps nowhere with more regularity and frequency than in the British novel" (*Culture and Imperialism* 62). The celebrated children's literature critic Clare Bradford also asserts that children's books are the embodiments of a variety of ideologies and notes that colonial representation is abundant in children's books (*Unsettling Narratives* 3). In light of these arguments, it may be claimed that there is a close relationship between the imperialist ideology and the literary products of the nineteenth century.

Despite the lack of consensus over its advent, it is widely accepted that children's literature was born as a distinct product of print culture in the late seventeenth century. Until the nineteenth century, it underwent many changes in accordance with changes in the approaches to children and childhood. Furthermore, while up until the eighteenth century is taken as the early period of children's literature (Stevenson 182), the period covering the years from 1850 to the early twentieth century is called "the golden age in children's literature" (Ang 15; McCulloch 35). Accordingly, the late Victorian period in particular witnessed an explosion in children's literature because, then, children were regarded as the promising British colonisers of the future. Taking into consideration this fact, the study claims that children's literature is a product and perpetuator of the prevailing imperialist ideology of the late nineteenth century. Although there are such genres as fantasy stories, realistic domestic stories, adventure

stories and school stories, adventure stories occupy a significant place among them because the framework of this genre is a suitable vehicle for colonial discourse and therefore serves imperialist purposes. Set in remote 'exotic' places and revolving around British protagonists who are ordinary in life but 'noble' in race and values, adventure stories are used to justify imperialism, perpetuating binary oppositions between the colonisers and the colonised. That is why adventure stories are chosen for this study.

Relying on the assumption that imperialism is an inseparable part of nineteenth-century British children's literature, the study takes its motive from the fact that children's literature had been left marginal until the twentieth century, so there are not many literary studies, examining the relationship between imperialism and children's literature even though there are various studies concerning colonial discourse in nineteenth-century novels by colonialist authors. Therefore, this study will provide a significant contribution to the literary studies because it will shed light on children's literature from a postcolonial perspective by examining the selected children's adventure novels by the British colonialist authors. It will explore to what extent the colonial discourse is used to justify and perpetuate colonialism in children's adventure novels and how it helps the British colonialist authors to bring child readers up as idealised colonisers of the future.

To achieve the end just mentioned, the study will use the postcolonial theory especially in reference to Edward Said's *Orientalism* (1978) and *Culture and Imperialism* (1993), Homi K. Bhabha's *The Location of Culture* (1994), and Fanon's *Black Skins, White Masks* (1952) and *The Wretched of the Earth* (1961), to decipher the colonial discourse in these selected adventure stories from nineteenth-century British children's literature.

Among the selected postcolonial critics, the Palestinian American scholar Edward Said (1935-2003) is regarded as 'the father of Orientalism.' His main focus in his primary works, such as *Orientalism* and *Culture and Imperialism*, is on Western imperial politics, particularly in the nineteenth century. He contributed to postcolonial criticism through his theory of Orientalism, through which he argues for the concepts of Oriental, Occidental, otherness, and stereotyping.

Secondly, the Indian critic Homi K. Bhabha (1949-) is another significant

theorist. He is significantly influenced by Western poststructuralists such as Jacques Derrida, Jacques Lacan, and Michel Foucault. His work *The Location of Culture* is one of the most prominent sources in postcolonial criticism. Bhabha has contributed to the postcolonial theory with his discussion of such concepts as hybridity, mimicry, ambivalence, stereotype, and otherness. His theory is based on the interaction between the coloniser and the colonised and on how their identities are restructured as a result of this interaction. In this context, his ideas will illuminate my analyses of the colonisers' and the colonised's identities in the selected novels.

Another thinker involved in this study is the Martinique-born French psychologist Frantz Fanon (1925-1961) is, in fact, a theorist of anti-colonial struggle and decolonisation. Considering that the terms "postcolonial" and "postcolonialism" began to be used in the 1990s, that is, later than Fanon's death, it is more proper to call him "anti-colonialist." Many years before such postcolonial critics as Said and Bhabha, he contributed much to postcolonial studies. As a psychologist, Marxist and nationalist, Fanon provides an insight for many postcolonial critics with his noteworthy works *Black Skin, White Masks* and *The Wretched of the Earth*. Therefore, he has a significant place in postcolonial criticism with his critical approach to the relations among language, psychology, socio-economic power, identity, violence, Christianity in colonial context.

The common ground that these critics have is that they all point to the significant impacts of colonialism on politics, art, religion and many other aspects of culture in colonised societies. The works mentioned above will be particularly beneficial because these critics argue that colonialism is not an innocent phenomenon and can never be justified, and they reveal the contradictions of colonial discourse.

In this study, the first part of Chapter One, "Children's Literature," will provide background information about children's literature, ranging from arguments about its definition, primary purpose, and arrival in the literary world as a separate print culture to the changes it has undergone. The next part will provide a historical overview of the development of children's literature under the title "A Brief Historical Account of the Development of Children's Literature." It will cover the development of children's literature from the Middle Ages onwards. This section will focus on the nineteenth century-the pinnacle of British Imperialism. The changing concepts of 'child' and

'childhood' will be investigated according to the changing climate of life due to the Industrial Revolution so as to reveal the relationship between these changes and children's literature.

The next part in Chapter One is titled "Colonialism & Imperialism: British Colonialism in the 19th Century, Postcolonialism and Postcolonial Reading" will introduce the key concepts of the study, such as colonialism and imperialism as well as the arguments related to the difference/s between them, along with colonial discourse, postcolonialism and postcolonial reading. This part will also examine the advent of postcolonialism and postcolonial reading. More importantly, it will examine Said's, Bhabha's and Fanon's postcolonial approaches with their parallel and different contentions by concentrating on the concepts the critics discuss in their works. The selected novels will be analysed in light of these postcolonial concepts, such as Said's orientalism, otherness and stereotype, Bhabha's mimicry, hybridity, otherness, stereotype and ambivalence, and Fanon's colonial violence, gaze, and otherness.

The last part of Chapter One is titled "The Role of Textuality in British Colonialism and Children's Adventure Stories." As may be understood from its title, this part will discuss the role of colonialist texts in British colonialism particularly in the nineteenth century. This part will then investigate the role of children's adventure stories in the imperialist ideology. Comparing earlier adventure stories with the ones written in the late nineteenth and early twentieth centuries, this part aims to reveal that there is a common framework underlying children's adventure stories that was used by the authors of that period. Thus, the last part of the first chapter will draw a path for the analyses of the selected children's adventure novels and will help demonstrate that these novels were significantly the products and perpetuators of the imperialist ideology in the late nineteenth and early twentieth centuries.

Respectively, Chapters Two, Three and Four will analyse R. M. Ballantyne's *The Coral Island* (1858), W. H. G. Kingston's *In the Wilds of Africa: A Tale for Boys* (1871) and H. R. Haggard's *King Solomon's Mines* (1885) as examples of children's adventure novels by taking into consideration the concepts of the selected critics mentioned earlier. These chapters will indicate how the postcolonial criticism of the mentioned works match up with these scholars' approaches. Thus, the conclusion of the study will underline that the postcolonial analyses of the representative works

selected for this study seem to corroborate that they are both products and perpetuators of the imperialist ideology.

More detailed background information will be provided about each author before analysing his work. However, it will be useful to emphasise the outstanding features that make them significant enough to be chosen for this study. Apart from being part of nineteenth-century British literature authors, the selected authors have other common grounds. For instance, they are all categorised under children's literature and have mostly produced adventure novels for child readers. Also, all these authors are male. In the Victorian period, it was widely admitted that women belonged to domestic sphere while men belonged to public sphere, therefore, to the world of colonialism. Consequently, most adventure stories were written by male authors and addressed to boy readers of that period. For instance, Ballantyne's *The Dog Crusoe and His Master* (1861), *The Battles with the Sea* (1883), *The Big Otter* (1887), Kingston's *Adventures in Australia* (1885), *The Regions of the Bird of Paradise: A Tale for Boys* (1879), *Adventures in Africa by an African Trader* (1899), Haggard's *She* (1886), *Allan Quatermain* (1887), *The People of the Mist* (1894) are all adventure novels dedicated especially to boy readers.

Another significant feature of the selected authors is that they were a part of the colonial service at some point in their lives and acquired a lot of first-hand material for their works by observing or even getting acquainted with the indigenous people. For instance, the Scottish author, Robert Michael Ballantyne (1825-1894), worked in Canada, trading with the Indians for six years (Rennie, *Oxford Dictionary of National Biography*). Secondly, the English author, William Henry Giles Kingston (1814-1880) spent most of his life in a colonised Portuguese city called Oporto. He also worked as a member and later secretary of the Colonisation Society. Thereby, he gathered material for his works and published more than a hundred novels in the second half of the century (Bratton 116-117). As for the English adventure novelist Henry Rider Haggard (1856-1925), he lived for several years in South Africa as a functionary of the British government, and there began to work for the Cape Colony at an early age. He also worked for the British colonial administration in Africa. Later, he became a special commissioner for the colonial office. In this, he was able to observe indigenous people in Africa which became the primary setting of his adventure stories (Cohen

158-178). Thus, all these authors were adventurers in remote places at some time in their lives and benefitted from their experiences and observances which later shaped their imperialist ideology. Therefore, it may be claimed that the works of these selected authors convey imperialist ideology. Although it will be discussed in detail later, it should be noted here that the analyses of the selected novels in the study indicate that the approach to the colonised change in time even though it remains similar to a large extent. Unlike in Ballantyne's *The Coral Island*, including the assimilated native characters in Kingston's novel and even a hybrid one in Haggard's indicate that colonisers and the colonised might also have had a harmonious relationship towards the end of the nineteenth century. Considering about twenty years elapsed among each novel, the study sheds light upon the changing relationship between colonisers and the colonised from the perspective of each selected author, who reflects his own different experiences related to the colonised in his novel.

As for the selected works by Ballantyne, Kingston, and Haggard, they are adventure novels dedicated particularly to the boy readers. They are a product of the authors' colonialist ideology, and it seems that the works aim to shape the boy readers' perception towards a colonialist outlook. They include enough material to analyse from a postcolonial perspective. The works will be examined using the key conceptions that will be explored in the second part of Chapter One.

Ballantyne's *The Coral Island* is a children's adventure novel, which will be analysed in Chapter Two. It relates the adventures of three British boys named Ralph, Jack and Peterkin who land on a remote island in the Pacific Ocean after a shipwreck. They occupy the island and make it their own. They benefit from all the plants and animals on the island while disregarding the marks of its local dwellers. Their joy on the island is interrupted by two groups of indigenous people. They observe that one of the groups is being attacked by the other one. The boys succeed in defeating the enemy group of indigenous people heroically, making them leave the island. One day, a pirate ship arrives on the island, and Ralph, the narrator, is taken away. He understands that the British trader travels to the islands in the Pacific Ocean by camouflaging his ship as a pirate ship and by enlisting the help of pirates to pacify the indigenous people for commercial reasons. On the islands, the narrator accompanies the crew and can observe the indigenous people and compare and contrast the indigenous people

converted to Christianity under colonialism and the ones who have not been converted. He is reunited with his friends and meets the group of indigenous people they once defeated on one of the islands they visit. They teach them some British cultural values and leave the island, hoping to return later. The reason for the preference of this novel is that as a widely read adventure novel by child readers in the nineteenth century, it is an embodiment of colonial discourse when the details narrated by the first-person narrative voice of the British protagonist are taken into consideration. The author creates an island which is to be colonised and native people who are to be 'civilised.' Accordingly, from the postcolonial perspective, the study will reveal that some of the key concepts which are investigated in the study are reflected throughout the novel. Among these concepts are Said's, Bhabha's and Fanon's concepts of stereotyping and otherness, Bhabha's mimicry, and Fanon's colonial gaze. The postcolonial reading of the novel will help highlight that the 'civilising' effect of Christianity and Western superiority in values, technology and culture are underlined through the novel's colonial discourse.

Kingston's *In the Wilds of Africa* is the second children's adventure novel to be analysed in Chapter Three of the study. Similar to *The Coral Island*, this novel fits well into the framework of nineteenth-century adventure novels. It revolves around a British boy called Andrew and his cousins called Stanley, David, Leonard, Kate, and Isabella. On the surface, they have domestic reasons for departing for Africa. However, their real purpose is colonial. Andrew's purpose in travelling to the Cape Colony is to make up for his father's loss due to his bankruptcy. On the other hand, his cousins intend to meet their parents, who are already settler colonisers in the Cape Colony. They are accompanied by a native servant named Timbo from the beginning to the end, and by two other native people they meet on the way. The crew has to leave the ship when the captain dies and there is some kind of chaos among the passengers on the ship. Some of them including Andrew, the captain's little boy Natty, and Andrew's relatives leave the ship and intend to arrive at the Cape Colony by other means. However, they encounter many misfortunes and they have many adventures with wild animals and indigenous people. By means of Timbo, they have the opportunity to learn about the native people's culture and develop strategies to overcome their violence. They also manage to gain the sympathy of some indigenous

people like Igubo by helping them through their reason, courage and Western technological power. Some of the natives they encounter imitate their manners and try to behave like them, but they fail to meet the Western standards in the crew's eyes. As a colonialist work, the novel 'others' the indigenous people and their culture. Another significant feature of the novel is that it criticises the Portuguese colonisers' violence on the native people in the region and they are othered as much as the indigenous people there. The crew observes that some natives collaborate with the Portuguese slave traders and they are involved more or less in the exploitation of their own land in return for some Western items such as clothes and cigarettes. At the same time, it elevates the British colonisers and justifies their politics of colonisation. At the end of the novel, each member of the crew is alive and they continue exploiting the region either by travelling or settling there. Christianity is also in the foreground throughout the novel as an inseparable element of colonialism. The British colonisers and the black native Timbo keep the Bible close by during their journey. They build houses wherever they go and keep hunting and collecting some plants both to survive and to sell later. They meet a British colonialist trader Donald Fraser, and the British crew helps Donald with hunting, while Donald supplies them with enough equipment to survive in those tough conditions. The postcolonial reading of the novel reveals that it is not an innocent children's adventure novel; but rather a vehicle for conveying imperialist ideology to younger generations, particularly to the British boys. The reason for the preference of this novel is that in addition to the assumption that it shares many common features with Ballantyne's *The Coral Island*, which was published about twenty years earlier than this novel and is analysed in the first rank in the study, *In the Wilds of Africa* reflects the British anxiety about other Western colonisers, who are, thus, criticised and othered throughout the novel. Another significant reason is that the elapsed time since the publication of *The Coral Island* indicates that there are some changes in the relationship between colonisers and the colonised, as it includes two assimilated natives who accompany and have good relationships with the British colonisers. Although they remain the 'other' for the colonisers, even their sharing the same food and hut with them and benefitting from their knowledge of the African regions and natives indicates that the colonisers have a more positive approach to the assimilated natives than the three boys in *The Coral Island* written about twenty years

earlier.

Haggard's *King Solomon's Mines* is another children's adventure novel, which is analysed in the last chapter of the study. Just like the other selected novels, this work is also about the adventures of the British protagonists in a remote 'exotic' region. In this novel, their adventures in Africa are narrated by the British hunter and trader, Allan Quatermain, who sets off for Africa with Sir Henry Curtis and Captain John Good. Their primary goal at first sight is to find Curtis' brother, who has been lost on the way to the legendary King Solomon's Mines. However, their colonialist urge motivates their travel as they seek to obtain some treasures in the mine. Some natives, including Umbopa, accompany them on this journey. Umbopa is, in fact, the rightful ruler of the African region called Kukuanaland though he appears to be the British trio's slave. Umbopa helps the British trio find the way to King Solomon's mines. In return, the British men help him dethrone Twala, who is Umbopa's uncle who has acquired the throne by killing Umbopa's father and chasing Umbopa to the desert. To achieve this purpose, the British men make use of the eclipse of the sun as a proof of their lie that they have divine powers as being 'white men from the stars.' They finally get into the cave, which is full of treasures left behind by King Solomon decades ago. The British men also get rid of Gagool, by simply leaving her to die in the cave. She is a strange witch woman who falls into the pit that she herself prepared for the British men. The men are thus able to leave the cave and return to their homeland in Britain with some pieces of diamonds, which make them very rich. On their return journey, they can also find Curtis' lost brother. He seems to have led a Crusoean life in the middle of a vast desert for years. He also has a native servant, whom he called Jim, just like Robinson Crusoe's Friday. Accordingly, the reason why this novel is selected for the study is that the novel is the representative of nineteenth-century children's adventure novels, as evidenced in all its features from its characterisation, narrative voice, and setting to its plot. By emphasising Western superiority in race, technology, knowledge and values, the British Imperialism is justified on all occasions throughout the novel. Through colonial discourse, the author conveys the imperialist ideology in the novel to its child readers, especially to boys. In spite of these parallel sides the novel shares with the other selected novels, it may be claimed that, in the novel, Haggard takes Kingston's step further by admiring some natives and praises their

military order and discipline. Furthermore, the novel includes a hybrid man as one of the protagonists unlike mimic men in the other novels. Thus, the novel indicates that the rigid perception of natives changed a little bit towards the end of the nineteenth-century. Therefore, analogous to *The Coral Island* and *In the Wilds of Africa*, the work fits in well with the postcolonial perspective.

To sum up, the study begins with the necessary background information about children's literature, the British imperialism in the nineteenth century and postcolonial theory, and then tries to establish the relationship between colonialist ideology and nineteenth-century children's adventure novels. This background will help to decipher the colonial discourse within the children's adventure novels selected from the 'golden age' of the British children's literature. Furthermore, exploring the key concepts of the critics Said, Bhabha and Fanon, the study will indicate, through the analyses of the selected works, that children's adventure novels were both the products and perpetuators of British imperialist ideology in the late Victorian period.

CHAPTER ONE

1.1. Children's Literature

This part of Chapter One argues that children's literature embodies a variety of ideologies which children's literature authors seek to perpetuate through young generations. To indicate this, this section provides information about arguments related to children's literature such as its definition, target reader group and its main purpose. The section concludes that despite various viewpoints about the mentioned issues, it is obvious that children's literature has a significant role in perpetuating ideologies in the society for the future while entertaining children.

It should first be pointed out that it is very difficult to define such literature. Therefore, still open for debate is the question: does the term include books written specifically for children-readers or the ones children read? For instance, according to Grenby, children's literature is called 'children's literature' not because it is written by or about children, but because it appeals especially to child readers (199). On the other hand, Adams argues that since Roman times or even before then, children have also been encouraged also to read texts written primarily for adults as well as the ones produced specifically for them. Thus, children's literature includes texts meant for adults but read by children, too (1-24). Hunt seems to disagree with Adams, claiming that children's literature consists of the works, which were written specifically for the readers who are recognisably children (*Criticism, Theory and Children's Literature* 60-61). Nineteenth-century children's literature appealed not only to children but to adults as well. On this, McGavran notes that Victorian children's books are addressed both to adults and children, and he adds that the children's literature of this period provided adults with tranquillity which they had been seeking for a long time (9). Another point concerns child and adult relationships in Victorian children's books. The boundaries delineating children's books were often blurred in the nineteenth century. By illustrating that Haggard's *King Solomon's Mines* (1885) is dedicated to boy readers, Grenby even claims that many children's books were first intended for adult readers until they reached "a cross-over readership of adults and children" (171). Thus, the arguments over the target readers of children's literature indicate that literary

historians do not include a literary text in children's literature only because children have read it or found it appealing due to works which they call "crossover books," as those seem to appeal to adult readers as well as possible becoming reading material for children, too. Of those, classics such as Jonathan Swift's *Gulliver's Travels* (1726) and Daniel Defoe's *Robinson Crusoe* (1719), which were not initially written for adults but have been accepted as works of children's literature, still exist. Those kinds of works, as Darton argues, are placed prominently in the history of children's literature by most historians (vii).

In addition to the arguments over the intended readers of children's literature, its purpose (whether for amusement or teaching) is also a point of contention. Darton defines children's books as the works, which are printed primarily to give children pleasure rather than to teach them what is good and bad (1). He regards children's literature as the accomodation of the conflicts between teaching and pleasure, limits and freedom (vii). Furthermore, according to Stevenson, children's literature is a genre for children and its main goal is to provide child readers with pleasure (181). On the other hand, critics such as Robert Leeson focus on children's literature's instructiveness and the sensitivity of its authors, as evident in their texts (69-70).

Notwithstanding the implications regarding the definition and function of children's literature mentioned above, there is one point that is hard to be denied. As Grenby argues, it should be acknowledged that children's books never really become the products of children, but of adults who produce them to lead children in accordance with their own purposes (199). This is saying that children's works are the adult author's products through which s/he conveys attitudes and beliefs, even ideologies. As Rockwell states, fiction has an influential role in politically and culturally manipulating children, that is, in shaping the future of society (4). The reason is that as the smallest growing unit of any society, children learn in time how a variety of signifying codes are approved by the society in which they live. Thus, they become the embodiment of their society's ideologies in the future. Therefore, as claimed by Gilead, children's literature reflects the viewpoint of the adult writers and satisfies the needs of the society to which children belong (27). Children's literature may be accepted as an influential vehicle for adults to transmit their approved ideologies to the next generation. The target is to shape children who are the promoters of the

society's approved ideologies. For that reason, Hollindale highlights ideology as an "inevitable, untameable and largely uncontrollable" factor in relation to books and children (27), because, according to him, writers cannot conceal their ideologies even in children's texts just as in the texts intended for adults (Hollindale 30) and demonstrate them to a certain extent in their works, either explicitly or implicitly. Thus, as McCallum and Stephens claim, children's literature *constantly* deals with social issues and values (361; my emphasis). For instance, *An ABC for Baby Patriots* (1899), the work of Mary Ernest Ames (1853-1929), exemplifies exactly how a text is used to shape children in accordance with the prevailing ideology. Its publication date coincides with the colonial period, and it is clear that the work is shaped by the imperialist ideology. The British author wrote and illustrated many children's books, with *An ABC for Baby Patriots* aiming to teach children the alphabet. The patriotic author teaches each letter by associating it with imperial elements through lines, and even supplies a cartoonish illustration for each letter to support its lines. Some of them are added at the end of the study (see Appendices). In this way, she seems to provide an effective learning tool for children that allows them to easily retain the letters in child learners' mind in accordance with the colonialist ideology.

In this context, narratives may be taken as pathways to the construction of ideologies which take shape within language through discourses. With the help of discourses that have linguistic and narrative structures, while developing plot, creating characters, depicting them and their actions by drawing contrast to the villains, and drawing attention to the morals in the stories, ideologies operate throughout a child's book, too. As far as nineteenth-century fiction is concerned, it is difficult to encounter "an anti-sexist, anti-racist or anti-classist" (Hollindale 26) British novel in the period. For instance, as exemplified by Hollindale, a number of nineteenth-century children's books created girls and women who are restricted to domestic roles (19). Klein exemplifies the class issue in the British children's novels, claiming that English writers for children are drawn almost exclusively from the middle class—and generally write for it, too — in their novels, adults are portrayed by middle-class authors with a middle-class confidence in their own superiority (5). Drawing attention to the fact behind the title of 'children's literature,' Hollindale claims that it seems to embrace the 'kids' as a 'Kid' who is "sexless, colourless and classless." And it is

defined as being for ‘Kid’ not ‘kids’ (26-27). However, the authors of children’s literature write with the consciousness that they can transmit the values of their time to the coming generations. Therefore, as mentioned by Nodelman in *The Hidden Adult,* there is a shadow text in children’s books, aimed at manipulating its vulnerable readers.

As explained above, child readers may become the products of adults and promoters of the adults’ ideology. This fact leads us to question the status of children in the authors’ perspective. Hunt states in the “Introduction” to his work that the relation between children and authors of children’s literature is similar to the relation between native people and colonisers. The reason is that the colonisers’ aim is to convince the colonised about the colonisers’ superiority in every respect, such that the colonised are expected to adopt the colonisers’ superiority. Similarly, authors seek to conform children to the approved pattern of the adult culture through their works. From this perspective, both the colonised and the children share the position ‘other’ (*Literature for Children* 2). Rose claims: “[l]iterature for children is...a way of colonising...the child” (26). Similarly, Nodelman, throughout his influential essay “The Other: Orientalism, Colonialism, and Children’s Literature” (1992), argues that children’s literature deals with childhood and children as Orientalism deals with the Orient. In the essay, Nodelman draws on Said’s characterisation of Orientalists and uses the pronoun ‘we’ for the children’s authors. Thus, ‘we’ adults are said to love gazing at children and so objectifying them (30); ‘we’ silence children by speaking for and about them; and ‘we’ dominate children by exerting power over them. Therefore, following Rose, Nodelman also has the notion of a unified child and thinks that adult writers share common desires regarding this child. Therefore, it may be claimed that according to Rose and Nodelman, child readers are the consumers of children’s books and target of publishers. McGillis and Khorana also state that adults speak for and manipulate children (8), and it is children who are subjected to the teachings and authority of adults. McGillis and Khorana associate the condition of children as readers of the works written by adults with the condition of the colonised (8). Children and the colonised are both exposed to an authority, which claims supremacy over them; children to their parents or any other person who plays a role in their growth, and the colonised to the colonisers. In this context, according to McGillis and Khorana, what

postcolonial critics do is not to free child readers from exposure to adult writers, but rather indicate that they only decipher the significant impact of Eurocentric preconceptions. On the other hand, Bradford rejects this approach in her article "Reading Indigeneity: The Ethics of Interpretation and Representation" as the epistemological basis of the discrimination against children and the colonised is different. She dissociates the otherness of the colonised and child readers from the perspective of adult writers. For her, their condition is not the same, because colonisers label the colonised as 'other' without exception and consider them inferior no matter how well they imitate colonisers. On the other hand, Bradford points out that regarding colonisers' children, child readers are not 'other,' but are rather potential British colonisers of the future. Therefore, for Bradford, in contrast to the colonised, child readers of the colonisers, from the perspective of colonialist authors, are regarded as not only the 'betters' but also the future of 'stars of the British nation' in the future (12). For instance, as discussed in detail in Chapter Two, despite the three British colonising heroes' young age in Ballantyne's *The Coral Island*, they are represented as so superior in terms of courage and rationality that the reader does not even feel that the protagonists are just teenagers. In addition, in children's literature, the Orientals/the colonised, in comparison to the Orientalists/colonisers, occupy inferior space that can never ever change, whereas children, especially British children, occupy superior space. Children, especially British ones, are the adults of the future and are unquestionably 'civilised' after all, whereas the colonised's identity is marked as 'primitive' all the time.

1.2. A Brief Historical Account of the Development of Children's Literature

In this part of Chapter One, it is argued that the dramatic changes observed in the British society as a result of Industrial and French Revolutions influenced the approach to children, thus, led to the upheaval of children's literature in the nineteenth century. For this, this part provides a brief historical account of the development of children's literature by underlining the reasons for this upheaval, observed especially in the nineteenth century. This section reveals that a concept of 'child readers' came into being and a huge number of children's books were produced to convey the

prevailing ideologies of nineteenth-century British society to children who will shape the future of the country.

Looking at centuries past, it may be inferred that differences in the definitions of children's literature or its limitations also gave rise to the difficulty of identifying the first ever children's book produced that would have thus heralded the advent of children's literature. However, some critics such as McCulloch, Grenby, and Stevenson suggest that in Britain, it dates back to the late seventeenth and early eighteenth centuries, because children's literature only became a separate part of the print culture during those times. Grenby also takes the second half of the seventeenth century or the period of time following 1660 as the beginning of a culture of children's literature (4). Therefore, according to Stevenson, the period until the eighteenth century may be called a "prehistory" of children's literature (182).

In the medieval period, British children used to read "fables, courtesy books, journals, ballads, saints' lives, romances and chapbooks, which were short cheap books sold by peddlers" (McCulloch 29). However, when the printing press was introduced in the fifteenth century (1485), stories children read were not in the book form like today's because in the medieval period, they were mostly handwritten manuscripts, which did not include the author's name as they were told and spread throughout many generations (McCulloch 29). Then, with the introduction of the printing press, many more books or wonder tales were published in the sixteenth and seventeenth centuries. Thus, children became much more dependent upon the written form, and indirectly on the ideology behind them.

In the medieval period, according to Cunningham, children did not have a place in philosophical debates. However, then, they became the central figure in Christian life (28). The reason is that when Britons' faith changed from Catholicism to Protestantism in the sixteenth century, the concept of childhood underwent a great change as well (McCulloch 30). In the Catholic faith, children were innocent subjects due to baptism that helped them get rid of human beings' original sin from birth. On the other hand, in Protestantism, baptism was not considered to be enough. Therefore, it was believed that only through religious education could children guarantee their innocence by having consciousness of sinfulness and the need for repentance. In this sense, conduct books giving moral lessons had a great impact upon them.

McCulloch argues that three main cultural influences affected the concept of and approach to 'child.' They are the Enlightenment, Romanticism, and Evangelicalism in British history. With the Enlightenment, which gave importance to reason and progress, the optimistic and progressive approach of the society led people to regard children as an embodiment of a potential for intellectual development. For instance, John Locke (1632-1704) underlined the significance of education and environment in shaping children, as he believed that they were born with a 'blank sheet,' and thus could be shaped by their family, environment and education (McCulloch 6-10).

Following the Enlightenment, Romanticism took a further step in the approach to children's innocence, which was believed to be attained and maintained through religious instruction. It brought forth the belief in children's intrinsic innocence. Children were believed to be close to God until death. However, it was believed that when they grew older, they lost their closeness to God, thus their innocence. The reason was thought to be that adults failed to maintain their natural innocence (McCulloch 10-15).

Through the ideas of Jean-Jacques Rousseau (1712-1778), and with the impact of the French Revolution in the eighteenth century, children, as well as adults, were regarded as distinct cultural figures. They were also privileged because of their imagination and creativity. As a result, moralists and pedagogues in churches highlighted the importance of children; thus, they advocated the idea that children were required to be kept away from any kind of corruption through writings which were thought to be inappropriate for children's development. Furthermore, in the eighteenth century, fairy tales played a role in preparing children for their place in society in terms of gender and social class. For instance, Charles Perrault was regarded as one of the earliest authors of these didactic fairy tales. His *Little Red Riding Hood* (1697) is claimed to reflect gender and class issues. Perrault wrote from around the 1690s on 1703 and gained popularity in the eighteenth century when his tales were translated into English and disseminated in chapbooks. He became a trend for male writers responsible for the dominant fairy tale form of civilising and moralising, which included the German Brothers Grimm and Hans Christian Andersen from Denmark in the nineteenth century (McCulloch 33-36). French poet Jean de La Fontaine's *Fables*, which was published in twelve volumes with its first publication in 1668, also gained

popularity among both child and adult readers. His work was a collection of instructive and entertaining poems and fables from different Western and Eastern sources. The fables have been read in schools for centuries. In addition, Musgrave reckons that Mrs. Trimmer's *Fabulous Histories: Designed for the Instruction of Children Respecting Their Treatment of Animals* (1788) was a series of fables intending to impose moral and Christian values on children. Furthermore, Mrs. Barbauld and Dr. Aiken published *Evenings at Home or The Juvenile Budget Opened* (1796) with the subtitle "Consisting of a Variety of Miscellaneous Pieces for the Instruction of Young Persons." The work also contained a mixture of moral and religious stories and facts. Maria Edgeworth's *The Parents' Assistant* or *Stories for Children* was published in the same year. All these works had "one main objective: to protect, discipline, and teach good manners and morals" (Musgrave 21–23). In fact, moralistic books continued to be published in the nineteenth century as well. Among them were Mary Martha Sherwood's *The History of the Fairchild Family* (1818, 1842, 1847) and Maria Edgeworth's tales. As Stevenson confirms, "didacticism" became "a synonym for overt preachiness of the kind that imbued much of children's literature prior to the 20th century" (181).

The advancing printing press in the eighteenth century gave rise not only to novels but also to the production of children's books. In his essay "Children's Literature: Theory and Practice," Hughes associates the history of children's literature with the history of the novel, and he explains that the historians of children's literature often regard John Newberry's *A Little Pretty Pocket Book* (1744) as the first children's book. He also states that it was no coincidence that this book was published around the time when Samuel Richardson's *Pamela* (1740) was published. He considers the novel as a genre and children's books as both emerging from similar social conditions because, for him, the development of children's literature as a separate genre of literature is closely related to that of the novel, both of which significantly influenced by each other (71).

It may be claimed that printing technology, knowledge about children, and further significance given to them up until the nineteenth century provided a framework for children's literature. However, as confirmed by Shavit, it began to flourish at such a high speed, and this development coincides with the period of British empire-building during the second half of the nineteenth century (3–7) upon which

this study will focus.

Children's literature seems to have been affected by the changes in the nineteenth century. These changes significantly influenced the approach to children and childhood, and thus brought forth a new duty for them. This led to the development of children's literature, which was enriched by the growing number of children's books addressing not only children but also adults as well.

The nineteenth century in Britain may be called an era of evolution and revolution, as Britain witnessed the Industrial Revolution and Darwin's theory of evolution. While the Industrial Revolution affected Britain demographically, the impact of Darwin's theory was philosophical.

As a result of the Industrial Revolution, many people migrated from rural areas to the cities to seek employment. It resulted in poor living conditions and various social problems in Britain's cities. Children were a huge part of the population who suffered under these conditions. With the 1833 Factory Act, children aged 9 or older were made part of the work force. Also, with the Poor Law of 1834, children had to leave their parents to stay and work under difficult conditions in workhouses. However, within these tough conditions, education for children gained importance in time. While the Factory Act proposed a two-hour education every day, with the Education Act of 1870, education became compulsory for all children. Moreover, education until that time had been under the control of religious organisations. It is also obvious that education gained significance towards the latter half of the nineteenth century and became much more secular. The need to educate children for Victorians was derived from the dream of maintaining British power through the centuries by means of children and the Victorians' fear of having an idle generation. Therefore, education was privileged especially for boys, as girls were kept at home and restricted to domestic roles (McCulloch 13-15).

Darwin's *On the Origins of Species* (1859) also had quite an impact on the perception about children in this period. It led to a reevaluation of man's place in the universe, which thus shook up the prestige of human beings among living beings with the very possible idea of man's sharing a common ancestry with the apes. Although the glorious notion of the child with a sense of spiritual wisdom existed in the Romantic period, as may be sensed in Wordsworth's "Ode: Intimations of

Immortality" (Lines 64-65, 309), this notion lost its persuasiveness in the Victorian age. One major reason for this is Darwin's theory, which brought forth the notion that "man is the codescendant with other mammals of a common progenitor," (1546) called "Quadrumana." Darwin states in *Natural Selection and Sexual Selection* that Quadrumana used to be "the common and still more ancient progenitor of the Old and New World monkeys" (1547). It debased the prestigious position of the Romantic concept of children. In the Romantic period, children were regarded as innocent beings, who were close to God. It was also thought that they only lost their innocence when they grew up. Therefore, such Romantic authors or poets as William Wordsworth lament this loss and wish to regain the spiritual wisdom they had during their childhood. With the impact of Darwin's theory, the thought that children were born with spiritual wisdom was questioned while notion of the impossibility of attaining any spiritual wisdom began to spread. Thus, Darwinism challenged adult perceptions about the Romantic notion of the child and "imbue[d] children's fiction with a sense of its unattainability [the accessibility of spiritual wisdom]" (Thacker "Victorianism, Empire and the Paternal Voice" 49). In the Victorian mind, shaped by the Industrial Revolution and Darwinism, children were stripped of spiritual wisdom and became potential good or bad investments for adults in society. Therefore, Victorians emphasised education during childhood for the sake of the British Empire's future. They gave up the spiritual approach to children by holding a more secular and materialistic approach. Their main concern was the development of children, which was considered to be shaped by education and the childhood environment. They would become either better colonisers or an idle generation, whom adults did not want to have. Thus, the religious thinking on the future of children was interrupted by a secular and materialist Victorian approach. That is why many Victorian novelists, such as George Eliot with *The Mill on the Floss* (1860), Charles Dickens with *Great Expectations* (1861), Charlotte Brontë with *Jane Eyre* (1847) and Emily Brontë with *Wuthering Heights* (1847), shed light on their protagonists' childhoods to find an explanation for their actions during their adulthoods (Thacker "Victorianism, Empire and the Paternal Voice" 51). Accordingly, while, in the medieval period, one's adulthood used to be considered to be the best time of one's life, the Victorians took childhood as the best period for determining the rest of one's life (McCulloch 15). This

time, the reason did not have a divine origin. Rather, the Victorian belief was that childhood was the best time to educate in the way of societal norms for the future. Thus, for McCulloch, in the Victorian era, one's childhood became the period of time which determines to what extent the child will satisfy the desire of Victorian society and thereby will diminish any anxieties about its future (15). In other words, the Victorians seem to have believed that they depended on children: they would either realise their dream by maintaining their colonial power around the world or be doomed because of the unsatisfactory colonial performance of inexperienced and inefficient future generations, particularly as authorities. The future of the British Empire was deemed to depend on its children. The imperialist eye regarded them as "the glimmers of hope" and the embodiment of "their promises" (Beauvais 20). Therefore, it was urgent for Victorians to educate children in order to secure an ever more powerful British Empire for the future. Thus, education and children's literature were secularised and emancipated from the control of religious authorities.

In the golden age of children's literature, there were different kinds of stories, fantasy stories and adventure tales such as Frederick Marryat's *Children of the New Forest* (1847), R. M. Ballantyne's *The Coral Island* (1858) and Robert Louis Stevenson's *Treasure Island* (1883), school stories such as Harriet Martineau's *The Crofton Boys* (1841), Thomas Hughes's *Tom Brown's Schooldays* (1857) and F. W. Farrar's *Eric, or Little by Little* (1858); there were realistic domestic tales that combined imaginative elements which also became popular, like Frances Hodgson Burnett's *Little Lord Fauntleroy* (1886), *A Little Princess* (1905) and *The Secret Garden* (1911), and Louisa May Alcott's *Little Women* (1868), *Good Wives* (1869) and *Little Men* (1871) (McCulloch 38). Furthermore, although "long-forgotten stories and poems warning about the horrible fates befalling naughty children were popular in the eighteenth and early nineteenth centuries," they became out of fashion and were even ridiculed by Heinrich Hoffmann's *Shock-Headed Peter* (1848), Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and Hilaire Belloc's *Cautionary Tales for Children* (1907) (Grenby 7).

Despite these abundant children's literature, it continued to be seen as marginal in literary studies and left in footnotes or bibliographies (Hunt, *Literature for Children* 6-7) up until the twentieth century. According to Hunt, just like post-colonial literature,

children's literature achieved a place in academia in the late 1990s. It had not been possible for the publishing house called "Children's Literature in Education" to publish a paper about political ideologies in children's literature until 1985 (Hunt, *Literature for Children* 18). There are also two international organisations called the Children's Literature Association and the International Research Society for Children's Literature which provide international conferences and seminars. Moreover, there are also some academic journals such as *Children's Literature*, some annually organized meetings and huge libraries including children's literature works (Hunt, *Literature for Children* 8), which indicates that although children's literature dates back to earlier centuries, it only had a place at the academic level in recent years.

1.3. Colonialism & Imperialism: British Colonialism in the 19th Century, Postcolonialism and Postcolonial Reading

This section aims to show that the explosion of children's books in the nineteenth century results from the imperialist ideology, which the British Empire fed on, thus, attempted to reinforce through texts. Therefore, at this point, terms such as colonialism, imperialism, colonial discourse, postcolonialism and postcolonial reading will be dealt with. It will be useful to briefly look at them so that the content may be seen more clearly. It will also be useful to understand the approaches of such critics as Edward Said, Frantz Fanon, and Homi Bhabha from whose ideas this study will benefit for a postcolonial reading of the selected novels.

Colonialism and imperialism have emerged as terms around 1880. Colonialism is defined in *Postcolonial Studies: The Key Concepts* as setting up colonies on a remote territory to benefit from its raw material (Ashcroft et al. 139). As for imperialism, it is defined as a policy of having colonies for economic, strategic and political benefits (Ashcroft et al., *The Key Concepts* 139). Colonialism is associated with Europeanisation around the world, which was affected by lots of adventurers, traders and missionaries who visited those non-European regions (Ashcroft et al., *The Key Concepts* 140). It came into being in three waves, which are; "the age of discovery during the fifteenth and sixteenth centuries; the age of mercantilism during the seventeenth and eighteenth centuries; and the age of imperialism in the nineteenth and

early twentieth centuries" (Ashcroft et al., *The Key Concepts* 140). Considering the fact that implanting colonies in another distant country (i.e. the act of colonisation) dates back to the fifteenth centuries, it may be claimed that colonialism and imperialism have gone hand in hand over centuries.

Although both colonialism and imperialism refer to the subjugation of another territory and its people, Edward Said makes an explicit distinction between colonialism and imperialism in his disparate definitions in *Culture and Imperialism*. According to him, imperialism is "the practice, the theory and the attitudes of a dominating metropolitan centre ruling a distant territory" (*Culture and Imperialism 8*), while colonialism is "a specific articulation of imperialism associated with territorial invasions and settlements" (*Culture and Imperialism* 8). In other words, in Said's approach, imperialism is the ideological dimension of having control over the target region/country, whereas colonialism is its practical dimension. That is, the imperial idea paves the way for colonialism, the very practice of that idea. This approach may lead to the erroneous thinking that imperialism comes before colonialism in terms of time. According to the scholars of postcolonialism such as Ania Loomba and Jane M. Jacobs, the two terms must be defined in terms of their spatial origins. For instance, Loomba states in her book *Colonialism/Postcolonialism* (1998) that imperialism is a phenomenon starting in the colonising mother country and developing into domination over the colonised country (6). Accordingly, imperialism takes its force from an imperial country controlling a colonised land, whereas colonialism functions in the colonised land through exploitation. She emphasises the mutual relationship between imperialism and colonialism. For her, the imperial country penetrates into a target land by setting up colonies, which facilitates having control over that land, thus, exploiting it even more.

The history of colonialism is examined in two periods. The first is considered to last until the 15th century, and the second spans from the 15th century to the end of the 20th century. Taking the former period as the period of 'classical' colonialism and the latter as 'modern European' colonialism, Loomba bases her ideas upon Marxist thinking. She classifies the earlier types of colonialism as 'pre-capitalist,' and modern colonialism as the 'capitalist" one (3). For her, modern European colonialism may be said to be a continuation of pre-capitalist colonialism in another form. She also draws

the following distinction: the classical colonisers pursued colonisation by invading a territory and exploiting its material resources and people as labour force (4), as in the case of the Ottoman Empire, whereas the modern European ones were aimed at restructuring the culture (including language, religion and way of life) of the exploited land's people to facilitate the economic control over that land. Loomba associates the second kind of colonialism with the capital force, which came into being with the Industrial Revolution (20). It may be inferred from this approach that modern European colonialism concerns the classical colonial intention of economic exploitation, as it also intends to change the culture of the target population, thus taking the form of imperialism. Accordingly, while colonialism is observable and evident, imperialism is latent. Thereby, colonialism, that is, the exploitation of the native land, continues along with imperialism in the modern colonial concept. Thus, it may be claimed that imperialism is a continuation of colonialism but in an upgraded version. Imperialism results not only in economic but also cultural and psychological control over the native people. Imperialism may employ colonialism to exploit the native land. However, the end of colonialism does not result in the end of imperialism in a target region, as the latter can go on in a latent way and it does not need a colonial settlement there for it to happen.

When one looks back on the advent and growth of imperialism around the world, it is witnessed that from the Portuguese, Spanish, French, and English to the Dutch, various European colonial powers began to extend their borders towards vast territories in other continents around the world due to technological developments in the fifteenth and sixteenth centuries. As for the British Empire, her building dates back to Queen Elizabeth I's enthronement in 1558. In the following three decades, British society experienced considerable social, economic, and religious changes. For instance, Queen Elizabeth I's reign began when the nobility had started to decay. The sixteenth century witnessed the emergence of bourgeoisie classes which consisted of merchants interested in overseas trade, bankers, artisans, and industrialists that were keen on a lifestyle of material consumption. Individualism, private property, and the accumulation of wealth became the dominant cultural values in this period (Smedley 45–47). Therefore, it may be claimed that this social class were naturally fascinated with the idea of wealth that would come from the colonial lands.

The British Empire covered the largest part of the world at the time; nearly one quarter of the earth's land, thus, she became 'the empire on which the sun never sets' right up to the early twentieth century. Said describes her strength and states: "In 1800, Western powers claimed *55* percent but actually held approximately *35* percent of the earth's surface, and that by 1878 the proportion was *67* percent, a rate of 83,000 square miles per year" (*Culture and Imperialism* 7-8, original emphases). The British Empire extended from Canada in North America to Australia and New Zealand in Oceania, and from Egypt to South Africa on the African continent. Indian subcontinent was also one of the biggest colonies of Britain. The period in which she spread like a wild fire all over these 'exotic' places is called the 'Victorian Era.' Greenblatt et al. note that although the British Empire was not a central preoccupation of the government during the first half of the nineteenth century, the three decades between 1870-1900 witness a far more rapid colonial expansion ("Empire and National Identity" 1607).

There were such factors as economic, political, geostrategic, cultural and scientific ones that made Britain surpass her boundaries and let her become considerably wealthy in the nineteenth century. Obtaining raw materials to supply her industries, having new markets to sell and buy her own goods, finding new locations for the growing British population and securing her trade routes in the period underpin her desire for colonial expansion. Moreover, considering the fact that the nineteenth century was the century of nationalism in Britain, the importance given to national prestige is another factor reinforcing colonial expansion. In return, the more she expanded her physical size and enhanced her political and military power, the more national pride she had as well. Therefore, for financial profits, British colonisers did not avoid physical and cultural devastation to invade another land ("Empire and National Identity" 1607). National pride endorsed through colonialism is sensed very clearly in the lines of Eliza Cook (1818-1889), a female English poet of the period. Throughout her lines, the speaker expresses her national pride that was enhanced due to colonialism. She also emphasises the worldwide power of her country: "The Briton may traverse the pole or the zone / And boldly claim his right; / For he calls such a vast domain his own, / That the sun never sets on his might" (Lines 31-34, 1615). Moreover, the period's significant politician, Benjamin Disraeli, notes that the only way to secure her political and economic power is for Britain to maintain her imperial

policies (Monypenny and Buckle 253). It is obvious that he associates Britain's political and economic power with the maintenance of her colonial power against other empires. Furthermore, in an 1876 article in *The Times*, he praised British imperialism and stated that Britain does not use violence for its own sake, rather what she wants is to maintain her splendid Empire (qtd. in Seton-Watson 104). Disraeli's imperial policy became consolidated in the late Victorian period. For instance, before becoming prime minister, he wrote to Lord Derby: "Leave the Canadians to defend themselves; recall the African squadron; give up the settlements on the west coast of Africa; and we shall make a saving which will, at the same time, enable us to build ships and have a good Budget" (qtd. in Ausubel 83). However, a few years later in his Crystal Palace address in 1872, Disraeli condemned Liberals for having viewed the colonies solely from an economic standpoint, thus totally ignoring the cultural and political dimension of imperialism, which could not be considered to be separate from its economical dimension. The exploitation of the native people's natural resources seemed inseparable from their degradation in the British politician's eyes (qtd. in Ausubel 84).

Geostrategic policies that Britiain developed to secure her borders against external threats and to compete with other coloniser countries such as Portugal, Spain and France in the colonial world also effectively made Britain expand much more in this period. Because of them, colonialism enabled Britain to hinder the march of the opposing powers or to facilitate the connection among different parts of its own empire. For instance, such places as Malta, Cyprus, Gibraltar and the Suez Canal allowed for the British expansion towards India, considered to be 'the jewel of the empire.'

The willingness to discover the new and unknown was a notable motive for the British since the fifteenth century. This situation is indicated in the lines of Tennyson, who was the imperialist and nationalist poet-laurate of the period. The poet uses Ulysses as the speaker in the poem: "Gleams that untraveled world whose margin fades/ Forever and forever when I move. / How dull it is to pause, to make an end, /To rust unburnished, not to shine in use!" (Lines 20-23, 1123). Also, the line "To strive, to seek, to find, and not to yield" (Line 70, 1125) in the poem sounds like a motto of the British imperialism. Tennyson's expressions indicate the tenets which are crucial

for imperial expansionism, or in Said's words, "[t]he will, self-confidence, even arrogance necessary to maintain such a state of affairs" (*Culture and Imperialism* 11).

Ideological factors played a noteworthy role in the British Empire's swift expansion. Therefore, even the desire for disseminating British values and culture and converting non-Christian people into Christianity was not only a reason but also a result of the Empire's expansion, as it was used as a facilitating method of colonialism. The British colonisers spread the belief that Protestantism was the only true faith and it was the British Protestants' holy duty to help save as many souls as possible by converting them into Christianity. This belief confirmed their being 'superior' people directly in terms of religion as well as the justification for British rule in colonial lands indirectly. Thus, justification of British colonialism facilitates colonial expansion. The logic behind it was simple: the more the colonised internalised the superiority of Western values and culture, the more the coloniser could benefit from the colonised's land and labour force. Thus, colonialism was related to the economic exploitation of the lands of the indigenous people. In Fanon's words, colonialism "is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it" (*The Wretched of the Earth* 149). Accordingly, with imperialism, the colonised become deprived not only of their lands and natural resources but also of their history, identity, respectability, that is, all the things that make them up. Therefore, Fanon defines imperialism as "a systematized negation of the other person and furious determination to deny the other person all attributes of humanity" and claims: "[C]olonialism forces the people it dominates to ask themselves the question constantly: 'In reality, who am I?' " (*The Wretched of the Earth* 182).

Such eighteenth-century thinkers as Edmund Burke described civilisation in terms of what savagery is not. In the nineteenth century, thinkers regarded native people in colonial lands as processors of savagery. The reason is that for the justification of colonialism, the British Empire needed to manipulate the natives with the belief that they are doomed either to be much more degraded or exterminated without their colonisers (Fanon, *The Wretched of the Earth* 149). Categorising the colonial people as other and excluding them from humanity were found to be effective. For instance, as Goldberg notes, race is used as an influential issue through which the

colonialist ideology is constructed (148). Such racial theories were on the foreground in the Victorian period and their purpose was to explain the so-called inferiority of non-white people, thus, legitimise colonialism.

Race classification dates back to the first half of the eighteenth century when a Swedish botanist, Carolus Linnaeus, classified all peoples as Homo Sapiens and then divided them into the following categories: the Americanus (American Indian) is characterised as "tenacious, contented, free, and ruled by custom; the Europaeus (European) is taken as light, inventive, and ruled by rites; the Asiaticus (Asian) is described as stern, haughty, stingy, and ruled by opinion. Finally, he characterised the Afer (African) as cunning, slow, negligent, and ruled by caprice" (Dunn and Dobzhansky 109-110). It is fairly obvious that he makes this classification according to the group's origin and alleged mental capabilities. Later, in the second half of the same century, a German scholar and founder of anthropology called Blumenbach divided people into five types, to each of which he gave the name *race:* "Caucasian or White; Mongolian or Yellow; Ethiopian or Black; American or Red; Malayan or Brown" (Dunn and Dobzhansky 109-110). His classification was based on skin colour. Despite the differences between the bases of these two different classifications made at different times, from both Linnaeus' and Blumenbach's approaches, it is easy to arrive at the conclusion about the white race's superiority versus the black one's inferiority, because, clearly, they attribute positive qualities to white people and negative ones to black people. Thus, it may be claimed that the empire builders of Victorian Britain attributed an inferior status to non-white people. Thereby, race became a social tool, which the Victorians used to justify their 'civilising' mission. As stated by Said, "positive ideas of the sort provided by thinkers…developed and accentuated the essentialist positions in European culture proclaiming that Europeans should rule, non-Europeans be ruled. And Europeans *did* rule" (*Culture and Imperialism* 100, original emphasis). For instance, the belief in European superiority was strengthened by Herbert Spencer's concept of Social Darwinism in the second half of the Victorian era. Spencer promoted Charles Darwin's theory of evolution and natural selection in his prominent work *On the Origin of Species* (1859). Darwin argued that all species descended from common ancestors and experiences in a process called natural selection. In natural selection, species either adapted themselves to

changes in their environments and thus survived, or they would fail to do it and eventually go extinct. Spencer's theory of Social Darwinism could be claimed as a cunning adaptation of Darwin's theory and the idea of 'the survival of the fittest'. The theory was applied to the social, economic and political issues in a way that could serve the imperial ends. Spencer stated: "...ultimate man will be one whose private requirements coincide with public ones. He will be that manner of man who, in spontaneously fulfilling his own nature, identically performs the functions of the social unit" (Vol. 3. p. 331). The 'ultimate man' in his expression referred to the white European, who, according to him, would surpass all others with his culture and get the charge of controlling them. Considering the Western technological, economic, and military advancements that would help the West overcome any other forces against it, Social Darwinism advocated the idea of 'the survival of the Westerner.' Thus, this theory was used to promote the idea that non-Western peoples were doomed to be ruled by white Europeans, as they were the loser races of human progress vis-à-vis white Europeans. This situation is confirmed by Said who argues that inequalities between the Occident and the Orient in terms of politics, technology and wealth lead to the control of the latter by the former (*Culture and Imperialism* 19).

Many imperialist politicians of the period took Spencer's theory as a 'scientific' guide. For instance, Cecil Rhodes, who was a British businessman in South Africa and simultaneously a Prime Minister of the Cape Colony in the late nineteenth century appears to exemplify this theory. This may be sensed from his expressions in "Confession of Faith" (1877) because he states his pride in being British, which for him is the best race in the world and he notes that it is his national duty to expand towards the non-Western regions (qtd. in Aydelotte 4). It is so obvious that the whiteness of the coloniser became even a 'scientific proof' of his superiority and a warranty by means of Social Darwinism. Thus, the 'civilising' mission became the 'white man's burden', to use Kipling's words. Said enlightens this fact as follows: "What dignifies his [the white man's] mission is some sense of intellectual dedication; he is a White Man, but not for mere profit, since his 'chosen star' presumably sits far above earthly gain" (*Orientalism* 226).

The colonisers' mission seemed to be obvious. However, their covert mission was far from obvious, as expressed by Conrad's *Heart of Darkness* (1899)*:* "To tear

treasure out of the bowels of the land was their desire, with no more purpose at the back of it than there is in burglars breaking into a safe" (99). Behind "the noble duty" that British colonisers performed at home and abroad lay the capitalist ends. Furthermore, in *Darwinism in the English Novel* (1840), Henkin associates the second half of the nineteenth century with the proliferation of what he calls the "evolutionary romance" that includes "anthropological romance, dealing with the prehistoric past and vestiges of that past in the present, the romance of eccentric evolution...and the romance of the future" (173). It was the age of Victorian Britain, which constructed the colonised people's past, present and future, versus the romantic vision of the British Empire which stood as the best nation of all times in the imperialist eye and was expected to be perceived as such by other nations.

In addition to the pseudo-scientific notions that convinced people of the superiority of the white-European race, the British colonisers also benefitted from the constructive power of education. Thomas Babington Macaulay (1800-1859), who was a historian, parliamentarian and essayist and served as a member of the supreme council of the East India Company from 1834 to 1838, was one of them. He argued for the necessity of learning English for Indian children rather than Sanskrit and Persian in "Minute on Indian Education" (1835). He regards English as 'pre-eminent' among all languages. He also argued that the British Committee ought to admit the inclusion of Western Literature in the Oriental plan of education (1610). The British people declared their superiority in every way: they were superior people in birth, thus they were superior in culture as well. In his text, Macaulay also drew attention to the urgency of constructing a hybrid people in colonial India by means of education. For him, these people will be "Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect" (1611) and they will convey the Western knowledge they learn to the people in their hometown (1612). It may be deduced from Macaulay's approach that the colonialist ideology was perpetuated by means of such institutions as the church and education system. Said confirms this: "In the system of education designed for India, students were taught not only English literature but the inherent superiority of the English race" (*Culture and Imperialism* 101). Althusser uses the term 'interpellation' to explain it in his prominent work *Essays on Ideology* (1984). In his view, individuals are interpellated by the institutions, which determine how

subjects place themselves within a language and codes of behaviour. Accordingly, the colonised are also said to have been interpellated by religion and education system.

It must be emphasised that while claiming superiority over any other people, the British colonisers make use of colonial discourse. Considering the quotations above, one may discern that they all hide the fact that the British Empire exploits native people's resources and destroys their culture; so, they subvert this fact by claiming that they are rendering a favour to these 'savage' natives by 'civilising' them. Thus, they exemplify how colonial discourse is used to perpetuate colonialism and imperialism. It may be claimed that colonialism and imperialism may not be understood without colonial discourse in oral and written forms. Colonial discourse is defined as "the system of knowledge and beliefs about the world within which acts of colonization take place" (Ashcroft et al., *The Key Concepts* 51). It is generated by colonisers and serves them by imposing their own values and knowledge on the colonised, mostly by excluding or distorting other knowledge for their own benefit. Colonial discourse is made up of statements about the colonised and colonisers. According to Ashcroft et al., these statements are used to justify suppressing another group of people, so they hide the colonisers' economic and political advantages while expressing the inferiority of the colonised in every way (*The Key Concepts* 51). Obviously, colonial discourse helps the writer hide and subvert some facts to the advantage of the colonisers. With regard to the colonised people, the superiority of the colonisers is emphasised to assert the assumption that the colonised are in need of the colonisers' help (Ashcroft et al., *The Key Concepts* 51). The selected statement confirms the colonisers' assumption that they are the best and civilised race in the world, so they are the best in all things and have the right to penetrate any other lands to help those poor 'primitive' natives. Said illustrates an effective use of colonial discourse in Kipling's novel *Kim* (1901). Drawing attention to the fact that Kipling served as an English journalist in India for many years, Said asserts that the novel *Kim* is a product of his colonialist ideology and constructed by "deliberate inclusions and exclusions" of some facts Kipling had observed or experienced (*Culture and Imperialism* 163).

Colonial discourse, as a term, was brought into use by the postcolonial critic Edward Said. In his work, *Orientalism* (1993), he clarified ways in which colonial discourse is used as an instrument of power. His study started a new theory called

"colonial discourse theory" in the 1980s. Not only Said, but also Homi Bhabha, Franz Fanon and Gayatri Spivak used the theory to decipher the contradictions between colonisers and the colonised through colonial discourse.

As may be discerned, although colonial discourse was used by colonisers throughout colonial history, it only began to be used as a term in the twentieth century when a new theory called 'colonial discourse theory' was developed to analyse the discourse and its contradictions in any colonialist text in the last decades of the same century. This indicates that colonialism has been resisted in a way. Therefore, as Ashcroft et al. assert in *The Postcolonial Studies Reader*, postcolonialism is a resistance to colonialism and even the post-colonial theory has existed ever since the interaction between the imperial culture and indigenous people's culture (1). Accordingly, the study of colonial discourse, i.e. postcolonial criticism, is as old as the struggle against colonialism. Therefore, it came into being with colonialism, such that post-colonialism is, at least for Ashcroft et al., "a continuing process of resistance and reconstruction" (1). Indigenous people have always resisted more or less colonialism in the colonial period. However, they were suppressed and their voices were silenced to a certain extent. It was not until independence of these colonised societies that they were able to raise their voice. Therefore, to refer to the period after independence, the term 'post-colonial,' often with a hyphen, is used. The prefix 'post' in the term means 'after' and, in this way, the term refers to the post-independence period in formerly colonised societies (Ashcroft et al., *The Key Concepts* 204). There were voices raised among the colonised against 'the centre,' in other words, the 'Empire' during the colonial era. However, growing voices against colonialism and its effects came into being in the postcolonial era, i.e. only in the twentieth century. Postcolonialism may be defined as taking a critical view of colonialism's impact on people. It included all the 'anti-colonial' voices of the people, most of whom were once colonised.

It was Said who started the study of colonial representation in colonialist texts in the 1970s, and his was followed by many other scholars such as Bhabha and Spivak. However, the term 'postcolonialism' was not used in their studies until the 1990s. Since then, the term 'postcolonialism' has been used to refer to the experiences of people who were once colonised by the European colonisers (Ashcroft et al., *The Key Concepts* 204). The term (with or without a hyphen) is still used to cover all studies

related to the influences of imperialist forces upon societies in ways such as economic, political, historical, and sociological.

To explore the impacts of colonisation on relevant written texts, one ought to make a postcolonial reading. It is a way of rereading the texts written mostly by colonisers, but it may also be applied to the texts written by the colonised. A postcolonial reading helps reveal colonialist ideologies hidden behind them by means of colonial discourses. Therefore, it is "a form of deconstructive reading" (Ashcroft et al., *The Key Concepts* 209). In this context, some rereadings of the European works accepted as 'canonical' should provide examples of a postcolonial reading. For instance, some postcolonial readings of Shakespeare's *The Tempest*, Jane Austen's *Mansfield Park*, Jean Rhys' *Wide Sargasso Sea* as a rereading of Charlotte Bronte's *Jane Eyre* are examples of a postcolonial reading. The authors of these works are from former European colonies. Said asserts that re-reading a colonialist text is a way of resisting against the empire (*Culture and Imperialism* 53). In this respect, the authors mentioned above and many other postcolonial ones are attempting to 'write back' as it were to the Empire.

Within the scope of the postcolonial theory, a postcolonial reading focuses on the binary oppositions based on Eurocentric assumptions especially about race and nationality through colonial discourse. Postcolonial reading helps to deconstruct them to reveal the extent to which they serve European imperial expansionism by justifying it. Accordingly, this study, which deals with the selected works from children's literature, will frame its discussion within a postcolonial theoretical perspective, because postcolonial theory helps us deconstruct the prevailing colonial discourse in the late nineteenth century British children's literature and helps to show how the selected works inscribe the shifting relations between the coloniser and the colonised, as mentioned above. In "Post-Colonial Literatures and Counter-Discourse," Helen Tiffin states that postcolonial counter-discursive strategies, that is, the postcolonial readings of the selected works will make the covert imperialist ideology in them overt (23).

Said, Bhabha and Fanon are three celebrated postcolonial scholars, who agree on things and yet diverge on some grounds. Said follows mostly a historical approach to the issue of colonialism. Bhabha deals with its cultural dimension, while Fanon's

main concern is the psychological impacts of colonialism on the colonised. Although they differ to some extent in the way they approach it and in some of the conclusions they draw, their ideas help reveal the imperialist ideology hidden by means of colonial discourse in these colonialist texts.

First of all, the Palestinian American scholar Edward Said (1935-2003) talks about the use of power to construct a false image of the Orient versus the Occident in his theory of Orientalism, which "effectively founded postcolonial studies as an academic discipline" — to quote Robert Young (*Postcolonialism: An Historical Introduction* 383). He refers to the East as 'Orient' and the West as 'Occident,' that is, the colonised and the coloniser, as two distinct parts of the world, which are not parts of nature but constructions of European imperial thinking. In Saidian terms, Orientalism suggests a key to understanding the man-made concepts of the Orient and the Occident and the ideological relationships between them. Said notes that they are "both geographical and cultural entities" (*Orientalism* 5). It is obvious that Orientalism is "a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident' " (*Orientalism* 2). In other words, it is an ideological product rather than reality.

According to Said, Orientalism is just one of the most practical and cunning tools used to justify colonialism through colonial discourses. Defined by Said as "a Western style for dominating, restructuring, and having authority over the Orient" (*Orientalism* 3), Orientalism appears to be a way of rationalising colonisation by rendering the Occident superior to the Orient. Said notes that, in Orientalist thinking, the 'Orient' is set as an exact opposite of the West, because while the Orient is projected as exotic and mysterious, the Orientals are primitive, uncivilised and animal-like (*Orientalism* 40). Therefore, Orientalism seems to be a kind of Western strategy to construct a negative image of the world outside the West. Therefore, for Said, the concepts of the 'Orient' and 'Occident' are consciously constructed and employed to legitimise the dominance of Western imperial powers. This construction results in other conceptual contrasts such as 'here' versus 'there', and 'us' versus 'them' that facilitate justification of colonisation (*Orientalism* 4). In simple terms, Orientalism may be taken as the Western discourse, the product of a deliberate Western strategy of hegemony. Defined by Antonio Gramsci as "domination by consent, the way the ruling

class succeeds in oppressing other classes with their apparent approval" (qtd. in Bertens 204), hegemony is embodied by the concept of Orientalism for the reason that it facilitates the control by the coloniser of the colonised.

The Indian critic Homi K. Bhabha (1949-) bases his theory on the interaction between the coloniser and the colonised and their identities being restructured as a result of this interaction. Like Said, he also claims that the identities of the coloniser and the colonised are the products of imperial thinking. Bhabha calls "a false representation of a given reality" as 'stereotype' (*The Location of Culture* 75). According to him, stereotype is founded upon a set of knowledge, which "must be anxiously repeated" (*The Location of Culture* 66). He also states that stereotype fixes racist ideas and perpetuates them (*The Location of Culture* 75). According to Said, stereotyping conveys the belief that colonisers are "only, mainly, exclusively, white," whereas the colonised are "Black, or Western, or Oriental" (*Culture and Imperialism* 336). The reason is that stereotypes enable colonial authority by allowing the coloniser to justify his authority over the colonised due to the coloniser's 'innate superiority' with respect to the colonised.

In this context, Said's concept of orientalism may be defined as a web of stereotypes created by Western imperialists. He calls orientalism "an accepted grid for filtering through the Orient into Western consciousness" (*Orientalism* 6). In fact, it may be claimed that in Saidian terms, the Orient has been orientalised by Westerners, "not only because it was found to be Oriental but also because it could be made Oriental" (Jouhki 5). Said seems to suggest that a coloniser aims at imposing his culture by ignoring and even distorting the Oriental's culture in order to have authority over him and exploit his resources in the name of enlightening and civilising.

Said argues that people from non-European cultures have always been stereotyped by Orientalists simply by crossing out all distinctions among these multiple cultures. Thus, all colonial representations have depicted Indians, Egyptians, Palestinians, Latin Americans, and many others in the same category as the 'Other' without exception. Therefore, for Said, the key element in making someone Oriental is 'classification,' because he regards classification as one of the circumstances of the eighteenth and nineteenth century culture that facilitated Orientalism.

As may be discerned, at the basis of the postcolonial theory of Said, Bhabha, and

Fanon lies the concept of 'otherness' mainly for classification. The term 'otherness' results from the differences between at least two things or people. In a postcolonial context, it is dialectically used to refer to the colonised's differences from the colonisers in physical and cultural matters. For Said, "race, color, origin" are used as criteria to distinguish between colonisers and the colonised (*Orientalism* 120). Following Said, Fanon, in this context, associates racial distinctions with economic ones and claims: "In the colonies the economic infrastructure is also a superstructure [both physically and psychologically]" (*The Wretched of the Earth* 5). Fanon's Marxist perspective about this point is reminiscent of Social Darwinism that prevailed in the nineteenth century. He underlines the fact that ideas such as white people are the best race and have every technological facility as well as being rich are adapted and spread to justify the colonisers' superiority and their right to have control over the colonised, who are 'othered.'

As for Bhabha's concept of 'otherness,' it is built upon Lacan's and Fanon's ideas of 'other.' Bhabha elaborates on these two theorists' thoughts. For Lacan, it is in the imaginary order that a child signifies his/her identity and formulates his/her ideal ego in a narcissistic way during the mirror stage when s/he becomes aware of his/her image through the 'other,' the Imago. Evaluating Lacan's thoughts, Bhabha claims that the subject comes to be conscious of itself when he confronts with the other. Accordingly, the identity of the coloniser is constructed with the essence of the colonised, and thus the knowledge of 'otherness' circulates within this "fixed form of difference" between the coloniser and the colonised ("The Other Question" 29-30); that is, stereotype. Therefore, according to Bhabha, skin is "the key signifier of cultural and racial difference in the stereotype" ("The Other Question" 30), thus, of otherisation in a colonial context. In psychoanalytical thinking, when the coloniser confronts with the colonised, the black colonised becomes the "other" for the white coloniser, who distinguishes between himself as the "self" and black man as the "other," just like the child who identifies his/her identity in a narcissitic way by discerning his/her autonomous existence as different from others. Hence, Bhabha's concept of "other" comes into being as a referent to a colonised person who becomes conscious that his identity depends on the white coloniser, thereby 'othered' by the same coloniser. Othering is a way of identifying somebody or something by excluding

him or it from some criteria accepted as standard. In this respect, the othered colonised people are the ones who are presented as excluded from the features defining Western Europeans. The European colonisers attributed such positive qualities as rational, wise, and hardworking to themselves, whereas the opposites of these qualities are used to define the colonised. In this way, the colonised are identified as 'other.' Accordingly, in an interview with Jonathan Rutherford, Bhabha emphasises the ambivalent situation of the coloniser, whose identity also depends on the existence of otherness and the qualities determining it (211). Considering the fact that these distinctive qualities distinguishing between the self and the other are 'assumed' ones rather than a part of reality, it is understandable that identities of the self and other are open to debate: how and according to whom or what is someone self or other? In this respect, Bhabha distinguished himself from Said. He criticises Said, because he finds the latter's division of the Orient and the Occident very simplistic and argues that Said disregards an inevitable interaction between the colonisers and the colonised, problematising the clear-cut opposition between them. In this context, it may be claimed that Bhabha deconstructs Said's dualistic approach to the identities of colonisers and the colonised. Influenced by poststructuralist theorists such as Derrida and Lacan, Bhabha argues that the colonised have a cultural impact on colonisers as much as colonisers have on the colonised; thus, the mutual interaction between the colonisers and the colonised results in problematic identities such as hybrid and mimic, which cannot be defined with clear-cut labels.

Parallel to Said's and Bhabha's concept of 'otherness,' for Fanon, economy-based colonialism takes its force from differences, especially in skin colour. While emphasising the psychological impact of colonialism on the native people much more than Said and Bhabha, Fanon underlines the natives' degraded image in the white colonisers' perspective and mentions the experience he had as a colonised boy from Martinique when he encountered a white boy and his mother in France, the mother country. He writes: "The Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly.…[T]he little white boy throws himself into his mother's arms: Mama, the nigger's going to eat me up" (*Black Skin, White Masks* 86). His experience reveals how white people's supremacy results from the black ones' inferiority and vice versa. Thus, for him, in this context, the skin colour determines white people's rightfulness

and the black ones' disadvantageous way of life. Therefore, a coloniser claims in Fanon's words: "I am white, that is to say that I possess beauty and virtue, which have never been black. I am the color of the daylight" (*Black Skin, White Masks* 31). White, as the opposite of black, renders the coloniser superior in every way and justifies his colonisation. It is also clear that in Fanon's thinking, whiteness and blackness signify all the qualities colonisers and the colonised have. That is why he points out that "the white man is sealed in his whiteness, [while] [t]he black man in his blackness" (*Black Skin, White Masks* 3). This stereotypical approach determines the unchangeable labels of white and black people as two opposite and nonconvergent parts of a binary opposition.

The coloniser owes his identity to being related to the otherness of the colonised, because the one who colonises is called 'the coloniser.' About this point, Said elaborates on the essentialist way of thinking and notes that the secondariness of the colonised is essential to the primariness of the colonisers (*Culture and Imperialism* 59). Said exemplifies this situation in these words: "Greeks always require barbarians, and Europeans Africans, Orientals, etc." (*Culture and Imperialism* 52). In fact, both the colonised's and coloniser's identities are the latter's constructs. Accordingly, like Said and Bhabha, Fanon also claims: "what is often called the black soul is a white man's artefact" (*Black Skin, White Masks* xxvii). Ranging from his body to his identity, the black man remains 'different' in the coloniser's gaze. It is the coloniser who makes a claim of 'difference.' The difference deriving from his skin colour renders the colonised man devoid of any Western values. Thus, the coloniser creates the black image, which is opposite to himself and justifies his superiority to the black colonised. According to Fanon, it is not enough to allege that the native's society is one lacking in value: in fact, the settler goes one step further and depicts the native himself as the personification of evil. In Fanon's words, a native is "not only the absence of values, but also the negation of values" (*The Wretched of the Earth* 34). In Said's and Fanon's approaches, this kind of binarism between the constructed identities of the colonisers and the colonised provides tranquillity for colonisers, as it ensures their supremacy. However, Bhabha reminds that stereotype is, in fact, ambivalent. He explains this ambivalence by noting the following:

> The black is both savage (cannibal) and yet the most obedient and

> dignified of servants (the bearer of food); he is the embodiment of rampant sexuality and yet innocent as a child; he is mystical, primitive, simple-minded and yet the most worldly and accomplished liar, manipulator of social forces. (*The Location of Culture* 82)

Another ambivalence in this stereotypical approach is the questionability of change in the colonised as a result of the colonisation's civilising effect. The reason is that the innateness of the stereotypes evokes the question of how colonised people can be changed by colonialism. It indicates that colonisers construct just a social reality related to the colonised so that the colonial natives can become familiar in Western understanding. To justify exploitating the colonised, colonisers both other them with various stereotypical expressions through colonial discourse, on the other hand they domesticate the 'othered' colonised. Thereby, colonial discourse puts the colonised in a contradictory position; both inside and outside of Western understanding.

Regarding the encounter of the coloniser and the colonised, Bhabha and Fanon emphasise more than Said the colonised's colonial desire resulting from an internalised inferiority. At this point, Bhabha mentions mimicry and hybridity, which results in the ironic situation of the colonisers and ambivalent situation of the colonised. First of all, he defines mimicry as "the desire for a reformed recognizable Other" (*The Location of Culture* 86). Thus, Bhabha also points out that mimicry stems from the coloniser's desire for the colonised to become like the coloniser, that is why s/he copies her/his behaviours or culture in a general sense. At the end of mimicry, the colonised become almost the same as the coloniser in appearance, but not exactly as he cannot become white. Therefore, Bhabha claims: "[M]imicry repeats rather than re-presents" (Bhabha, *The Location of Culture* 88). Thus, it brings about mockery as claimed by Ashcroft et al. in *Postcolonial Studies: The Key Concepts*. In this work, they claim: "[M]imicry is never very far from mockery" (125), as the mimic models of the colonised evoke a comical effect. Accordingly, mimicry also results in the colonised losing self-respect and accepting the superiority of colonisers over them. Bhabha notes in "Foreword to the 1986 Edition" of Fanon's *Black Skin, White Masks* that the mimic man both desires to be in the place of the white coloniser and disdains himself with his

new ‘distorted’ identity (xxxii). Thus, mimicry becomes one of the most efficient ways to have colonial power over the colonised (Bhabha, *The Location of Culture* 85). In this respect, Fanon also put emphasis on the claim that internalising inferiority allows the colonised to assimilate more easily. Therefore, Fanon notes that the colonised, who internalise the imposed inferiority, seek to escape from all the elements that construct their identity. Their homeland and skin colour overwhelm the colonised as the reminders of their inferiority with respect to the colonisers (*Black Skin, White Masks* 2-3).

As Sardar notes in the preface to Fanon’s *Black Skin, White Masks*, the colonised aspire to be like the white men who have colonised them; thus, they copy the colonisers (x). Just like Bhabha, who claims that mimicry, which is copying colonisers, is derived from the colonised’s desire to become like them, Fanon claims: “The gaze that the colonized subject casts at the colonist’s sector is a look of lust, a look of envy” (*The Wretched of the Earth* 5). Fanon emphasises the colonised’s ‘gaze’ upon the colonisers. According to him, this ‘gaze’ results from their dream of becoming just like the colonisers and thereby to dominate other people. This leads to imitating colonisers so as to seem like them, thereby accepting their own inferiority to the colonisers. On the other hand, Bhabha underlines that colonisers’ racist ‘gaze’ on the colonised makes the latter feel obliged to imitate the former, but when the colonised (as mimic men) and coloniser encounter each other, the colonisers’ gaze is met by the colonised’s gaze (*The Location of Culture* 88). Thus, in Bhabha’s words, “mimicry represents an ironic compromise” (*The Location of Culture* 86). The compromise is between the colonised and colonisers in imperial terms, as the colonised automatically accept the colonisers’ supremacy by copying them. However, this compromise is ironic because of the fact that the colonisers’ whiteness and the colonised’s blackness in terms of the former’s superiority and the latter’s inferiority remain the same.

Bhabha quotes Lacan in an essay titled “Of Mimicry and Man” in *The Location of Culture* and states that mimicry serves as a camouflage for the colonised (121). In other words, by copying colonisers’ behaviours, dress and way of life, the colonised are wearing camouflage so as not to be identified as ones who have been colonised. Their internalised feeling of inferiority makes them resemble the colonisers. Thereby, according to Fanon in his major work *Black Skin, White Masks*, they wear white masks,

nevertheless their skin maintains its blackness. That is to say, they remain inferior to the coloniser, no matter how alike they have become with their colonisers. However, the mimic men who become conscious of this bitter reality undergo a profound disillusion, because they both reject their own culture, which they deem to be inferior to the Western one, and cannot become a part of the Western culture, which they act as if they were born into. This situation even leads to the colonised's attempt to also have their skin made white.

Mimic men, at the same time, hold a mirror to colonisers by copying them. The colonisers see themselves as distorted images in the mirror. According to Moore-Gilbert, mimic men "act like a distorting mirror" held up to the coloniser (121). Thus, they pose a threat to the colonisers who aim to control the colonised, because mimicry reduces the difference between the colonisers and colonised. On the other hand, the difference gives colonisers the right to rule the colonised. Therefore, when the difference diminishes, the colonisers' supremacy over the colonised is shaken. In this context, Bhabha states: "[T]he menace of mimicry…disclosing the ambivalence of colonial discourse also disrupts its authority" (*The Location of Culture* 88).

Hybridity is another term coined by Bhabha. In simple terms, it comes into being as a result of the integration or mingling of cultural signs and practices between the colonising and colonised cultures. Bhabha regards the adaptation of different cultural practices as something positive and enriching for both colonisers and colonised. He is different from Said and Fanon in this respect as well. Namely, Said pessimistically draws an image of two separate worlds for the colonisers and colonized which can never meet, while Fanon emphasizes the negative psychological effects of colonial oppression on the colonised even after decolonisation. In fact, why Bhabha favours hybridity is understandable, because in his interview with Jonathan Rutherford he defines it as "something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (211). Therefore, according to him, a hybrid man occupies 'a third space,' which is an ambiguous space to be as a result of interaction between the native culture and the colonial one. The colonised man belongs neither to his native land nor to the colonial one. The third space occupied by a hybrid man is, for Bhabha, difficult to define. He states that the hybridity belongs to somewhere "new, *neither the one nor the other*" (*The Location of Culture* 25, original

emphases). The unnameable situation of hybrid people creates a problem for the colonial authority, as they do not accept the colonisers' supremacy blindly as mimic men do. Therefore, hybrid man is, in Bhabha's words, an "incalculable colonized subject - half acquiescent, half oppositional, always untrustworthy" (*The Location of Culture* 33). Both the ironic situation of mimic people and the problematic situation of hybrid people confirm that the colonised have difficulty in getting rid of the negative impacts of colonialism even if they attempt to imitate colonisers or mingle their cultural values with those of the colonisers. Thus, it may be claimed that he meets Fanon on common ground in this context, as Fanon also underlines the psychological drawbacks of colonial authority on the colonised throughout their lives.

While Bhabha coins and puts the emphasis upon such concepts as 'otherness,' 'mimicry' and 'hybridity' more than Fanon and Said, Fanon underlines the colonisers' use of Christianity as a facilitating apparatus of colonialism and violence against the colonised as well as its impacts on them more than Said and Bhabha. For Fanon, religion is used as a vehicle of the imperial strategy, because "...it does not call the native to the ways of God; it calls the native to the ways of the white man" (*The Wretched of the Earth* 7). He implies that behind the civilising mission, by way of convertion to Christianity, lie the material benefits for the colonisers. Fanon also asserts that violence of the colonised against the coloniser results from the native's "permanent dream [which] is to become the persecutor" (*The Wretched of the Earth* 16), as he is exposed to the coloniser's violence during colonisation. Claiming that violence is required to counter colonialism and its effects, Fanon takes decolonisation in two senses. One is physically freeing a colonised land from the colonial authority, whereas the other is its psychological dimension; that is to say, liberating the colonised's consciousness from the psychological impacts of colonisation. Fanon emphasises that the latter is much deeper than the former one. Nevertheless, he argues that violence is required for both of them as "decolonization is always a violent phenomenon" (*The Wretched of the Earth* 1), because colonialism "is naked violence and only gives in when confronted with greater violence" (*The Wretched of the Earth* 23). Therefore, for him, violence is for the sake of national liberation, which is thus required to destroy the alienation of the natives because the inferiority of the colonised in the eye of the coloniser is only recovered when the coloniser's superiority is

overcome by means of physical force. Thus, according to Fanon, the confrontation of the coloniser and colonised would result in violence coloured in blood.

Although one emphasises some aspect more than the other two, it may be discerned that Said, Bhabha, and Fanon meet on the same ground. Another common ground that these three scholars share is the view that the colonisers' texts are both products and perpetuators of the imperialist ideology. For instance, according to Said, orientalism is applied not just in politics but also in many texts about the Orient. He emphasises the fact that the Orientalist texts make the colonised silent, and he connects culture and imperialism to the colonisers' advantage (*Culture and Imperialism* xiii). It is the West which owns the power during colonial times, so it is the West which holds 'the power to narrate'. It does not give voice to the colonised people. Hereby, the world reads the West from Westerners whose works constructed the link between Western colonial culture and imperialism. Therefore, what the world reads in the colonial period is the product of imperialist ideology and documents licensing the superiority of the Western colonial culture. For Said, these texts include many misrepresentations that have taken their force from the imperialist plots about the Orientals and their world. According to Said, Oriental texts are the products of the colonialist ideology. They also perpetuate the ideology at the same time, such that they may be considered products of the colonialist ideology. As such, they both justify and maintain the European colonial and imperial attitude towards non-Westerners and their cultures. Many English novels, according to Said, inculcate false assumptions about the Orient and the Oriental. They depict the Oriental as irrational, bizarre, childlike, 'different,' incapable, weak, and being the feminised 'Other' — in contrast to the Occidental who are presented as rational, familiar, strong, and as being the masculine West. Said asserts that the Western coloniser creates this difference to legitimise the domination by the superior 'civilised' Occident over the inferior 'primitive' Orient. He concludes: "The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (*Orientalism* 5). In *Culture and Imperialism* (1993), Said analyses works from the 19th century such as Jane Austen's *Mansfield Park* (1814), Giuseppe Verdi's *Aida* (1871), Joseph Conrad's *Heart of Darkness* (1899), and Rudyard Kipling's *Kim* (1901). He associates these major works of literature for the fact that they were written in the colonial period with

the imperialist ideology. Similarly, Elleke Boehmer, in her work *In Colonial and Postcolonial Literature*, discusses how literature reflects its historical period and defines colonial literature as that produced by European colonisers for the Western public about the non-Western regions they occupy and adds that this literature makes propaganda for European superiority and the justification of imperialism (3).

Bhabha, like Said, emphasises the role of textuality as the most significant tool for creating cultural difference(s) between two forces, the coloniser and the colonised, and the hybrid space for their mingling in the written form. He regards the colonial discourse as an effective apparatus of power (*The Location of Culture* 70-71). Thus, Bhabha aims to show how othering the colonised is applied to ensure colonial authority. A text seems to be the most suitable platform for consolidating imperialism through colonial discourse. By means of fiction, the Orientalist views are disseminated rapidly all over the world by creating a subverted image of the Orient in Western minds. Therefore, as Kerr states, "[t]hrough Orientalism, the west authors the east and becomes its authority" (33).

As to literary productions, in addition to the thoughts of Said and Bhabha, Fanon points out the significance of literature in the way of liberation and its contribution to the national struggle for the freedom of the colonised. He claims that literature "informs the national consciousness, gives it shape and contours, and opens up new, unlimited horizons" (*The Wretched of the Earth* 173). For Fanon, by evoking the national consciousness among the colonised people, literary arts, according to Fanon, help them repair and maintain their national respect, thus realising their national freedom and freeing their land from the coloniser's exploitation, because, according to Fanon, "[f]or a colonized people, the most essential value…is first and foremost the land: the land, which must provide bread and, naturally, dignity" (*The Wretched of the Earth* 9).

It may be deduced from the details given about Said's, Bhabha's and Fanon's theories above that they share more or less the same ground with one another in terms of their approaches despite some points of difference. Their approaches to the construction of the Self versus Other and the coloniser's benefit from this construction are similar in many ways. Therefore, all the theoretical background given above will be applied in a comprehensive study of the selected works. The data analysis indicates

that the works function successfully in embedding the colonialist views for future generations. It also endorses Said who states that nineteenth-century writers were "extraordinarily well aware of the fact of empire" (*Orientalism* 14) and confirms the idea that imperialism has a place in textuality, therefore, children's literature as well. It is clear that the purpose is to create superiority over all other nations outside the West and prepare child readers for their so-called holy responsibility: 'to civilise the Other.' Thus, the study confirms that children's works from the colonial period are both products and perpetuators of the colonialist ideology.

1.4. The Role of Textuality in British Colonialism and Children's Adventure Stories

The aim of this part is to underline the significance of adventure novels, written for children in reinforcing and contributing to the imperialist ideology in the ninettenth century. To this end, this section, firstly, points out the role of textuality in colonial context, then, explains how the framework of children's adventure novels fits well with colonial discourse, thus, they were produced most to introduce the British colonial world to child readers.

The justification for Britain's presence in colonial lands continued to be enforced by some explorers, politicians, and poets, as evidenced by texts from the nineteenth century. The poets Tennyson and Cook, and politicians such as Thomas Babington Macaulay mentioned in the previous part, were only some of them. Through their texts, they sought to justify British colonialism, even by addressing the British people in some way.

In addition to the mentioned authors, James Anthony Froude (1818-1894), who was an English historian and biographer, also reinforced the colonialist ideology in his *The English in the West Indies* (1888) by relating his observations from his visits to South Africa when it was still a British colony in the 1880s. He justifies Britain's existence there, because, according to him, the native people were devoid of order and discipline which they could not attain (1622). He also pointed to the necessity of maintenance of British authority in other colonial lands as well, and he noted that only in this way could "the West Indian negro" get "the same tranquil existence" (1623).

Otherwise, according to him, these lawless people, i.e. the colonised, “might quarrel among themselves…under the beneficent despotism of the English Government, which knows no difference of colour and permits no oppression” (1623). Some expressions in the text appear to be contradictory. For instance, the expression ‘beneficent despotism’ of the British Empire is questionable: how can despotism be beneficent? The colonised are declared to be lacking the qualities of the human species as well as order and discipline. They are represented with non-human qualities, allowed to ‘sleep-lounge and laugh away their lives.’ The British Empire, on the other hand, is represented as the messenger of order and law for them. Her knowing ‘no difference of colour’ also completely contradicts reality, as she followed a racial discrimination-based politics via imperialism.

Just like Froude, Joseph Chamberlain, who served as a colonial secretary in the late nineteenth century, was one of the imperial promoters. In a speech delivered in 1897 at the Royal Colonial Institute’s annual dinner and published that year, he spoke of his imperial identity and the British imperial project. He called the colonies “a source of profit” in “The True Conception of Empire,” which he wrote in 1897 (1630), and further stated, as Froude did, that the British Empire provided them with the security, order and prosperity they longed for (1631). He also justified the use of violence, without which, according to him, the British Empire could not abolish their practices of barbarism and superstition in Africa (1631-1632). He also implies the roles of organisations such as the colonial institute and the texts of politicians, travellers and explorers in fortifying Britain’s colonial strength in the history of the world (Chamberlain 1631).

Another example is Sir John Robert Seeley (1834-1895). He wrote about the growth of the British Empire in his prominent work titled “The Expansion of England” (1883). Despite being a historian, this English author was, in fact, writing “his-story” of the Empire. When he stated that the true function of history was to vindicate the divine destiny, attributed to the British men (1), he revealed his biased position as a historian. He confirmed this point by emphasising the inseparability of history from politics (166). When he famously noted that the British “have conquered and peopled half the world in a fit of absence of mind” (8), he seemed to have exemplified his level of subjectivity. The reason is that Britain had become a huge

colonial power, not as a result of her politicians' inattentiveness but of their political plans for the Oriental.

It may easily be inferred from the writings of the representative authors given above that in the nineteenth century, Victorian colonialism was justified not only by means of pseudo-scientific approaches but also by texts from the period's explorers, politicians, and poets. For this purpose, fiction had an incredible impact as it had a significant role in maintaining the efficiency of the prevailing ideology among people and creating new believers and actors of that ideology. Ideologies function "most powerfully" in texts that produce beliefs and assumptions and help impose ideologies by naturalising them (McCallum and Stephens 360). Therefore, neither late nineteenth-century British authors nor their works may be considered separate from the colonialist ideology prevailing in the period. Essentially, they are products of the same ideology. Hence, each British colonial work is, of course, unique, but also similar as they are constructed within the same ideology.

Obviously, spreading and perpetuating a colonialist ideology is more significant than constructing it. Said puts it this way: "The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who plans its future — these issues were reflected, contested, and even for a time decided in narrative" (*Culture and Imperialism* xiii). It is clear that texts play a significant role in the dissemination of imperialistic ideas among the Victorian people. The Victorian works were not only products of the ideology, as even their authors are its product, as is the means of conveying the ideology to the target reader group/s. On this point, Tiffin and Lawson argue that imperial issues may have started as a struggle over geography by means of guns and soldiers; however, afterwards, they get over the geographical struggle in time and become a struggle (3), in Said's words, "about ideas, about forms, about images and imaginings" (*Culture and Imperialism* 7). Ideas, forms, images and imaginings are constructed by imperial forces, because it is the powerful who represents, while the weak is the one represented. That is why the meaning of what Queen Victoria said seems clear: "The important thing is not what they think of me, but what I think of them" (Pritchard 122). Accordingly, the right to define meaning and represent is granted to the coloniser rather than the colonised. In this respect, it was the colonisers

who used texts as a vehicle of presenting the colonial subjects to the British who did not have the opportunity to visit those remote 'exotic' places, and thereby perpetuating the colonialist ideology among the British people who only became more proud of their nation in this way. Enjoying the affluence from the resources and labour of the colonised countries, the British readers who could not travel to these distant lands were supposed to be told about the colonised and their strange and 'exotic' lands (Pal-Lipinski 15). Thus, as stated by Filion, the reader's acknowledgment of 'exotic' places and their inhabitants is constructed by what the British government claim in those texts (71). Mary Louise Pratt claims that not only did the popular accounts create "a sense of curiosity, excitement, adventure and even moral fervour about European expansionism," they also "created the imperial order for Europeans "at home" and gave them their place in it" (3). Pointing out the significance of narrative in imperial expansionism and maintenance, Said points to the great powers of the imperial world which benefit from narratives that served imperialistic purposes (*Culture and Imperialism* xxii).

The role of the Victorian novels in consolidating imperialism is indisputable. Said emphasises the power of fiction as "important in the formation of imperial attitudes, references, and experiences" (*Culture and Imperialism* xii). The influence of colonialism might be traced in many Victorian fictions such as Stevenson's *Treasure Island* (1882), Haggard's *She* (1889), Conrad's *Heart of Darkness* (1899), Kipling's *Kim* (1901), and Burnett's *A Little Princess* (1905), which are all set in 'exotic' lands, colonised by Britain.

To underline Western superiority, the Victorian authors highlighted the 'inferiority' of the colonised through misrepresentations in their colonialist texts. For instance, arguing about racism in *Heart of Darkness*, Achebe sees Africa in this work "as a place of negations...in comparison with Europe's own state of spiritual grace" (3). It is absolutely clear that the various misrepresentations about the coloniser, colonised people and colonial land were the colonisers' constructions meant to serve the imperialist ideology. The political voice of colonisers shapes the language they use in their texts. The colonialist authors use colonial discourse both to classify and 'other' the colonised. Through colonial discourses, which are based on the dichotomies between colonisers and native people, the latter were 'othered' in every respect. In

fact, indigenous people were homogenised as ‘other’ without exception. This function of language within the framework of colonial discourse also operates in children’s literature. Known as the golden age of children’s literature, the late nineteenth and the early twentieth centuries witnessed the use of colonial discourse in children’s books.

As mentioned in detail in the first part of the study, there were various kinds of children’s stories such as fantasy stories, adventure tales, school stories, and realist domestic tales in this period. Among them, adventure stories played a significant role, as they were widely read by many child readers, especially boys. These stories were the ones mostly used by the authors of the period for colonialist purposes. Butts mentions that the adventure story was a popular genre in the nineteenth century “both as an expression and a result of popular interest in the rise of the British Empire” (“The Adventure Story” 66). He regards the genre “at least in part as a reflection of British imperialism in the nineteenth century” (“Introduction” xi). Underlining the genre as an influential tool in conveying the imperialist ideology, Nicholas Daly also claims that nineteenth-century adventure stories function as a propaganda for the British Empire, making the schoolboys believe that many exciting adventures and limitless wealth are waiting for them in distant non-Western regions (21).

There are certain features that make this genre especially suitable for colonial discourse. Some of them, which help adventure stories spur forth the imperialists of the future and thereby perpetuating the imperialist ideology, are discussed below:

First of all, every adventure story is exciting for it makes the reader turn the pages breathlessly in order to learn what will happen next. Although it varies in detail, each adventure story makes the reader wonder about the hero/heroes’ way of solving the mystery or overcoming the struggle against the enemy/enemies, not about the end of the hero/heroes. Every adventure story comes to an end with victory for the hero/heroes. Adventure stories within the romance tradition regarded “the central protagonist as heroic and his endeavour as authorized, even divinely ordained” (White 44). They were the most popular ones among the genres of the time, because they reinforced the imperialist ideology and ensured the British reader’s ‘racial and cultural superiority’ over the other ones. The discourse differentiating the protagonist from his enemy/enemies and the protagonist’s ordeal to realise his mission through many adventures made the adventure genre an excellent tool for telling stories about the

civilising mission, and through it the moral superiority of the British explorer compared to the world he explored. Thus, these stories presented the characters' choices when facing difficulties in an adventure and sought to teach them how to cope with them. So, adventure stories fitted well for this purpose as well.

In fact, the use of adventure stories to embed the colonial discourse is not restricted to nineteenth century British fiction. For instance, Defoe's *Robinson Crusoe* may be categorised as an adventure story even though it was written in the early eighteenth century (1719). It is noteworthy that Defoe's novel also concerned itself with the imperialist ideology, even though the British Empire was yet to attain its full glory in terms of her colonial expansion. Also, the novel may be regarded as a significant step in the rise of imperialism, because after it, late-nineteenth century British children's literature witnessed the production of lots of adventure stories in which British heroes struggled against black antagonists to enlighten the remote regions (Hourihan 2). Obviously, many adventure stories of the period helped perpetuate the imperialist ideology. Martin Green points to the role of adventure stories in terms of imperialism and calls them "the energizing myth of English imperialism" (3). Green also notes that no matter how their contents changed, the role of adventure stories remained the same. They kept the fire of imperialism alive by sustaining the colonisers' energy in order to occupy, exploit and rule other nations for generations (3). In parallel, Grenby notes that the adventure novel is a form which was most suitable for exhibiting imperialism as fair, thus played a significant role in imperialism (188). As to the content of many adventure stories, as explained by Grenby, the protagonist hero is the perfect embodiment of imperial values. The white, male, British hero is sometimes accompanied by a male friend or a few friends, and he is often the leader of these adventurous lads. The world in adventure stories is populated by stereotypical heroes and villains, in other words, English gentlemen and savages with thick lips, noble, and wild. That is, the world of the adventure story is a world of binary oppositions between the coloniser and colonised (188). The British protagonists are usually presented as embodiments of Western values, and their characters do not develop or change throughout such stories. As British, the protagonists convey "positive ideas of home, of a nation and its language, of proper order, good behavior, and moral values" (Said, *Culture and Imperialism* 81) to the child readers of the period

because these ideas were considered to provide young British boys with the energy they will need to have in the colonial lands (Sperlich 173). In these stories, they can challenge and overcome wild animals, witches, savages, criminals, aliens, and even giants, all of which are totally different from and inferior to the British protagonists not only in appearance and manners but also in capacity as well. The reason is that through colonial discourse, the British males are implied to be capable, strong, courageous, and rational men. The heroes stand for the power of reason, intellectuality, science and technology, which have been the primary features of Western culture since the Enlightenment. It is implied that they owe these qualities to their noble race and civilisation as British. They ignore and even suppress their emotion and imagination, which can err them on the way towards their goal. Thus, adventure stories certify, just like many other Victorian texts, in Said's words, how "Europe *did* command the world; the imperial map *did* license the cultural vision" (*Culture and Imperialism* 48, original emphases).

The heroes' function in these works is based on action because their mission is clear: to get the hidden treasure or to solve a mystery, which will provide a material benefit; in other words, to exploit by discovering the new land, all in the guise of civilisation. Hourihan also mentions that the goal achieved by the hero in these stories is noteworthy in underlining its colonialist nature. It may be searching for a hidden treasure, rescuing a family member from 'barbaric people' or destroying the enemies, who threaten the safety of the homeland (9-10). On the other hand, the colonial subject or exotic figure is used as the criminal. No matter which role the criminal (i.e. colonial subject) plays, he is identified with the animalistic or the sinister. Therefore, in the story, it is felt that the 'other' urgently needs a civilising agent. The criminal is 'othered' as somebody who may be distinguished from the hero/heroes. Therefore, the notion of othering is associated with the villain or the uncivilised agent in the stories. Therefore, one must focus on the binary oppositions to uncloak the hidden imperialist ideology in these adventure stories. Notwithstanding individual differences, the imperialist ideology marks the colonised with inferiority to facilitate the perception that these people 'deserve' all kinds of treatment. Accordingly, the adventure story's hero also appears to have been programmed to dominate over other things or even living beings around him. Nelson also states: "The struggle between stereotypical hero

and equally stereotypical villain becomes emblematic of Britain's noble quest to civilize non-Western societies" (119). Therefore, it may be inferred that the binary oppositions in the period's adventure stories between the hero and the enemy/villain/native help confirm the native people's urgent need of civilisation and endorse the superiority of the Western hero. Likewise, through this perception, the hero's domination of 'exotic' places he finds and the people living there becomes unquestionable not only for the hero himself but also for the reader. The British ideology was embedded in the details of these works destined for child readers. No matter how far they were from the politics of the period, the adventure stories managed to convey to them such fundamental British imperialist ideology. When considering Sally Mitchell's conferring from memoirs and surveys that many children of the period "avidly" read adventure stories and identified themselves with the heroes in the stories (111-113), it may be assumed that these stories were effective in constructing ideal colonisers of the future for the Empire.

In terms of the perception of horrific adventures, adventures stories in the nineteenth century draw a contrast to the earlier children's stories. Grenby compares and contrasts them and concludes that although the earlier ones implied adventure as something to be avoided, nineteenth-century children's adventure stories saw it as something that should be welcomed (194). Andrew O'Malley in his essay entitled "Crusoe at Home: Coding Domesticity in Children's Editions of *Robinson Crusoe*" informs that the chapbook versions of *Robinson Crusoe* portrayed him as a lone and courageous figure who is surrounded by various dangers in an exotic island and is capable of dealing with them. However, he also underlines that versions for children focused much more on the domestic elements of his story. In particular, the illustrations in these versions showed how Crusoe learns to survive and even construct a home for himself. He also emphasises that these versions of the Robinson Crusoe story repeat Crusoe's regret in deserting his parents and causing them grief. Regarding eighteenth-century children's books, O'Malley draws the conclusion regarding eighteenth-century children's books that they included many daring deeds of the hero in adventures, but they tended to minimise the appeal and likelihood of adventure, and rather focus on domestic issues (337–352). Obviously, that the British Empire gained power through imperialism and that imperialism became the backbone of the nation

influenced the content of the adventure tales. Domesticity became a space only for women in the British culture. The Victorian colonisers became preoccupied with the idea of exploiting more places, and the Victorian men belonged to the world outside. Thus, the dangers outside became part of the excitement instead of reasons of avoidance for those men. Accordingly, in the adventure stories of the Victorian period, adventures were no longer something to avoid. Rather, it became a platform for British men and boys to show their superiority, thus, a source of fascinating excitement.

According to Butts, children's works in the Britain of the nineteenth century were often in didactic form of adventures of a domestic hero ("The Adventure Story" 65). The condition was the same for many children's adventure stories. They revolve around the protagonists who are ordinary people. Although the hero is not from aristocracy, he is usually labelled as a 'gentleman.' The label is derived not only from the character's fate but also from his intellectual and moral superiority.

Beginning with a domestic issue, the story suddenly takes the characters to the centre of the adventures. They have to deal with many dangerous events and make urgent choices. Grenby confirms that an adventure story may be regarded as "a fantasy of empowerment," in which a domestic and minor character becomes the central hero (174). For this, Grenby gives as an example C. S. Lewis's *The Lion, the Witch and the Wardrobe*, in which the child protagonists are like "a Messiah" (176). He overcomes all dangers with the help of his European knowledge, technological and, most importantly, racial power. On the imperialist mission of ordinary boys in colonialist narratives, Said notes that the colonialist stories associate the policy of the empire with "fantasized activities like emigration, money-making, and sexual adventure" (*Culture and Imperialism* 64). Thus, it may be claimed that these books were meant to make children believe that they had a great deal of potential power due to their superiority as Westerners, while fascinating adventures in the books let the boys consider themselves as possible colonising adventurers (Grenby 177). In addition to asserting Western superiority, the child readers were meant to grow up with excitement about encountering 'strange' and 'dangerous' natives or animals in non-Western lands, thus, to become colonisers thirsting for colonisation. Accordingly, the national dimension of this characterisation in contrast to the enemy/villain/native in adventure stories of the period is significant in terms of imperialist ideology. The reason is that the

characterisation in these adventure stories goes hand in hand with the imperialist ideology, which suggests Western superiority over the non-Western; thus, it asserts the assumption that the West must have control over the rest of the world, since they are doing non-Western people a favour by civilising them. This approach also confirms Said's claim that Orientalism is never far from […] a collective notion identifying 'us' Europeans against all 'those' non-Europeans (*Orientalism* 7). Accordingly, in children's adventure novels of the Victorian period, characters other than the British protagonists like villains, enemies, indigenous people and pirates become automatically subordinate and inferior.

As for female characters in the adventure stories, although the gender issue is not the focus of the study, it must be mentioned as a common element of nineteenth-century adventure stories that fortifies the imperialist ideology. In Musgrave's words, in this period, children's literature was "essentially boys' literature" (45). It is clear that the period's works were not only racist but also sexist. This fact resulted from the fact that boys, more than girls, were considered directly responsible for imperial duty. Therefore, most works, especially adventure works produced in the period, appealed to boys, who were believed to belong to the public sphere, that is, the imperial world, rather than girls, who, in the Victorian culture, belong to the domestic sphere. The children's literature from the period helped restrict girls to domestic roles through identities such as wives, mothers, sisters, and aunt who served colonialism by bringing up and protecting colonial-conscious children. On the other hand, it made boys feel motivated about the duty of colonialism, seeing themselves as promising colonisers. It is obvious that the gender identities were effective in discriminating against girl readers and female characters in the adventure stories of the period. In this context, Ang notes the separate missions that girls and boys had in Victorian society:

> [T]hey [Girls] were to be guardians of future generations, responsible for passing on the doctrines that would enable the continuance of the society that protected them…[On the other hand] 'Team', 'Country', 'Empire' – these were the terms in which male identity was conceptualised; and the boy was encouraged to see himself as part of these groupings and give himself over to

> them…While the duty of the girl was to strengthen society in the microcosmic bastion of home, that of the boy was to do so by helping to establish firmly the macrocosmic country and empire. (13-14)

Graham Dawson, a cultural historian, explores the relationship between adventure narratives and the gender issue in the mid- and late nineteenth century. He argues that masculinity was associated with the national identity in the Victorian period and the male characters became 'soldier heroes' of the British Empire in adventure narratives (2).

As confirmed by MacCann, in the nineteenth century, adventure "was almost synonymous with the term 'boys' story' " (97). As such, children's adventure novels are referred to as "boy's adventure novels" that exclude girl readers. Therefore, female characters are either very few in nineteenth-century children's adventure stories or excluded from them altogether. Robert Louise Stevenson's *Treasure Island* (1883) is a typical example, as it presents a world inhabited by males except for the protagonist's mother, who appears only at the beginning and hardly speaks. It may be claimed that except for a few works such as Frances Hodgson Burnett's *A Little Princess* (1905) and *Secret Garden* (1911), which revolve around female protagonists, females are always secondary to male characters in children's literature, as mentioned at the beginning of this part of the study. Accordingly, adventure stories in the late nineteenth century imply that "[t]he essence of the hero's masculinity is his assertion of control over himself, his environment and his world" (Hourihan 68), whereas just like animals and the 'savage' indigenous people, female characters are also "regarded as closer to nature, less endowed with reason than Western men" (Hourihan 28). This patriarchal thought is enough to exclude female characters from adventure works, as these works were intended for British 'boys' since they required reason. This necessary element is implied to exist only in boys. Therefore, the male characters always outnumber the female ones. Female characters in adventure stories are either rejected or abandoned, but, in a way, they are suppressed and marginalised throughout these works. Furthermore, the hero avoids any close involvement with female characters in the stories. The reason is that such a relationship poses a risk to the hero's dedication to his mission by subverting him from his goal (Hourihan 67).

Mothers often appear at the very beginning of the adventure stories. The heroes leave their mothers at home, to which those mothers belong. They sometimes appear at the end of these stories to welcome their sons when they return home. These mothers are depicted as 'white breeders of the Empire' having not an active but an indirect role in imperialism. Concerning the female characters in the adventure stories of the nineteenth century, it may be deduced that no matter how harmless or virtuous they are, even British women fail to assert the supremacy of British imperialism, which seems to belong to the male world. On the other hand, the witch-like, dangerous ones are the hero's opponents whom he needs to get rid of. As being the 'other' of the men and the one who breaks out of the domestic line, women, thus, justify the male dominance and indirectly the male heroes' existence in these adventure stories.

In comparison to the weak relationships or disconnectedness among female characters in adventure stories, British male heroes' close friendships are noteworthy in these works. They are loyal to each other throughout the adventures they encounter, even though they have just become friends. Hourihan states: "The hero is usually very conscious of his dependence upon the support of his friend who often provides almost his only emotional warmth in a seemingly hostile or, at least, unwelcoming world" (78). Furthermore, even if the British heroes in these adventure stories are teenagers, the reader tends to forget it, because of their relations with adults they meet in their adventures. They behave like adults and seem very conscious in their manners. This feature of male children in these works may convey the author's intention of convincing child readers to take them as models in their lives, as they are expected to perform not childish behaviours but mature ones according to imperial thinking.

Another significant feature of the period's adventure stories which enforces the imperialist ideology is the narrative standpoint. It has the role of manipulating the reader's sympathies and perceptions. The narrative voice is a British character, who is either the one on the foreground or the one who accompanies the protagonist. In these stories, just as in many other nineteenth-century narratives, as noted by Said, the narrator's authority is sensed through his colonialist discourse (*Culture and Imperialism* 77). This fact demonstrates endorsement of the Western point of view even at the beginning of the story. It is a significant point that the first-person narrative voice has an effective role in asserting the British protagonists' superiority and

convincing the reader about it because the first-person narrator persuades and leads the reader in the imperialist way. Accordingly, within the scope of the nineteenth century's adventure story, the reader reads a story of adventure revolving around British colonisers and wicked colonised people. This story is presented through the biased perspective of the first-person narrative. In other words, the reader automatically wears the British narrator's glasses and sees the colonised as the sheer opposite of the British colonisers. Thus, they become convinced of the inferiority of the natives and the urgent need to 'civilise' them.

The settings of adventure stories also serve imperialist ends by perpetuating the imperialist preoccupation that East and West are the "twain," which never unites (Kipling, Line 1, Bartleby.com). Therefore, adventure stories are among stories, which, in Said's words, are told by explorers and novelists about "strange regions of the world" (*Culture and Imperialism* xii). Every adventure story can take place in various places in non-Western lands. The protagonist leaves his home for one of these lands. Defined as the 'exotic' or 'wilderness,' these non-Western places turn out to be home to a variety of dangers, thus, adventures for the British male characters. They may be a forest, an isolated or indigenous inhabited land, Africa or any other non-Western part of the world. Wherever they are, these places lack 'civilisation,' order, and security, even though they are rich in natural resources. Despite the change in setting in those stories of the period, one thing remains unchanged: the preoccupations of the narrator who may be taken as a mouthpiece of the author.

In addition to the characterisation and setting, the plots of the stories and their closure are also important in that they embed the imperialist ideology. The narrator's retrospective accounts of events inform the reader at the very beginning of the story that the main British characters are alive, and then he will tell their adventures in wild indigenous lands. The reader knows at the very beginning that the story has a happy ending in which the hero/es already returned home and achieved their goals; often attaining a treasure by getting rid of the villain/s or 'civilising' him/them. Thus, the reader becomes excited with the adventures throughout the stories. Their conclusion is also not surprising for the Victorian readers who are already firmly convinced of their superiority or about to feel it. Accordingly, the closure in children's adventure stories is also considerably ideological. The stories' linear plots come to an end,

confirming that Victorian Imperialism is built on "unshakable foundations and established in perpetuity" (Houghton 10). Likewise, Said states: "As the conclusions of the novel confirm and highlight an underlying hierarchy of family, property, nation, there is also a very strong spatial hereness imparted to the hierarchy" (*Culture and Imperialism* 79). These adventure stories return to where they start. The narrator is at home; that is, in his homeland, the colonising country. He returns there after completing his mission with his companions in the colonised land. Family, then having property first for the sake of his family, after that, 'civilising' the colonised by spreading Western values for the sake of his nation all come in order of priorities. Drawing attention to the relationship between the imperial policy and linear plot in narratives of the nineteenth century, Said confirms that this feature justifies and perpetuates the imperialist ideology because the "main purpose is not to raise more questions, not to disturb or otherwise preoccupy attention, but to keep the empire more or less in place" (*Culture and Imperialism* 74). Accordingly, even the plot structure of the works provides an image of the hero's ambition and progress with that ambition for the sake of the goal without questioning the rightness of his cause. Thus, the imperial progressiveness goes hand in hand with the linear plot of these works. Therefore, with minor differences, nineteenth-century children's adventure novels seem to follow a similar pattern. They help authors claim and perpetuate the 'unquestionable' power of the British Empire all over the world. The analyses of those novels in this study also confirm this point.

CHAPTER TWO

R. M. Ballantyne's *The Coral Island*

This chapter argues that *The Coral Island* (1858) takes a step further in colonial context than many eighteenth-century adventure novels such as *Robinson Crusoe* (1719), which has a version for child readers. It discusses to what extent the imperialist ideology is much stronger in *The Coral Island* even though it follows a Robinsonade tradition in its story. For this, the chapter focuses on the author's imperialist attidute, conveyed through setting, characterisation, plot structure, narrative voice and content. The chapter also explores postcolonial concepts such as stereotyping, otherness, mimicry, and colonial gaze, which are exemplified in the novel. It concludes that the novel justifies and conveys the imperialist ideology especially to boy readers by means of 'ideal' British colonising teenagers.

Robert Michael Ballantyne (1825-1894) was a Scottish author. His works include many traces from his life, as he travelled all his life around the world to attain first-hand knowledge of his subject matter and to do research for the backgrounds of his stories. His first works depicted life in Canada, while later ones dealt with adventures in Britain, Africa, and elsewhere. Furthermore, he had close contact with the colonised and their way of life. He had the opportunity to observe and know about them when he was employed in Canada by the Hudson Bay Company, trading with the Indians in remote areas for six years. Then, he also worked as a clerk at the North British Railway Company in Edinburgh for two years, and then afterwards for the paper-maker Alexander Cowan and Company. During his professional work life, he collected ample materials for his writing. For instance, in his autobiographical work *Hudson's Bay* (1848), he depicted his youth and adventures in Canada. From 1856 till his death, he devoted himself entirely to freelance writing and giving lectures. During his career, Ballantyne wrote around a hundred books, among which *The Coral Island* (1858) is the most popular (Rennie, *Oxford Dictionary of National Biography*).

The Coral Island is a children's adventure novel, revolving around three British boys' many adventures on an island after having been shipwrecked in the Pacific Ocean. The novel is narrated from the perspective of 15-year-old Ralph Rover who is

accompanied by 18-year-old Jack Martin and 13-year-old Peterkin Gay, whom he meets on the ship. The novel reminds us of Defoe's *Robinson Crusoe* (1719), because the three boys, just like Crusoe, had to learn how to survive on a remote island in the Pacific Ocean which none of them knows. The island becomes their new home, and they discover that it is like a paradise with a variety of food and animals. However, their peaceful life is interrupted by two boatloads of cannibals, who follow one another to the island, and the boys witness the horrific battle between these two groups on the beach. The young men take the rebel cannibals' side and help them defeat the other group. Not only do they rescue them from the fierce savages, but they also reward them by teaching them the British culture; for instance, how to salute in the British manner. They also convert them into Christianity. They teach them to lead a 'civilised' life; for instance, how to build new houses and churches when they encounter them again on another island. The boys' togetherness is interrupted by the arrival of a pirate ship, which takes the narrator Ralph away. Interestingly, the ship then turns out to be British. The British character, Bloody Bill, captains the ship and travels to different islands to make profit. He is accompanied by some pirates, helping him fight against the indigenous people on islands where they come ashore. Ralph travels with them to many 'exotic' islands where he reports on many 'savages' and their 'animalistic' way of life. The novel ends with the reunion of the young boys with each other on Coral Island and their leaving a 'civilised' land and people behind them.

Written during the rise and expansion of the British Empire (in the 1850s), *The Coral Island* exemplifies the features of adventure story as a work of nineteenth-century British children's literature. The novel, as a product of its time, represents the imperialist spirit of the era. Although it is written before the British exerted imperial dominance over the South Pacific, according to Cheng, its story reflects "Britain's wish that was realised when the empire accelerated its territorial acquisitions decades later. The fictitious map Ballantyne draws accords with the visual manifestation of the British Empire on an actual map, for both portray the non-British lands as vacant spaces susceptible to Britain's rule" (6). The colonial and didactic children's adventure novel conveys imperialist ideas to child readers through colonial discourse. They are evident in the author's portrayal of the native inhabitants on the islands and their customs in contrast to those of the three young British boys, the island as an exotic

place, the plot and closure of the novel.

By drawing contrast between the coloniser boys and colonised natives, the characterisation in the novel reinforces the imperialist ideology. The boys are seen as the embodiment of Victorian colonial values. As Boehmer puts it, the author "propagates" the virtues of his time by means of the three British boys (68). Each British subject is expected to possess values such as Christianity, reason, courage, common sense and solidarity, which are also the tenets of the imperialist ideology. The novel demonstrates that due to these values, the British teenagers manage to survive on a remote island inhabited by 'savages,' even though their struggle starts with limited equipment including "a small penknife," "a piece of whip-cord about six yards long" and "a sailmaker's needle of a small size" (Ballantyne 18). They take the risk of even dying, but, of course, as a group, no matter what happens.

First of all, the narrator Ralph Rover is a representative of Christianity, which is associated with the "idea of civility" (Bhabha, *The Location of Culture* 32). Thus, as an embodiment of civility, Ralph is presented as a European who introduces the native people in such 'exotic' land to Christianity and 'The Word of God,' i.e. the Bible. His mother sends him into voyage with her religious wishes. She says to him: "Ralph, my dearest child, always remember in the hour of danger to look to your Lord and Saviour Jesus Christ. He alone is both able and willing to save your body and your soul" (Ballantyne 10). He travels as an embodiment of Christianity, which is an inseparable element to the work of civilising the natives. He becomes like a Messiah on the islands he visits, and his voyage is like a Crusade through which he invades those non-Christian places in order to accomplish his 'holy mission'. On all occasions, he expresses his immense gratitude to God for the exotic beauty surrounding him. He says: "Oh, it was a most enchanting scene, and I thanked God for having created such delightful spots for the use of man" (Ballantyne 83). Throughout the work, Christianity is an inseparable institution of colonialism and being religious is a key signifier of a successful coloniser. Its role in colonialism is indicated through comparing the Christian and non-Christian natives in the novel, which will be discussed in detail later.

Ralph is a typical coloniser, as he "thirst[s] for adventure in foreign and go[es] to sea" (Ballantyne 1) since the beginning of his trading activities. He is just like Ulysses in Tennyson's poem. He intends to land in every part of the "untraveled world

whose margin fades / Forever and forever when [he] move[s]" (Lines 20-21, 1123). He says that he has met "many seamen who had travelled to almost every quarter of the globe" (Ballantyne 3), listened to their "wild adventures in the foreign land, - the dreadful storms they had weathered, the appalling dangers they had escaped, the wonderful creatures they had seen both on the land and in the sea, and the interesting lands and strange people they had visited" (Ballantyne 4). The boy seems to have been under the influence of the traders' adventure stories being disseminated at the time. Fascinating the British people who have never been to such 'exotic' places, the traders' adventure stories are their products constructed by the imperialist ideology; thus, the stories serve to construct prejudices about those non-European places and their inhabitants. They exemplify, from Fanon's standpoint, how the identity of the 'other' is created with myth (*The Wretched of the Earth* 56). The reason is that the traders' adventures are assumed to have taken place on those lands "where the trees were laden with a constant harvest of luxuriant fruit, -where the climate was almost perpetually delightful, -yet where, *strange to say*, men were *wild*, *bloodthirsty savages*, excepting in those favoured isles to which the gospel of our Saviour had been conveyed" (Ballantyne 4, my emphases). The adventure tales of these traders seem to have created a contrast between the beautiful and fruitful land which is rich in natural resources, and its inhabitants who are said to be devoid of the necessary capacity to know its value. It is striking that the natives who have been converted are regarded as the lucky ones, as they are released from wildness through the British civilising mission. Thus, these adventure tales also seem to have fed the narrator's wonder about them, urging him to visit these remote places in order to have first-hand experience and then produce his own adventure story for the reader, while the enemies in these stories are invariably the natives. Ralph's prejudice about the native people becomes stronger with the stories told by the sailor on the ship "about the furious gales and the dangers of that terrible cape," (Ballantyne 8) which they approach, because, these stories perpetuate the idea of the main ontological and geographical distinction between Orient and Occident (Said, *Orientalism* 12). Thus, they construct two noncombining realms of the world: the West and the East; 'here' and 'there.' Since the boy travels towards the 'othered' region of the East, Ralph may be considered a typical coloniser who sets off with the prejudices about the native people and confirms them with his observations

of the islands he visits, thereby reporting them in a manner that perpetuates the stereotypes associated with the native people.

Secondly, another main character (Jack) is described as a boy, who is the British embodiment of positive qualities. He is "a tall, strapping, broad-shouldered youth of eighteen, with a handsome, good-humoured, firm face…[and] clever and hearty and lion-like in his actions" (Ballantyne 7), and thus chosen as the leader of this three-boy group. As a boy "manly" for his age, he "might easily have been mistaken for twenty" (Ballantyne 168). He represents courage and reason. For instance, his ability to defeat a shark is illustrated as follows: "The monster's snout rubbed against the log as it passed, and revealed its hideous jaws, into which Jack instantly plunged the paddle, and thrust it down its throat" (Ballantyne 56). Through this action, the white boys' superiority in relation to the nature they seek to discover and occupy is proved. The power of British colonisers like Jack is emphasised repeatedly throughout the novel. According to Said, power is articulated and improved through novels, which have central roles in the imperial quest (*Culture and Imperialism* 73). Accordingly, because of its imperial references, *The Coral Island* may be considered to be among the mentioned novels. Furthermore, as a man of action, Jack also represents an ambitious coloniser. Ralph associates Jack's ambition with the proverb: "where there's a will there's a way" (Ballantyne 133). His ambition is combined with his intelligence, which results in the capacity to overcome every obstacle. Furthermore, he demonstrates to the natives the superiority of the British with a weapon, the significance of which will be discussed later. The adjectives and adverbs used to describe the way he combats those savages are striking. Ralph recounts it thus: "…Jack was cool now. He darted his blows *rapidly* and *well*, and the superiority of his light weapon was strikingly proved in this combat, for while he could easily evade the blows of the chief's heavy club, the chief could not *so easily* evade those of his light one" (Ballantyne 177, my emphases). In his struggle against the natives, he proves not only his capability but also British superiority in terms of technology, both of which overwhelm the natives. Also, seemingly, Ballantyne conveys to his child readers the necessity of having "[t]he will, self-confidence, even arrogance" in order to hold and maintain power over the 'other' (Said, *Culture and Imperialism* 11).

Lastly, Peterkin is the representative of solidarity and good intention. He is a

naïve boy who is loyal to his friends in every situation. For instance, when Jack goes to explore and returns late, the anxious Peterkin embraces him and "bursts into a flood of tears" (Ballantyne 115). Also, when Ralph reunites with them after a while on Bloody Bill's ship, Peterkin says to him: "[I]f I had thought that you were coming back again, I would willingly have awaited your return for months" (Ballantyne 276). It is striking that no matter how tough the situations are for the three boys, Peterkin does not break his bond with his friends and maintains his sincerity with the utmost loyalty. He is said to be "little, quick, funny, decidedly mischievous" (Ballantyne 7). His mischievousness is tolerated and considered to be "almost always harmless," (Ballantyne 7) otherwise "he could not have been so much beloved as he was" (Ballantyne 7). Despite his deficiency in some aspects, e.g. his laziness and inability to keep pace with Ralph and Jack, he is often praised throughout the work. He is not humiliated because of his deficiencies; rather, he is sympathised and elevated with positive qualities such as innocence, solidarity and warm-heartedness, for instance, by saying: "Poor Peterkin! With what pleasant feelings I recall and record his jests and humorous sayings now!" (Ballantyne 71). Furthermore, Ralph puts it frankly: "I must not misrepresent Peterkin. We often found, to our surprise, that he knew many things which we did not" (Ballantyne 124). It may be concluded that it does not matter how deficient a coloniser is, because as a white man, after all, he is superior to the natives. His whiteness marks his initial superiority to the natives. In Fanon's words, as a white man, a British coloniser has "the color of the daylight" which has never been dark (*Black Skin, White Masks* 31).

Companionship among the colonisers is emphasised in adventure books. The British boys in *The Coral Island* defend each other and remain loyal to each other till the end although they have just met on a ship before a shipwreck. Ralph claims that it is a sincere brotherhood that keeps them together: "this was owing to our having been all tuned to the same key, namely, that of love!" (Ballantyne 125). In fact, it is the common mentality behind colonialism that keeps them together. The three boys are the ideal models of British nationalism. According to Cheng, Victorian "[a]dventure stories and Britain's overseas conquests deliberately mingle heroism, patriotism, and imperialism into a cohesive whole" (5). In this respect, the boys represent patriotic imperialist heroes. When they arrive on Coral Island, Peterkin, as a mouthpiece of the

group who are fascinated by the beauty of the landscape and its abundance in food, has this to say:

> I have made up my mind that it's capital- first-rate-the best thing that ever happened to us, [...] We've got an island all to ourselves. We'll take possession in the name of the King; [...] Of course we'll rise, naturally, to the top of the affairs. White men always do in savage countries. You shall be king, Jack; Ralph, prime minister, and I shall be— (Ballantyne 16)

He reflects his imperialist ideas even in his use of the pronouns 'I' and 'We,' just like Robinson Crusoe in this excerpt:

> *My* Island was now peopled, and I thought *my* self very rich in Subjects; and it was a merry reflection which I frequently made, how like a king I looked: first of all the whole Country was *my own* mere property; so that I had an undoubted right of dominion. 2dly, *My* people were perfectly subjected: I was absolute lord and lawgiver; they all owed their lives to me, and were ready to lay down their lives, if there had been occasion of it, for me…(Defoe 240, my emphases)

Crusoe appears to be indulged in feeling himself to have absolute power on the island. He claims that his dominion over the island is unquestionably right. He uses possessive pronouns repeatedly to emphasise his right to occupy the island. As a typical coloniser, he announces himself the king of the land and lord of the people, whom he labels as his 'subjects'. Likewise, the boys find occupying the island rightful, and seem to follow their ancestors with this colonising project. That is to say, they do what their elder colonisers do, and Peterkin generalises their occupation of the island by regarding it as his nation's routine, perpetuating his nationalistic aim on the island as a white man. He behaves as if he were the conqueror of the land in the name of the British Empire. Thus, as typical colonisers, the boys' intention is clear. They are to

occupy and make the island their own. This is exemplified in Peterkin's words: "Then we'll build a charming villa, and plant a lovely garden round it, stuck all full of the most splendiferous tropical flowers, and we'll farm the land, plant, sow, reap, eat, sleep, and be merry" (Ballantyne 17). As colonisers and real heroes of their own adventure story, the British boys are men of action. That is why Jack reacts as follows to Peterkin: "[W]e are wasting our time in talking instead of doing" (Ballantyne 17). Just like many other protagonists of nineteenth century children's adventure stories, they do not mourn for the lives they have left behind. Instead, they roll up their sleeves for the re-appropriation of the island. Hence this from Ralph: "To set energetically about preparations for a permanent residence seemed so like making up our minds to saying adieu to home and friends for ever, that we tacitly shrank from it and put off our preparations, for one reason and another, as long as we could" (Ballantyne 50). The boys proclaim the island to be their own home or call it their "kingdom" (Ballantyne 47), just like Crusoe. Whenever they set off to explore their surroundings with the boat they build, and then return safely, Ralph says: "So glad were we to be safe back again on our beloved island…I must confess, however, that my joy was mingled with a vague sort of fear lest our home had been visited and destroyed during our absence; but on reaching it we found everything just as it had been left" (Ballantyne 167). The boys' unquestioned right to the island is underlined through many of their expressions.

The boys apply various means to claim the island. Giving it a name is one of them. Just like Robinson Crusoe who names his black servant as "Friday" regardless of his real name in Defoe's adventure novel, the three boys in *The Coral Island* actually give the name 'The Coral Island' to the island in the Pacific Ocean where they have found themselves after a shipwreck. They ignore the fact that it might have been occupied and named before them. They also label the cave they discover under the sea as 'The Diamond Cave,' as it is rich in various fish and coral reefs. They also carve their names on an ironwood, which they fix inside a bower to mark their existence on the island for posterity. It may be claimed that they use place names to claim their ownership and thereby to dispossess the indigenous people. Naming something functions as a way of owning it. The coloniser boys own the island, from Said's standpoint, by settling, describing and labelling it to attribute it to themselves

(*Orientalism* 3). Obviously, from a postcolonial perspective, there is a reciprocal relationship between authority and naming. Naming is a way of claiming authority over something or dispossessing it of its previous owners. It also indicates that whoever has power also has the right to speak of something. The boys in this adventure novel seem to both show their colonial power over the island and perpetuate their colonial possession by giving names both to the island and the things on it such as the cave they discover on the island.

These adventure-seeking boys are colonisers of the island from a colonial perspective. They occupy the island and intend to spend time there benefitting from its natural resources even though it has already been inhabited by groups of people before them, and whoever those people are, they will be proclaimed as 'the other' without exceptions, to be distorted by these British boys in every respect. For instance, when the boys go out to explore their new environment, they discern signs of inhabitation. The little pig, the taro-root, the yam, the sweet potato, the wood-pigeon (which they find on the island) are enough for them to think that the island has been inhabited before them. Whoever inhabits, it is 'other' to them. Therefore, the inhabitants are dehumanised and othered even before they are known. For instance, Jack labels them as 'savages' immediately: "From all we have seen, I'm inclined to think that some of the savages must have dwelt here long ago" (Ballantyne 89). Stereotyping is so strong that even the cottage, which they find, is despised: "The hut or cottage was rude and simple in its construction. It was not more than twelve feet long by ten feet broad, and about seven or eight feet high. It had one window, or rather a small frame in which a window might, perhaps, once have been, but which was now empty" (Ballantyne 99-100). The prejudice about non-Western places and its natives evokes this question: What if the Coral Island where the boys end up were indeed the island Robinson Crusoe once inhabited (before them)? Would they call him 'savage' or describe his cottage as 'rude'? They find a dead man and his dog lying on the ground, and they think him to be "a shipwrecked sailor, whose vessel had been lost here, and all the crew been drowned except himself and his dog and cat" (Ballantyne 102). It may be inferred that the plausibility of his being a European sailor has smoothed out their senses somewhat; otherwise, they would not bury him and his dog. It is also notable that they practise their religious teachings even in another non-

Christian land. Even before coming across any native close up on the island, they reveal their prejudices towards non-Western people and use stereotypical expressions to describe them. The expressions indicate how the coloniser and the colonised are confined to "a rigid hierarchy of difference" (Ashcroft et al., *The Key Concepts* 54). For instance, when they hear the sounds of the rolling rocks, Peterkin supposes it to be "all the wild men and beasts in the South Sea Islands galloping on in grand charge to sweep [them] off the face of the earth, instead of a mere stone tumbling down the mountain side" (Ballantyne 42). Furthermore, when Jack notices the natives coming in their canoes, he says to his friends: "They are canoes Ralph! Whether war canoes or not I cannot tell; but this I know, that all the natives of the South Sea Islands are *fierce cannibals*, and they have little respect for strangers" (Ballantyne 171, my emphasis). It is obvious that although he has not encountered any natives from the South Seas before, he still claims all of them to be "fierce cannibals." He says this as something he already knows about them. Thus, he reveals the prejudice by which he has been brought up in British society.

Bristow states that as the island is populated "only by savages" and not by any other colonisers, who "prove no threat to the boys who occupy this territory" (94), yet they consider themselves to be more rightful in the ownership of the island than its inhabitants. Therefore, they just do not want the existence of any 'others' on the island. They enjoy the splendid scenery of the island or in Ralph's words: "It appears to me like fairy realms. I can scarcely believe that we are not dreaming" (Ballantyne 36), because the island meets simultaneously their every need with its endless resources. Peterkin also exclaims with joy: "Meat and drink on the same tree!... washing in the sea, lodging on the ground, — and all for nothing! My dear boys, we're set up for life; it must be the ancient Paradise—hurrah!" (Ballantyne 27-28). He tosses his hat in the air and runs "along the beach hallooing like a madman with delight" (Ballantyne 28). Therefore, the island becomes not so much an opportunity to miss. Thus, Peterkin rejoices just like a little child who has got his favourite toy, or, more appropriately, like a coloniser, who is greedy for such a fruitful island. In fact, his child-like behaviour creates an ambivalence with the stereotype of the natives who are labelled as "child-like" (Said, *Orientalism* 40).

The 'exotic' island to be colonised has plenty of charming resources for the boys,

but it also frightens them with its mysticism. Ralph mentions the brilliance of seeing "the birds twittering in the bushes, and to hear the murmuring of a rill, or the soft hissing ripples as they fall upon the sea-shore!" (Ballantyne 32) and "the stranger birds that fly inquiringly around, as if to demand what business we have to intrude uninvited on their domains" (Ballantyne 32). In addition to the sights and sounds which are fascinating, they also sense "strange, unaccountable sounds…[which] make [them] feel a little uneasy" (Ballantyne 56), because the boys do not belong to such an exotic place. They soon find out that this place is "very unlike Paradise in many things" (Ballantyne 28), because it is already inhabited by an 'inhuman' and 'savage' people. The island becomes a "living tableau of queerness" (Said, *Orientalism* 103) for the boys. So, while this thought disturbs their peace, it also urges the British colonisers to occupy the island. Thus, the island becomes a suitable place not only for the British characters but also for the author to forward a message of 'holy' duty to the child readers from the perspective of the postcolonial theory. As stated by McCulloch, the island is, at the same time, "a motif of Edenic innocent space, to be filled with Western childhood and the message of civilization's enlightenment" (67). It serves as the colonisers' and colonised's world where the colonisers (Ralph, Jack and Peterkin) carry out their duty.

Hourihan states that in many products of the nineteenth century as the post-models of *Robinson Crusoe* just like *The Coral Island*, "civilization continues to be equated with Western culture which is based upon reason, while the natural condition of those uninfluenced by the West and ungoverned by reason is defined as 'savagery' " (90). As argued by Hourihan, the native people that the boys encounter are 'uninfluenced by the West,' so they are proclaimed as 'savages' who are far away from civilisation. Thus, the author draws an absolute binarism between the coloniser and the native people. He recycles the stereotype of "the absolute evil" (Fanon, *The Wretched of the Earth* 34) by constructing the identity of 'otherness' for the native people from the perspective of the three boys. By attributing demonised features in appearance to the natives and labelling their customs as cannibalistic and diabolical, he constructs a negative image for the indigenous people. Thereby, "the alleged inferiority of the native peoples" (Tyson 219) is contrasted with the superiority of the British boys. The author seems to convey the same stereotype to his young readers.

While watching the approaching natives, Ralph says that they shouted just like "incarnate fiends" and "looked more like demons than human beings" (Ballantyne 173). It is clear that the narrator attributes the natives every feature that is not used to define Westerners. Thus, the coloniser restricts the natives to the 'other' leg of the binary opposition and others them. Hence, the indigenous people are gathered under the same title and stereotyped regardless of any distinction among them. Therefore, it may be claimed that the binary oppositions between the coloniser and the native are applied even before they meet up. They are the representatives of two separate worlds, the East and the West, which can never meet (Kipling, Line 1, Bartleby.com). Accordingly, the narrator Ralph marks out the irrational and savage blacks versus the sensible and civilised whites: "As they were almost entirely naked, and had to bound, stoop, leap, and run, in their terrible hand-to-hand encounters, they looked more like demons than human beings" (Ballantyne 173). Thereby, their dark colour is emphasised in contrast to their white and glistening eyes, and this kind of description implies something wild in their nature. Ralph continues: "the eyes of the rowers glistened in their black faces as they strained every muscle of their naked bodies" (Ballantyne 172). The boys are terrified with the horrifying appearance of the man, whom they realise to be the chief of the natives. Ralph says this about him: "…with his yellow turban-like hair, his Herculean black frame, his glittering eyes and white teeth, he seemed the most terrible monster I ever beheld" (Ballantyne 174). Behind this appalling depiction of the native lies the notion that as a native, to use Fanon's words, he is the embodiment of "the absence of values" (*The Wretched of the Earth* 34). Therefore, in the novel, he is introduced as a "corrosive element, destroying all that comes near him; he is the deforming element, defiguring all that has to do with beauty or morality" (Fanon, *The Wretched of the Earth* 34). He also tears a baby from its mother's arms with a wild laugh and throws it into the sea. This wild act disturbs even the most courageous boy, Jack. Thus, a noteworthy contrast between two leaders comes into being: Jack as the British boys' leader versus Chief Tararo, leader of the natives. The civilised leader Jack is brave and strong yet humanist and merciful, whereas the uncivilised man Tararo is reduced to the level of a wild animal who lacks humane qualities even though he is also a powerful man. The boy surpasses the adult man with his civilisation, which proves more effective than all the necessary physical

force.

The prejudiced observers' perception is then reinforced when they witness the victorious group's practice of cannibalism following a bloody fight between two groups of natives. Ralph tells how a savage cuts off his victim's head and continues: "Scarcely had his limbs ceased to quiver when the monsters cut slices of flesh from his body, and, after roasting them slightly over the fire, devoured them" (Ballantyne 175). This illustration evokes a horrific scene in the minds of the child readers, who cannot help but associate the life of these natives with the idea of brutality, wildness and cannibalism, if devoid of Western civilization. The narrator recounts in detail cutting the slices of meat from the bodies even when they are still alive, eating their raw flesh and cooking them. In fact, they do not eat but rather 'devour,' thereby attributing them animalistic features. The image draws a contradiction between the 'uncivilised' indigenous people and 'civilised' colonisers, and thus promotes the nature versus culture dualism between them. The report of this horrific scene thus demonstrates the inferiority of the native people versus the superiority of the British colonisers, who, in a colonial sense, deserve owning the island more than the natives, who are unfit to be part of humanity and are even innately inferior as cannibals. In this way, Ballantyne reinforces the colonial stereotyping, thus, substantiates the stereotyping of 'savages' from the colonialist perspective. Observing the target group, which will be civilised, and reporting their horrific manners from a safe distance, not only do the coloniser boys make their 'civilised' sensibilities apparent, but they also seek to gain knowledge about them so as to be able to become their "natural masters" without dangers (Bristow 94). On the other hand, the coloniser's identity, as 'we' versus the colonised's identity as 'they' or 'other,' is formalised by the British coloniser's perspective. From the colonised's perspective, the coloniser becomes the 'other' one. That is, there is a reciprocal relationship between them. In the novel, the British boys, who hide themselves and observe from a safe distance the native people's arrival on Coral Island at the beginning of the novel, are replaced by the native people who hide themselves in the bushes and "gaze" (Ballantyne 228) at the colonisers, arriving by their pirate ship including Ralph on another island in the second half of the work. This indicates, "the complex mix of relationship between colonizer and colonized" (Ashcroft et al., *The Key Concepts* 12).

Cannibalism, as explained by Daniel, is “a taboo” and it is “so great that it is deemed to be an inhuman act performed by those outside civilised society. Indeed, the cannibal, as the epitome of monstrousness, serves to define inhumanity” (142). Thus, associated with such monstrous behaviour, cannibals are regarded as beneath humanity. Accordingly, the natives’ being less than human beings is confirmed by their cannibalism, which justifies racism and racist discourse. Kilgour asserts that cannibalism confuses the opposites of “human-as-subject and meat-as-object,” “desire and dread,” and “eater and eaten,” thereby evoking horror (240).

Bloody Bill’s reports about the natives also curdle Ralph’s blood:

> …there’s thousands o’ the people in England who are sich born drivellin’ *won’t-believers* that they think the black fellows hereaway at the worst eat an enemy only now an’ then, out o’ spite; whereas I know for certain […] that the Fiji islanders eat not only their enemies, but one another; and they do it not for spite, but for pleasure. It’s a *fact* that they prefer human flesh to any other. (Ballantyne 219, original emphases)

The plausibility of the details about the natives is emphasised by the usage of italics throughout the work. In this way, the discourse in written form surpasses in effect over the discourse in speech. The author intends to enhance the plausibility with the terrifying cannibalism among natives. Therefore, the words ‘won’t believers’ and ‘fact’ are in italics.

Bloody Bill depicts the natives as inferior even to animals. They are described as dangerous living beings. For instance, he refers to them with animal names. He says to Ralph: “[I]f ye except the niggers themselves, there’s none [no serpents] on the islands, but a lizard or two and some such harmless things” (Ballantyne 229). In Bloody Bill’s account, the natives represent nature versus Westerners who represent culture. Their customs also reinforce their animalistic image. They represent disorder versus the orderly British boys. That is why Ralph asks Bloody Bill: “Have these wretched creatures no law among themselves, […] which can restrain such wickedness?” (Ballantyne 242). Evidently, the natives’ acts shock him. They

"wantonly kill a poor brute for sport" (Ballantyne 190), eat not only their enemies but also each other "for nothing more than pleasure" (Ballantyne 242), run a canoe over the bound bodies of living victims so that their eyeballs burst from their sockets and their blood gushes out of their mouths (Ballantyne 248), bury a man alive beside the chief's house (Ballantyne 295). All of these inhuman acts freeze not only the British heroes' blood but also that of the readers and indicate that according to Ralph, there is "no pity in the breast of these men" (Ballantyne 248). All these customs are vividly told in the work to evoke the image of an uncivilised way of life. Thus, the labels "human beasts," "demons," "incarnate fiends" all prove to be 'accurate.' The colonisers encounter the Orientals whose way of life is depicted as so barbaric that in Saidian thinking, the notion that the Orientals deserve reconquest asserts itself (*Orientalism* 172). Furthermore, in Bloody Bill's account, the comparison between the 'compassionate' British people and the 'merciless' indigenous people reinforces the natives' classification as 'other' from a British perspective. Bill says to Ralph who cannot believe in the possibility of being eaten by the natives: "There's a set o' soft-hearted folk at home [in England]…who don't like to have their feelin's ruffled,…no matter how true it be…They can't believe it 'cause they won't believe it" (Ballantyne 219). Bill's statement about the 'soft-hearted' British people who do not want to believe in the things told about the natives leads the reader to believe in the plausibility of the details related to the natives in real life. It indicates that the colonisers' aim is to present "only their own Anglo-European culture" as "civilized, sophisticated, or, as postcolonial critics put it, metropolitan" (Tyson 219). Thereby, Ballantyne helps perpetuate these racist ideas among his young readers by imposing on them colonial ideas through the characters in his adventure novel.

Some rituals of the natives are also ridiculed. For instance, Bloody Bill informs Ralph of native customs and gives an example of 'tabu,' which refers to a weird custom in their culture: "If a man chooses a particular tree for his god, the fruit o' that tree is tabued to him; and if he eats it, he is sure to be killed by his people, and eaten, of course, for killing means eating hereaway" (Ballantyne 229). Thus, the author degrades both the 'primitive law' and 'primitive man.' He 'others' the natives not only in terms of their appearance but also in terms of their culture. By othering, Ballantyne aims to differentiate these islanders as 'they' from the three British boys as 'us.' Like

Said, Ashcroft et al. state thus in *The Empire Writes Back*: “In order to maintain authority over the Other in a colonial situation, imperial discourse strives to delineate the Other as radically different from the self...Otherness can thus only be produced by a continual process of what Bhabha calls ‘repetition and displacement’ ” (103). For instance, the word ‘savage’ is repeated many times throughout the novel in describing the natives. In this way, the children readers are manipulated with the belief that the natives are ‘really’ savages in urgent need of civilisation; in other words, for that very reason the colonisers are here to help. Through repetition and displacement, Ballantyne attempts to consolidate Western authority and superiority. Furthermore, Ralph says as much after reporting the battle and the natives’ cannibalism: “O, reader, this is no fiction. I would not, for the sake of thrilling you with horror, invent so terrible a scene. It was witnessed. It is true...” (Ballantyne 248). Thus, the reader is assured of the persuasiveness of the events through the main character’s declaration of their being true. To enhance the plausibility of the happenings on the islands he visits with his friends, he starts by telling it in this way: “It would be impossible to convey to my reader, by description, an adequate conception of the scene that followed my landing on the beach” (Ballantyne 272).

Ralph also gives voice to the natives celebrating the colonisers, as the speaking native characters praise them rather than curse them. For instance, the once-cruel chief of the natives becomes a sensible man, thanks to Christianity. Before leaving the island, the boys are honoured by him who says: “[W]e hope many more will come” (Ballantyne 264), referring to the colonisers. In this way, imperialism is represented as an influential tool, which shapes the natives in every respect. According to Hourihan, “[i]n many popular nineteenth-century children’s adventure tales…the superiority of white culture and white religion is presented as so absolute that no savages could fail to see it and to welcome the light when it shines upon them” (136). It is also obvious that the chief who speaks as above is one of the savages who can recognise the superiority of the colonisers’ culture and “welcome the light when it shines upon” his tribe. Ralph represents the British colonialist point of view and through him, Ballantyne confirms how “narrative plays such a remarkable part in the imperial quest” (Said, *Culture and Imperialism* xxii). The narrator Ralph consciously reports what the chief says about them. He also manipulates the readers’ judgments

about themselves, e.g. about the maturity and boldness of Jack, whom he seems to be proud of and portrays him so: "[W]e [Peterkin and Ralph] would have agreed to any proposal that Jack made; for…he was a very clever fellow" (Ballantyne 24). It may be deduced here that Ralph draws attention to Jack's courage and intelligence, which are enough for him to lead people, even older than himself. Even in this way, by describing his companion's qualities, not only does Ralph make the reader believe in the British boys' superiority but he also justifies the end; that is, their becoming the leader of the natives including the natives' chief, who is much older than they are.

As Webb points out, even though the native warriors are all adults, the three young British boys manage to overcome them (86) by means of their courage, reason and the power of Western technology. For instance, Ralph describes a "giant" chief as "the most terrible monster I ever beheld" (Ballantyne 173-174). When Jack is victorious over him by means of his light weapon, the reader forgets that the characters including Jack are just teenagers. They are depicted as powerful enough to defeat these enormous adults who are described with such animalistic adjectives as "gigantic" and "monstrous." When the boys visit a converted tribe, its chief says to Jack: "Young friend, you have seen few years but your head is old. Your heart also is large and very brave" (Ballantyne 334), confirming his maturity. The white boys' superiority over the natives is established even by the native chief himself. He confirms Jack's racial and religious superiority by saying: "We, who live in these islands of the sea, know that the true Christians always act thus" (Ballantyne 335). According to Grenby, "Jack becomes not only a child capable of survival away from civilisation, and not merely a missionary (like the rather dull ones he encounters on the island), but a kind of apostle, personifying both the religion that will enlighten the world and the righteousness of empire" (175). Also, McCulloch claims as much: "Like Ralph Rover in *The Coral Island*, … [i]n the text there is a duality or doubling of character because under the façade of the child lurks the experience of an adult narrative" (63). Therefore, similarly, the narrator Ralph sounds like an adult who judges and comments wisely, not childishly.

The British boys are models of the ideal colonisers for the child readers who are deemed to be the colonisers of the future. They first observe the natives, seek to attain information about them, their weaknesses and strengths, and then act accordingly.

According to Said, to have knowledge of another civilisation provides enough power to have authority over it (*Orientalism* 32). For instance, while mapping and exploring their surroundings on the island, the British boys attempt to gain knowledge about their new environment and simultaneously develop an ability to take control of their situation and, as a result, dominate their surroundings through hunting and other forms of exploitation. While observing their surroundings, from Said's perspective, they aim at having a panoramic view of the island in terms of culture, religion, climate and history (*Orientalism* 239). In Said's words, they survey the region in order to decide where to begin taking control.

Another coloniser in the novel is Bloody Bill, who visits the inhabited and uninhabited remote islands for exploitation. Ralph supposes him to be a pirate at first sight, however, he turns out to be a British trader. Bill camouflages his ship as a pirate one by means of a black flag to frighten the 'cannibal' indigenous people and other pirates he encounters overseas. He also makes use of the pirates' help to exert brutal force upon the natives of the islands and then shares with the pirates what he gets from the islands. Meeting some pirates on Bill's ship, Ralph compares and contrasts the natives and pirates. He cannot find many differences between them. He evaluates them in this way: "On shore were the natives, whose practices were so horrible that I could not think of them without shuddering. On board were none but pirates of the blackest dye, who, although not cannibals, were foul murderers, and more blameworthy even than the savages, inasmuch as they knew better" (Ballantyne 244).

In his first encounter with the pirate captain of the ship, the captain tells him a lie so as not to reveal his identity. Thus, the author reinforces the stereotype related to the pirates as well. They are represented as liars. The captain says to Ralph: "I am no pirate, boy, but a lawful trader, - a rough one…I carry on a trade in sandal-wood with the Feejee Islands" (Ballantyne 205). In fact, he is a pirate, as Bloody Bill admits. Both Bill and the captain meet on the same ground: materialism. They are concerned with material benefit they will gain from visiting the natives' land. The captain suggests that Ralph should join them in order to get "a good share of the[ir] profits" (Ballantyne 205). However, Ralph cannot understand how the ship is both a pirate ship and a trader at the same time. Bill satisfies Ralph's curiosity by telling him:

> Why, as to that, she [the ship] trades when she can't take by force,

> but she takes by force, when she can, in preference. Ralph, … if you had seen the bloody deeds that I have witnessed done on these decks you would not need to ask if we were pirates. But you'll find it out soon enough. As for the missionaries, the captain favours them because they are useful to him. The South- Sea islanders are such incarnate fiends that they are the better of being tamed, and the missionaries are the only men who can do it. (Ballantyne 173)

Bill's explanation indicates that there is a reciprocal relationship between the pirates and the missionaries, each serving the other's interests. The missionaries 'tame' the savage natives, allowing the pirates to trade with them. Discerning the savage nature of the pirate captain, Ralph wonders whether it would be "possible for any missionary to tame *him*!" (Ballantyne 217). It is obvious that Ralph equates the pirates with the natives who are far removed from British civilisation, thus, pirates are also 'othered' by the narrator throughout the work. Bill describes them as men who "only open their mouths to curse and swear, and…find it entertaining" (Ballantyne 208) and adds, "but I don't, so I hold my tongue" not to speak to them (Ballantyne 208). Thus, it is evident that although Bloody Bill collaborates with the pirates for his materialistic ends, he distinguishes himself from them as a British coloniser.

Ralph also encounters native missionaries during his visits to the other islands. When their ship is assumed to be a pirate one, one of the missionaries on the ship says to the captain in broken English: "We is come …from Aitutaki; we was go for Rarotonga. We is native miss'nary ship; our name is de Olive Branch; an' our cargo is two tons cocoa-nuts, seventy pigs, twenty cats, and de Gosp'l" (Ballantyne 212). It is clear that British colonialism also makes use of the natives as missionaries. It may thus be deduced that the colonisers are able to create culturally hybrid natives. They not only facilitate trade for the British by carrying many resources from the native lands to the motherland but also teach Christianity to other natives. Thus, as the British imperialist politics celebrates, these natives become 'interpreters" between the natives in their homeland and the British colonisers. However, at the same time, the native missionaries do not give up their culture which constitutes their identity. Because they

do not fully belong either to their own culture or the coloniser's culture, they occupy a third space, which, according to Bhabha, is hard to define. In Bhabha's words, they are "incalculable colonized subject[s]" (*The Location of Culture* 49). Another significant point about the native missionaries is their language. They also 'hybridise' the language of their masters by mingling their native language with English and speaking a hybrid and an improper English to express themselves. This kind of language occupies a space of hybridity and overcomes the opposition between the coloniser and the colonised, which is constructed in the language of the coloniser (*The Location of Culture* 25), because, with interference from the native language into colonisers' language, the language of colonisers is hybridised "in the very practice of domination" (*The Location of Culture* 33), thus, 'violated' from the colonialist perspective. Therefore, obviously, the representation of colonisers and the colonised's ambivalent identities and language problematises the cultural difference between colonisers and the colonised, thus, shakes the cultural authority of colonisers (*The Location of Culture* 33), as colonisers are involved in cultural resemblance with the 'othered' colonised.

Not only Bloody Bill but also characters such as the missionary teacher on the last island that the boys visit are all representatives of the British colonisers. While Bloody Bill embodies the economic dimension of colonialism, the missionary teacher represents the cultural dimension of oppression as he attempts to change the natives' culture and thus facilitate having control over them. The missionary teacher tells Ralph about his being "a servant of the Lord Jesus at this station" (Ballantyne 285), and of the natives, he says: "they had been living before that in the practice of the most bloody system of idolatry" until they were converted to Christianity (Ballantyne 288). Hourihan claims: "In many popular nineteenth-century children's adventure tales the conversion of cannibals to Christianity is easily achieved" (136). Accordingly, throughout the work, the narrator or any other character never mentions the difficulties in converting the natives for we cannot encounter any natives who resist being converted. Just like the depiction of the teenage- protagonist's heroic struggle against gigantic natives whom they defeat easily, converting 'savage' natives is also achieved easily. Thus, the novel does not intimidate child readers with the difficulties in imperial context. Instead, it keeps them enjoying the adventures in the novel to encourage them

to be' ideal' colonisers.

Christianity has two impacts upon the colonised. One is that it facilitates exploitation by pacifying them. In this context, Christianity appears to be the backbone of imperialism. For instance, Ralph reports Bloody Bill's observations: "I don't care what gospel does to them, but I know that when any o' the islands chance to get it, trade goes all smooth ad easy; but where they ha'n't got it, Beelzebub [the pirate] himself could hardly desire better company" (Ballantyne 213-214). His expressions indicate how the real underlying motive for civilising the natives is being articulated clearly: to convert the natives into Christianity so as to promote trade, and hence it is necessarily an act in favour of the West. It is obvious that conversion into Christianity is not for its own sake but is part of domination over an inferior group, that is, the colonised. This is just one of the ways of facilitating exploitation. It also indicates surprisingly a direct relationship between imperialism and culture, as Said notes (*Culture and Imperialism* 8) throughout the novel. It is obvious that there is a reciprocal relationship even between religion and trade. Here, the conversion also serves imperialism by facilitating it. As Fanon claims, the colonisers use Christianity for their own benefits not for the sake of conversion (*The Wretched of the Earth* 7). Bill also says: "I never cared for Christianity myself...but a man with half an eye can see what it does for these black critters" (Ballantyne 169).

Secondly, Christianity has a civilising impact upon the colonised. Degraded as 'critters,' black people are said to undergo a tremendous transformation following their conversion. The changes are related to the natives' discernible shifting in binary dualism: from cannibalism to humanity, from barbarism to civilisation. For instance, the dramatic change in the cruel leader Tararo is told as follows: "Tararo was a despot and might have commanded obedience to his wishes; but he entered so readily into the spirit of the new faith that he perceived at once the impropriety of using constraint in the propagation of it" (Ballantyne 337). The cannibalistic Tararo becomes a merciful man, thanks to Christianity. Thereby, Bloody Bill says: "It's a curious fact, that whenever the missionaries get a footin' all these things [that is, savage practices like cannibalism] come to an end at once, an' the savages take to doing each other good, and singin' psalms, just like the Methodists" (Ballantyne 232). Colonial Christianity provides colonisers with "a miraculous authority" (Bhabha, *The Location of Culture*

117) over the colonised by pacifying them. However, despite the colonial discourse throughout the work, Fanon still thinks that "[i]t is Utopian to expect the Negro or the Arab to exert the effort of embedding abstract values into his outlook on the world when he has barely enough food to keep alive" (*Black Skin, White Masks* 70-71).

Conversion to Christianity seems to be an inseparable part of British imperialism. As stressed by Bhabha, Christianity was the most effective missionary tool in the nineteenth century (*The Location of Culture* 117). Ralph observes differences between the converted natives and others and expresses the amazing civilising impact of Christianity on the natives. For instance, he describes the indigenous people in a savage village as follows: "Their faces and bodies were painted so as to make them look as frightful as possible; and as they brandished their massive clubs, leaped, shouted, yelled, and dashed each other to the ground, I thought I had never seen men look so like demons before" (Ballantyne 300). Ralph and his friends observe the 'savage' and 'inhuman' natives. They witness their 'strange' customs in their temples and recount what they do to the victim-natives as follows: "Seizing the bodies by a leg, or an arm, or by the hair of the head, they dragged them over stumps and stones and through sloughs...The bodies were then brought back to the temple and dissected by the priest, after which they were taken out to be baked" (Ballantyne 307). However, when the boys visit the once-savage indigenous people whom they come across on the island and who have become Christian the year before, they recognise the dramatic change in them. Therefore, Ralph celebrates the missionaries' role in colonialism: "God bless and prosper the missionaries till they get a footing in every island of the sea!" (Ballantyne 232). He is perplexed by the distinguishable differences between the converted natives and the non-Christian ones: "As we went through the village, I was again led to contrast the rude huts and sheds, and their almost naked savage-looking inhabitants, with the natives of the Christian village, who, to use the teacher's scriptural expression, were now "clothed and in their right mind" (Ballantyne 305). The reason is that he observes the transformation in the lifestyle of a tribe in more ways than one after becoming Christian. Obviously, the narrator seems to emphasise the significant role of Christianity in abetting colonialism, even though from the perspective of the postcolonial theory, he also exemplifies Fanon's point that distinct religions in the same society divide its people and decrease the possibility of

any rebellion against colonial activities (*The Wretched of the Earth* 107). By converting some into Christianity, the coloniser, in Bhabha's terms, "disallows a stable unitary assumption of collectivity" (*The Location of Culture* 158). The reason is that a native society which is fragmented in itself obeys the British colonial authority more than a united one.

Christianity is believed to be the saviour of the converted natives, not only in their afterlives but also in their worldly lives. When the boys see the natives build new houses and churches for themselves under the supervision of the missionary with the aim of setting up a Christian village, they become very excited. Ralph also witnesses that the natives have a dressing style which is very similar to European, and a village which is organised in the European style as "perfectly-straight with a wide road down the middle" and little cottages with gardens and pebbled walks in front (Ballantyne 287). Through conversion, the natives are conditioned by imperial attitudes and judgments (Said, *Orientalism* 67). Christianity changes the natives so much that the British boys do not want to leave their island anymore. Ralph explains it: "we felt deep regret at parting with the natives of the island of Mango; for, after they embraced the Christian faith, they sought, by showing us the utmost kindness, to compensate for the harsh treatment we had experienced at their hands…" (Ballantyne 283). Thus, Ralph's report about the remarkable difference between Christian and non-Christian natives proves that the natives need to be converted, thus, civilised through Christianity. The noteworthy change in the indigenous people's way of life and the way it facilitates colonisation of their land just after their conversion confirms Said's point that culture is a platform where different political and ideological reasons are in confict with one another (*Culture and Imperialism* xiii). Accordingly, the British culture which is imposed on the indigenous people becomes the colonial platform. It is used to make the natives internalise their own inferiority, thereby surrender themselves to the British colonisers in every respect.

Furthermore, the British boys' colonial strategy starts by pacifying the natives' aggressiveness with guns and fighting as a response to the natives' violence. Obviously, colonialism is also, to use Fanon's words, "a violent phenomenon" (*The Wretched of the Earth* 1) just as much as decolonisation. However, the strategy takes then a cultural form and the colonisers maintain their power over the natives, to use

Althusser's words, 'by interpellation'. They impose the British culture so that the natives can internalise their imposed 'inferiority' and the British people's 'superiority.' Thereby, they enhance their imperial impact upon the natives by facilitating their exploitation and their resources over which the British can thus easily claim their rightful dominance. For these reasons, for instance, the British boys seek to teach the natives about the ceremony of burial. Ralph says: "Jack began to dig a hole in the sand…he pointed to it and to the dead bodies that lay exposed on the beach" (Ballantyne 183) so that the natives can bury them. In addition, he "commands" a savage man to stop cutting flesh off from a victim, as the boys "knew at once that he intended to make use of this for food, and could not repress a cry of horror and disgust" (Ballantyne 184). Jack orders him to throw the flesh into the hole rather than eat it, and then console him "by presenting him with [their] rusty axe" (Ballantyne 185). Thus, the indigenous people are 'sculpted' for civilisation. Also, Ralph constructs a turning-lathe so that he can teach the natives how to construct some household furniture. For instance, he shows them how to build a sofa-leg. Surprised with the item, the chief grasps it as soon as it is finished "with wonder and delight, and [runs] through the village exhibiting it to the people, who [look] upon it with great admiration" (Ballantyne 298). Thus, in Said's words, he proves himself to be a "child-like" Oriental (*Orientalism* 40); and as such, becomes "a figure of fun" for the colonisers (*Orientalism* 252). Western superiority in technology also enhances the natives' respect for the British boys. As a result, they become ready to sacrifice their resources for the sake of the British colonisers. They become the colonisers' servants as well, because they become blinded by Western knowledge and technology. For instance, the missionary teacher recounts: "I sent the people to fetch coral from the sea…Then I made them cut wood, and, piling the coral above it, set it on fire. 'Look! look!' cried the poor people, in amazement; 'what wonderful people the Christians are! He is roasting stones. We shall not need taro or bread-fruit anymore; we may eat stones!' " (Ballantyne 298). The missionary man makes them work on their own land and then proves Western superiority by evaluating the resources which the natives cannot benefit from. Thus, they consent even to "eating stones" for the British colonisers' sake. It indicates that the more the colonised internalises the coloniser's cultural values, the more he gives up what belongs to him easily (Fanon, *Black Skin, White*

Masks 2-3). The captain also shows the 'savage' natives his group's "superior power, just in case the natives should harbour any evil designs against" them (Ballantyne 173).

To the natives, the brass gun represents the white man's superiority. The narrator Ralph makes fun of a native called Romata and his reaction when he sees the guns: "Romata had never seen this gun before, as it had not been uncovered on previous visits, and the astonishment with which he viewed it was very amusing. Being desirous of knowing its power, he begged that the captain would fire it" (Ballantyne 227). Obviously, the gun becomes in Greenblatt's words, an 'invisible bullet' that renders the colonisers as divine and hence [enables them] to promote belief and compel obedience" ("Invisible Bullets" 29). Indicating Western superiority to the colonised mind, the gun becomes part of what Said calls an "impressive circularity," which is repeated to assert the assumption that colonisers are powerful in every way, so they are superior to the powerless colonised people (*Culture and Imperialism* 106).

By helping Avatea meet her lover on another island, the boys also indicate their clemency when it comes to love affairs. Thus, they manage to win the couple's hearts as well. In return, Avatea's lover says to the boys: "We thank God that so many Christians have been sent here—we hope many more will come. Remember that I and Avatea will think of you and pray for you and your brave comrades when you are far away" (Ballantyne 335). Accepting the boys' superiority implies the natives stripping themselves of their own cultural values and how they become like Westerners in both religion and appearance.

In addition, for the boys, "[t]he only disagreeable part" (Ballantyne 186) of their leaving the native tribe's island has been rubbing one another's noses in accordance with the native custom. They do not like it and refuse adopting it. Instead, the boys teach them to salute in the European way. Nevertheless, the natives cannot do it gently. For instance, Tararo, the tribe's once-cruel chief, according to Ralph, "grasped me by the hand and shook it violently" (Ballantyne 237). The word 'violently' is noteworthy, because it implies that no matter how much the chief learns to do the handshake according to Western culture, he cannot get rid of his 'savage' roots. Hence, he can only do it 'violently.' This situation proves that Tararo is, in Fanon's words, a slave of his blackness (*Black Skin, White Masks* xiv), as he cannot be disentangled this image in the coloniser's eyes. Therefore, just like Tararo, any other natives who behave and

dress in the same way as the European colonisers become mimic men. So, they become "almost the same, but not quite" British, to use Bhabha's words (*The Location of Culture* 86). Likewise, according to Said, on the one hand imperialism encourages the mixture of cultures on a global scale to spread towards many more lands. On the other hand, he asserts that colonisers are exclusive, white, Western, thus 'superior' to all nations. (*Culture and Imperialism* 336). Here, it may be inferred that despite the mixture of cultures in an imperial world, the racist perspective of identities remains the same. The colonisers and the colonised are, in Kipling's words, "the twain" which will never meet (Line 1, Bartleby.com).

The converted natives' clothes are also said to be "grotesque enough, being very bad imitations of European garb; but all wore a dress of some sort or other" (Ballantyne 289). The naked savages are now dressed as well, even in the European way. They seem to imitate the Europeans in culture, thus becoming mimic men. In Bhabha's words, they just repeat rather than represent the Europeans (*The Location of Culture* 88). They cannot be stripped of their race and native identity. In other words, they are observed to have become like Europeans in appearance, not only in terms of religion but also in manners, clothing and accommodation. Nonetheless, this superficial change does not deny the fact of their still being black in the colonisers' eyes. It may be claimed that in Fanon's terms, they cover their black skins with white masks. Said explains that the idea of identity as a superior one in comparison with all non-European peoples and cultures has resulted in a dominant culture (*Orientalism* 7). Accordingly, it is the Western culture, which proves to be superior and takes precedence over the natives' culture in the ways mentioned above. The native people merely repeat rather than represent, from Bhabha's perspective, with the aspiration to become an 'authentic' coloniser through mimicry (*The Location of Culture* 88), but they fail.

As Ashcroft, Griffiths, and Tiffin point out, the oppressed is locked into position by the assumed moral superiority of the dominant group, a superiority which is reinforced when necessary by the use of physical force (*The Empire Writes Back* 172). Although the coloniser boys and the Christian missionaries do not use any physical force on the natives in this context, they are changed by means of religion and morality. Hence Hourihan: "*The Coral Island* and stories like it suggest that it is not necessary to destroy the savages or to subdue them by military might: their wildness can be

modified. They can be assimilated into the order of the Western world" (137). That is to say, changing the culture of the target group does not require military force. However, the end is the same: to have control over them in political, economic and cultural terms. Converting the indigenous people into Christianity seems to be a significant step in the path of changing their culture. This fact indicates that Ralph recognises the noteworthy changes in the natives' life following their conversion. Thereafter, the natives' position as subordinated becomes established, because they adopt Christianity and Western culture, after which the boys leave a colonised island behind them. As Ashcroft et al. note, "imperial power over the colonized subject may not be necessarily as direct and physical as it is in a 'total' institution [and] power over the subject may be exerted in myriad ways, enforced by the threat of subtle kinds of cultural and moral disapproval and exclusion" (*The Key Concepts* 254). When their culture is disapproved of, Tararo and his tribe accept Western superiority and inclusion. Thereby, the reader witnesses how Tararo and his tribe become civilised, thus accepting Western superiority without the use of physical force. The narrator indicates their approval of Western superiority, for they seem to have adopted most of their manners. According to Ashcroft and colleagues, they become "more English than the English" (*The Key Concepts* 254). However, in Bhabha's words, their "partial representation" creates a "double vision" in the readers' mind (*The Location of Culture* 88). The reason is that they are still the 'other' in both blood and colour however English they may well be in taste and opinion. Accordingly, mimicry is a product of the colonised's crisis of powerlessness when they are faced with colonisers. However, mimic man's partial resemblance to colonisers does not provide him with enough power to catch up with the level of British colonisers as he is still the "other" in the colonisers' eyes. For instance, the fact that the missionary teacher assists in reinforcing those racist ideas may be inferred from the following expressions of the teacher on the island that the boys visit before leaving:

> I trust that if you ever return to England, you will tell your Christian friends that the horrors which they hear of in regard to these islands are *literally true*, and that when they have heard the worst, the "*half has not been told them*" [...] You may also tell them [...] of the

> blessings that the Gospel has wrought *here*! (Ballantyne 297, original emphases)

Therefore, it seems that the proposed solution is to convert the natives to Christianity and thereby make them adopt Western values, the advantages of which are illustrated in the peaceful nature of the Christian natives. The teacher's urging of the boys to tell their friends about the natives also draws attention to the importance of disseminating ideas about the colonised so as to reinforce prejudices about them, thus perpetuating those racist beliefs. In this context, Bhabha, who claims that the European missionaries' expressions cannot be trusted as they do not convey the truth in the colonial land (*The Location of Culture* 34), is proven right. Furthermore, considering that Ballantyne's novel is just a construction of colonialist ideology, it seems to affirm Ashcroft's statement that "[t]extuality is the exact antithesis of history, for although it takes place, it doesn't take place anywhere or anytime in particular" ("Wordliness" 76).

In conclusion, the novel exemplifies the colonial features of nineteenth-century children's adventure novels. It appeals "specially to boys" in the narrator's words (Ballantyne xxx), as the boys were then deemed to be the potential colonisers of the future, while capitalism, colonialism and imperialism are patriarchal. With a linear plot structure, the novel revolves around the typical adventures of British colonisers. The happenings are told from the perspective of a British boy named Ralph. The main characters do not undergo any changes throughout the novel. The study demonstrates how Ballantyne conveys his imperialist ideology to child readers who are meant to be shaped by the assumption of their own supremacy as Europeans. It is very clear that by means of a colonial discourse which distinguishes between three British boys and the native inhabitants of an island in the Pacific Ocean, Ballantyne reinforces the imperialist ideology and values of his time for children: white superiority and Western 'obligation' to civilise primitive peoples. He draws a contrast between the converted native people and the non-converted ones. Converting native people into Christianity is indicated as an effective tool for pacifying them and facilitating colonialism. He achieves creating a colonial world with a system of representation throughout the novel, and he seems to present this representative world of adventure to his boy-readers, who are the potential colonisers of the future.

CHAPTER THREE

W. H. G. Kingston's *In the Wilds of Africa*

The chapter is allocated to the analysis of William Henry Giles Kingston's *In the Wilds of Africa* within the frame of postcolonial theory to indicate how the imperialist ideology is justified and imposed on child readers in the novel. For this, some postcolonial concepts such as stereotype, 'other,' mimicry, colonial gaze are explored, and the use of Christianity and violence in colonial context is also investigated in the novel. A postcolonial reading of the novel reveals the challenging colonial discourse of the narrator in the novel. Also, although the novel follows a similar pattern just like *The Coral Island*, they differ as *In the Wilds of Africa* includes some changes in the author's imperial attitude to natives as some natives are allowed to accompany the protagonists in the novel if they are mimic men or assimilated. Moreover, as different from *The Coral Island*, in *In the Wilds of Africa*, especially Portuguese colonialism is criticised to justify the British imperial politics. Therefore, the chapter concludes that the novel reflects the idea of the possibility of harmonious relationship with assimilated natives and the British anxiety about other colonising nations.

William Henry Giles Kingston (1814-1880) was one of the most famous authors of children's literature in the 19th century. The English author had a colonialist identity which resulted from certain factors, one of which was his family. He was born into a familial environment, made up of relatives who were associated with colonial issues. In her work *The Impact of Victorian Children's Fiction*, Bratton claims them to be "[f]ellows of the Royal Society, members of Parliament, justices of the peace, dons and admirals" (115). Also, because of his father's mercantile interest, Kingston spent most of his life in a Portuguese city called Oporto. He gathered materials for his works there and published more than a hundred novels in the second half of that century.

Another factor was Kingston's career. He was also involved with colonial issues as a member and later secretary of the Colonisation Society (Bratton 116). He seems to have been a promoter of the colonialist ideology throughout his life. Bratton claims that for Kingston, colonised people were "in urgent need of cultivation by Christian

missionaries" (116). Emphasising the role of Christian missionaries, Kingston supplied many prayer books and Bibles for colonial ships to make "ministration at the dockside and on the voyage" easy (Bratton 117). He also puts a similar emphasis on missionaries in his novels. As Bratton notes, his colonising heroes return without wealth "but infinitely richer having learned to fear God, to worship Him in his works, and to trust in His infinite mercy" (117). Bratton exemplifies it in terms of the title character *Peter the Whaler* (1851), who manages to return home after many fatal adventures in the Arctic, thanks to his reliance on God (117-118).

Peter the Whaler is Kingston's first adventure book which he wrote for young boys. It was followed by *The Gilpins and Their Fortunes* (1864) and *In the Wilds of Africa* (1871). In these works, according to MacKenzie, "the idyllic vision of England became semiotically important as the inspiration and justification of empire," because of the fact that in "the new lands of promise, which are exciting, but also hard and masculine, dangerously unfamiliar, lawless and lonely, there is a deep structural polarity in the fiction of the second half of the nineteenth century" (87). *In the Wilds of Africa*, which is well within the scope of our study, exemplifies the mentioned polarity, because the novel draws from the colonial discourse a strict contrast between 'the idyllic vision of England' and Africa which welcomes visitors amidst many dangers and rewards. When the details in the novel are examined, it may be shown how the representations of characters and setting are, in Said's words, "the very element[s] of culture" in an imperial context (*Culture and Imperialism* 56-57). As a cultural artefact, *In the Wilds of Africa* proves to be a product and perpetuator of the imperialist ideology. A postcolonial reading of the work reveals that colonial discourse is employed in all parts of the work — from characterisation, setting, and narrative voice to content.

First of all, similar to many other adventure novels of the century, the narrator of *In the Wilds of Africa* is a British colonialist character. As narrator, Andrew recounts his adventures he has had with relatives and friends that he meets on a ship to Africa. The adventure story revolves around Andrew and the Hyslop's family members leaving for South Africa. Andrew travels with Captain Stanley Hyslop, who is a nephew of Andrew's mother, who are accompanied by his two younger brothers David and Leonard as well as his daughters, Kate and Isabella. They are on the same ship

called ‘Osprey’, the route of which is to the Cape Colony in South Africa for trade in exchange for goods from Manchester and Birmingham. In order to avoid a possible shipwreck in the turbulent sea, they abandon the ship during their journey and land on a dangerous island. Peter Timbo and Chickango, who accompany the crew, are black natives, and they guide the British colonisers in their struggle to survive on the island. They all manage to survive plenty of dangers and some of them even become settler colonists in the Cape.

In the Wilds of Africa (1871) shares a lot of similarities with *The Coral Island*. It appears that the period of thirteen years following Ballantyne’s novel did not create much difference in children’s literature serving the imperialist ideology. The only differences are in the places where the novels are set, characters and content. As mentioned in the previous chapter, the protagonists of *The Coral Island* are three British teenagers. However, the reader does not even question their maturity and he forgets about their young age due to the superiority of the characters, especially of Jack and Ralph, in rationality, decisiveness and courage. The teenagers in *The Coral Island* are replaced by some young adults in *In the Wilds of Africa*, except for the little boy Natty. The change in the ages of the British characters in these two novels does not affect characterisation of the British heroes because they are all ‘unquestionably’ brave, rational and mature regardless of their ages.

Another slight difference is in the places where the novels are set. The Pacific Ocean in *The Coral Island* is replaced by Africa in *In the Wilds of Africa*. However, this does not affect the pattern the novels follow because both of the regions are British colonies, where Britain has forged more or less the same politics in the nineteenth century. The policy the British colonising heroes follow in the novels are also the same irrespective of whether it is the Pacific Ocean or Africa. In *In the Wilds of Africa*, a colonial setting like many other colonial texts, Africa presents two opposite realms to its colonising heroes. It welcomes them with its richness; its numerous kinds of animals such as buffaloes, zebras, deers, elephants, leopards, and rhinoceroses, all of which the crew have not seen at the same time anywhere else; its natural resources such as orchilla weed, which they learn to use as a dye material (Kingston 230), palm-oil, water-melons, tubers, tusks and ivory, and its fascinating scenery that looks like Heaven. However, it turns out to be more of a Hell, filled with many ‘savage’ natives.

Therefore, towards the end of the work, when the British crew is engaged in a struggle against the 'savage' natives, their impressions about their new setting change. Their surroundings evoke fear in them. For instance, the narrator says: "A feeling of awe gradually crept over me, produced by the wild sounds and the peculiar scenery through which we were passing" (Kingston 315). All living beings in nature as well as the natives become a threat for the crew, for they would like to get rid of the natives and so own the land freely. Thus, the narrator Andrew here constructs the concept of 'Orient' but this time in terms of Africa's geographical and cultural entities (Said, *Orientalism* 5).

The imperialist narrator's discourse may be discerned in the depiction of the setting, just as in many adventure stories of the nineteenth century. From a postcolonial perspective, the setting of the novel proves to be the motive of the coloniser heroes. Just like the three boys in Ballantyne's *The Coral Island*, the British crew in this work enjoys the beauty and abundance of the land. As David says, they are glad they "have been able to witness this scene" (Kingston 85). They become familiar with "numerous kinds of gulls, herons, and long-legged cranes—besides which, on the trees were perched thousands of white birds, looking at a distance like shining white flowers" (Kingston 91). They lead an adventurous life by hunting during mornings, eating their hunts, and then go on their travel by leaving their hunts for the next comers (Kingston 106), building huts wherever they go and finding there fertile enough to collect its products and make trade. The story continues with their various adventures with wild animals and the 'savage' natives. It also gives details about the colonialisation of people they encounter in those lands. For instance, they meet the African Chickango and his party who have come there to collect Indian rubber, also known as caoutchouc. The crew observes that it is "brought down to the coast and sold to the traders" to make, for instance, "waterproof coats" (Kingston 111). It is fairly obvious that the indigenous people were also used to collecting products and doing trade. But in so doing, they become assistants of the colonisers.

Throughout the novel, it may be observed that Africa's material value for colonialism has drawn colonisers into a commercial relationship with the indigenous people, and this relationship between the colonised and colonisers has cultural repercussions for the indigenous people. This proves Said's point that there is

interestingly direct relationship between imperial politics and culture (*Culture and Imperialism* 8). For instance, Andrew says that the old chief that the British crew is introduced to by Chickango is also "distinguished from his companions by an old battered cocked hat, ornamented with beads. He wore, besides, a checked shirt and a regular Scotch kilt, which had somehow or other found its way into his territory" (Kingston 110). The native man's clothing is unashamedly Scottish, which indicates that the Scottish are also involved in the colonisation of this land. Even the British crew, Andrew says, "had to pay a heavy duty to the old king of the territory, of muskets, powder, tobacco, calicoes, woollen caps, and, what he valued still more, several dozens of rum" (Kingston 114) in order to be able to start trading in palm oil, which they learn is extracted from Cocos butyracea and is sent to other countries, especially to Liverpool. "The palm-oil is [said to be] about the most valuable production…, [even] far more profitable to them [the trader natives and colonisers] than the slave-trade" (Kingston 115). The oil seems to be valuable for the kings, just as it is essentially valued by the colonisers. The reason is that letting the colonisers trade in it would supply the kings with the items mentioned above. Therefore, items such as powder, tobacco, and rum have more significance for the colonised people. They also accept the bribes that the British crew offers them in order to be able to settle in some parts of the natives' land. This reciprocal relationship between two groups of people in commercial terms also has cultural repercussions for the natives. This may be inferred from the natives who are "dressed in cast-off European garments" (Kingston 110). The native traders' dressing up like Europeans and consuming their products indicates that they accept the superiority of the British culture. It is noteworthy that in the novel, it is the colonised who are culturally affected, not the colonisers. As Fanon states, the colonial discourse throughout the novel indicates that it is the racist coloniser who creates the colonised as his inferior (*Black Skin, White Masks* 69). Accordingly, the 'supremacy' of the Westerner is not allowed to be 'contaminated' with the 'inferior' culture of the colonised. To facilitate colonialism, the coloniser needs to justify himself as 'all-time best' in everything. Therefore, he confines the colonised to a traumatic belief in their own inferiority, from which they attempt to escape, thus, embrace the coloniser's 'civilised' way of life.

Another common feature that the novel shares with many children's adventure

stories of the nineteenth century is that although the reasons that make the characters set off for the faraway 'exotic' places are domestic, the postcolonial perspective reveals that colonial impulses are not far behind. For instance, Andrew's intention is to help his father who has been an owner of a "long-established and highly-esteemed firm" but has gone bankrupt (Kingston 15). However, it should be noted that Andrew's mother is also from a wealthy family, as her marriage settlement is said to have saved the family from penury (Kingston 15). Therefore, it may be deduced that the family has not been poor, but a middle class one, due to their loss in business. The boys would like to compensate for this loss and so the boys have had to "seek their fortunes in the world" (Kingston 15). Accordingly, Andrew, who is one of the boys and has been an accountant in his father's firm, becomes the ideal coloniser. While bidding him farewell, Andrew's father gives him some advice: "Recollect that you were bought with a price and are not your own...Andrew, read the Bible daily for guidance; go daily to the throne of grace for enlightenment and direction, that you may keep your high principles bright and ever fit for action" (Kingston 15-16). The father's advice betrays his colonial mind. As a coloniser, he urges his son to claim what is not his own without question. This materialist intention on the way to a remote country confirms Said's claim that "the facts of empire are associated with sustained possession, with far-flung and sometimes unknown spaces…with fortune-enhancing or fantasized activities like…money-making" (*Culture and Imperialism* 64). As may be deduced from the advice given by Andrew's father, the Bible also remains an inseparable item of colonisation. Furthermore, reason and action are also the coloniser's keys towards success.

As for the Hyslop family, the situation is no different, because, on the surface, their reason for setting off to the Cape Colony is their parents, who have already been living there. Obviously, Captain Hyslop's parents are one step ahead of Andrew's in the colonial world, because they already make their living by means of colonial activities in the Cape Colony. They are settler colonisers. It may be deduced that Captain Hyslop and his siblings are following in their parents' footsteps. Their choice of living there at the end of the novel also confirms their initial purposes. While some of the characters are involved in colonial activities by settling in the colonised land, others do so outdoors by hunting or trading with the natives. For instance, Andrew and

his cousins decide to live in the Cape Colony by cultivating a farm, thus continuing their colonial activities there (Kingston 557). Furthermore, David becomes the doctor of the region, and Stanley goes on hunting and becomes a well-known farmer (Kingston 558). On the other hand, Senhor Silva leaves the crew behind to travel to another part of Africa, while Terence O'Brien continues his hunting life with the Rowleys. Therefore, they perpetuate their initial aims by settling or travelling in and through the land of the indigenous people. That is to say, they become the established colonisers of the land, either as settlers or travellers on it with apparent impunity.

The crew seems to have, in Said's words, an aim of enlightening, civilising, bringing order and democracy (*Orientalism* xvi) to the land; however, their intention to colonise is very clear even at the beginning, because even the ship in which they set off for the Cape Colony is also a colonial one. It is used to carry merchant passengers to trade "in palm-oil, bees'-wax, gold dust and ivory" (Kingston 14). All of these items are to be attained from the colonies in South Africa, where the ship is bound. Therefore, the ship they travel in also indicates the passengers' plans for colonial enterprises in the places they visit. The crew are supposed to pick up many things as much as they can obtain (Kingston 14). Obviously, the motive behind the journey is the dream of occupying the land and benefitting from its resources, as Said claims: "To think about distant places, to colonize them, to populate or depopulate them: all of this occurs on, about, or because of land. The actual geographical possession of land is what empire in the final analysis is all about" (*Culture and Imperialism* 78). Before the crew land on an island, they take from the ship "a telescope" to observe their target group and even a "charcoal stove" to make tea or coffee (Kingston 54). Later on, they also decide to build a house where they can keep their stores and gather knowledge about their natural history (Kingston 81). These indicate the colonial mind of living on the indigenous people's land so as to exploit it. Observing their new target place, Andrew has this to say: "I could not help wishing that it was the permanent abode of civilised men…I saw no reason why even whites should not inhabit it; or, at all events, a civilised black community might there, I hoped, be some day established" (Kingston 131). Andrew deems the land to be very suitable for accommodating either white people or even a 'civilised' black community. The narrator obviously refers to a black society, which is colonised as servant of the motherland, Britain.

Just like many other nineteenth-century children's adventure novels such as *The Coral Island*, *In the Wilds of Africa* also draws a clear-cut division between the British heroes and the natives encountered on the islands. The British hero Andrew creates a positive image of the British colonisers in comparison to the natives' negative image throughout the novel. Thus, in Said's words, he intervenes in "inert fact of nature" (*Orientalism* 4) and creates a superior British image versus an inferior native one by placing the coloniser and the colonised into "a rigid hierarchy of difference" (Ashcroft et al., *The Key Concepts* 54). In fact, it is the author's colonial discourse that helps create this differentiation between the coloniser and the colonised. It is the power of the coloniser's voice that "traverses and produces things, it induces pleasure, forms knowledge, [and] produces discourse" (Foucault, *Power/Knowledge* 119). Through his British protagonist, the author creates a colonialist voice. Thus, through colonial discourse, he "transmits and produces [a colonial] power" by reinforcing it (Foucault, *Madness and Civilisation* 94). Characterisation may be regarded as the main ground upon which colonial discourse is based.

First of all, Andrew, as the narrator, is a representative coloniser who stands as a model for child readers. He has an adventurous soul and his curiosity urges him to explore fearlessly. Therefore, even when he senses danger, he does not refrain from examining his environment. For instance, "Curiosity prompted me to search for it [the idol Stanley has told him about] as I walked about the village" (Kingston 444). Furthermore, although, as he says, his father has "objected to [his] becoming a sailor…[t]he sedentary life of a clerk was not to his taste" (Kingston 15). He is not much different from Ulysses in Tennyson's poem, who aims "[t]o strive, to seek, to find, and not to yield" as a coloniser (Line 70, 1125). Obviously, the author endears his readers to the adventurous life of colonisation at the expense of a steady, boring one. He embodies through Andrew "the will, self-confidence, even arrogance," which have significance for colonisation (Said, *Culture and Imperialism* 11).

As a coloniser, Andrew is a European stereotype meant to be contrasted with a native one. The gap between these two oppositions makes them prejudiced each other. Just like the boys in Ballantyne's *The Coral Island,* Andrew's prejudice about the native people is sensed even at the very beginning and is fortified by other people's tales about the natives, for instance by Captain Hyslop, who warns the crew as much

even before landing on the African island. He tells them about the "savage people, who are as likely as not to murder you immediately" (Kingston 41). This is how indigenous people and their lands are "narrativized, as being outside" and 'othered' in Young's terms (*White Mythologies* 139). Therefore, while all passengers are trying to empty the ship, which is about to be capsized because of the strong blows, Andrew is nervous about seeing negroes. Thus, Andrew's drawing a scenery that includes savage black people is quite understandable, because he believes in the narratives about the natives from the Orient. He observes and makes the following prejudiced judgment: "It was *too evident* that the infatuated men were being *murdered* by the *savages*" (Kingston 42, my emphases). Obviously, Andrew believes in stereotypes, that is, in Bhabha's expression, representing a reality by distorting it (*The Location of Culture* 75). He also perpetuates it. That is, the natives' stereotypical images in his mind become alive in his discourse as well. Therefore, he becomes afraid that his life will come to an end in the natives' hands 'savagely,' so he takes his gun, as he does not like "the appearances of the black savages" (Kingston 82). Clearly, their appearance rather than reality becomes the key element in stereotyping. Savagery is associated with the natives' appearances. That is why they fear and protect each other against any "strange black fellows" even if they are sleeping (Kingston 130). Thus, blackness is associated with danger and savagery. Fanon states that native people represent the distortion of the Western values (*The Wretched of the Earth* 34). Accordingly, the black skin of the colonised becomes a sign of absence and negation of Western values. For instance, the British crew think that the indigenous people enjoy hunting and consuming animals 'wildly.' Andrew says thus: "They *shouted*, and *shrieked*, and *danced* as they hauled up the animals one by one out of the hopo, and *eagerly* commenced cutting them up and dividing the flesh" (Kingston 292-93, my emphases).

Just like Ralph, who is the narrator in *The Coral Island*, Andrew draws a contrast between the 'savage' natives and the 'civilised' British people to justify the colonial assumption that the natives need to be civilised with the colonisers' help. Therefore, as claimed by Logan, "the Africans are described as physically inferior, a pattern in nineteenth-century novels that Kingston sustains" (52). Accordingly, the natives' anarchy and cannibalism versus the Europeans' order and cannibalism versus the European civilisation are emphasised in the novel. For instance, Andrew says that they

avoid eating any crocodile meat merely to emphasise that "the natives have no objection to eat it" (Kingston 320). Also, Andrew recalls the natives who eat insects "as if they were the most delicate morsels" (Kingston 511). In fact, the natives are said to eat not only animal meat but also human meat as well. For instance, the narrator Andrew reports on how a village chief was in need of the British men's help to fight their cannibal neighbours. The chief says to the British: "[U]nless you white men will help us, we cannot hope to oppose them...It is said that they [the fierce natives known as the Pangwes] eat up all the enemies they kill" (Kingston 167). Hence, through stereotypical characterisation, the author makes the reader believe in the necessity of imperialism in lands inhabited by 'cannibals' and 'heathens.' In this way, Andrew establishes his authority, from Saidian perspective, by means of a colonial discourse attributing the Oriental to "a secondary racial, ontological status" (*Culture and Imperialism* 59).

While stereotyping the natives as uncivilised versus the British colonisers as civilised, the narrator also contradicts himself. In fact, in contrast to the 'savage' natives, the British crew is supposed to be cautious in protecting nature and animals, because they label the natives as uncivilised whenever they see them eating animal meat as mentioned above. Accordingly, Andrew states that they are "unwilling to go out and kill creatures merely for the sake of amusement" (Kingston 325). Again, when Andrew has to hunt a giraffe upon the natives' demand so that the natives will let them go, he admits that he was "very anxious to kill an animal" (Kingston 360). His willingness to leave the native village becomes blurred when forced to hunt down the animal. On another occasion, on the other hand, he also tells how he hunts a horse with "the spirit of a hunter": "greatly to my satisfaction, [I] struck the creature near the shoulder, and over he went. Seeing that he was utterly disabled, I dismounted from my horse, and gave him a *merciful* thrust, which deprived him of life" (Kingston 502; my emphasis). Thus, it is very clear that he contradicts himself as a 'civilised' man even though he uses the word 'merciful' in hunting the horse. Furthermore, when he dismembers his prey, he also states that he does "not like the employment, [but] it was necessary to secure the meat" (Kingston 505). Although he justifies himself, he becomes just like the 'cannibal' and 'savage' natives he criticises. Clearly, whatever the white men do, they are right in their every action, whereas the black people are

always wrong. Accordingly, although Andrew contradicts himself, he is always right because he is white. This confirms Fanon who states that the coloniser and the colonised are locked in two distinct parts of the binary opposition (*Black Skin, White Masks* 3). Although the narrator smoothes the way the crew hunts the animals and seeks to justify themselves, it is obvious that they have no other choice except hunting and eating the animal meat. In other words, they have to adopt the hunting culture of the natives to be able to adapt themselves to the environmental conditions. They label the natives as 'barbaric' and 'wild' since the natives hunt animals 'wildly' in order to eat. On the other hand, they regard themselves as 'civilised' because they avoid doing so. Yet, they do the same thing to survive even though they criticise the natives who also hunt animals for the sake of survival. Therefore, it may be claimed here that the white colonisers contradict themselves by violating the clear-cut division between natives who are stereotyped as 'barbaric' and colonisers who are stereotyped as 'civilised.' The reason is that they seem to be affected by the very African hunting culture they have othered. Hence, in a sense, they may be claimed to be hybridised by adopting the natives' hunting culture, even if they are not conscious of this situation or simply do not accept it. In Bhabha's approach, hybridity emerges inevitably when two different cultures cross paths. In this respect, hybridity indicates the "impossibility of essentialism" (Young, *Colonial Desire* 25) and disturbs the 'unshaken' colonial authority because the colonialist ideology is based on essentialist thinking.

Moreover, it is also obvious that because of the natives' inhuman behaviours, the British crew regards them as a threat to their security while being on the natives' land, even though it is the British colonisers who are alien and 'strange' to the natives. Interestingly then, these British colonisers consider themselves entitled to a counter force against the natives, even to sack them from their land. Therefore, the question is: according to whom or what is someone a 'self' or an 'other'? Bhabha notes that in the colonial sense, identification is "always a production of an image of identity and the transformation of the subject in assuming that image" (*The Location of Culture* 45). Accordingly, it may be claimed that Andrew's stereotypical reports about the natives and the British crew are nothing short of 'production.' This colonial identification appears ambivalent, because the native is 'other' to the coloniser, while the coloniser is 'other' to the native. It may be deduced then that as Ashcroft and colleagues state,

"[s]uch is the power of colonial discourse that individual colonizing subjects are not often consciously aware of the duplicity of their position, for colonial discourse constructs the colonizing subject as much as the colonized" (Ashcroft et al., *The Key Concepts* 52). It is the coloniser who holds power, so it is he who constructs the identities 'coloniser' and 'colonised' through the colonial discourse. However, the significant point here is that, in this context, the colonised owes his essence to the coloniser as much as the coloniser to the colonised. This point reveals the fact that the "secondariness [of the non-European] is, paradoxically, essential to the primariness of the European" (*Culture and Imperialism* 59). The situation of the colonisers as the 'Self' versus the colonised as 'the Other' is paradoxical, because both of them are, in fact, the 'Other' to each other.

Not only Andrew but also the other British boys represent the ideal colonisers. They seem to be fearless enough to fight even a gorilla. Stanley and Leo are praised due to their courage and heroism. Through a colonial discourse, the narrator constructs, in Said's words, "an uneven exchange with various kinds of power, shaped to a degree by the exchange with…power moral (as with ideas about what 'we' do and what 'they' cannot do or understand as 'we' do)" (*Orientalism* 12). For instance, Kate considers Stanley to be "so cool and calm" in any situation (Kingston 217). The narrator Andrew is also on the foreground with his courage as an adventurous hero. For instance, he narrates confidently about how he managed to kill a snake which has "the hideous, black, swollen-looking head" and "bright eyes glaring" (Kingston 404), just before it attacks Natty. His success is compared to chivalric heroism. As to David, Andrew thinks that "no one could have been more gentle and kind" than him (Kingston 259). Andrew, Stanley and Leo are similar to Jack in *The Coral Island* in terms of courage and heroism. Furthermore, David, who is a surgeon and a good ornithologist, is said to be "full of talent" (Kingston 224), and thanks to his skill, medicines, and "under God's providence," Andrew is able to recover from his illness (Kingston 242). Therefore, it may be claimed that these are European men who can overcome any difficulties with their reason, faith, scientific knowledge, and technological knowhow. According to Andrew, "the art of man and the death-dealing rifle were more than a match for it [an enormous gorilla]" (Kingston 119). He follows a Social Darwinist approach. From Social Darwinist Herbert Spencer's perspective, as a British coloniser,

Andrew emphasises the supremacy of the British Empire in science and technology, thus, justifies the crew's control of the other beings around themselves, including both every animal and nation. Accordingly, the British colonisers are nationalists, and they regard themselves as the British citizens who are the best in every term, thus, charged with the control of other nations as they are superior to them all. From a colonialist perspective, the British people occupy the top spot among all human beings. Hence, the British crew is also portrayed as capable of overcoming any kind of savagery they encounter in the land. Likewise, the British colonisers in the novel are depicted as the rightful controller of the land. This indicates, as Said notes, how such thinkers as Darwin reinforced the essentialist point of view declaring that "Europeans should rule, non-Europeans be ruled. And Europeans *did* rule" (*Culture and Imperialism* 100; original emphasis).

Solidarity among the British crew is a common feature of nineteenth-century British children's works such as adventure novels. For instance, as metioned in the previous chapter, in *The Coral Island*, Ralph, Jack and Peterkin are like siblings and protect each other all the time throughout the novel even though they have just met on the ship they travel by. As to the characters in *In the Wilds of Africa*, Captain Hyslop and his children are Andrew's close relatives, but they meet Captain Page and his son Natty on the ship. When the captain is about to die on the ship, he commends his little son to Andrew whom he has just met on a ship. Andrew takes care of him very well and protects him against every danger. However, the poor ill boy does not want to be an impediment to his progress, and he wants Andrew to leave him with the natives (Kingston 443-444). Obviously, Natty takes this risk so as not to hinder his elder. Furthermore, Andrew also endangers his life in his travel on a zebra with ill Natty in search of lost Leo. They protect each other whenever they sense that they are in danger. This unbreakable bond among the British crew is intended to help them proceed without fear of any loss or danger. This is the point where the narrator emphasises the account of many adventures they overcome together throughout the novel. From a postcolonial perspective, this celebrated solidarity among the British colonisers in the novel conveys an imperialist message to the British child readers as the young generation of the nation. Said, who refers to Ruskin's views, notes that: "Because England is to be 'king' of the globe, 'a sceptred isle, for all the world a source of light,'

its youth are to be colonists whose first aim is to advance the power of England by land and sea" (*Culture and Imperialism* 104). Accordingly, the main point British colonisers take to justify their colonial activities is that they signify their country as the supreme power in the universe, thus, the help of which every people in the world need. Therefore, British children are said to be tasked with maintaining and improving the strength of their nation to help more and more 'uncivilised' people in the world. Obviously, what keeps the boys together in these nineteenth-century adventure stories is precisely the imperialist thought, covered with a seemingly innocent reason, as stated above.

In the novel, the British younkers celebrate chivalric achievement and win some natives' hearts by proving their superiority to them. For instance, "the strange negro" (Kingston 189) called Igubo is also thankful to the British crew, especially Stanley, as he would have been slain by his enemy without Stanley's help. Stanley becomes his hero and proves his superiority to Igubo, who has "the reputation of being one of the best hunters of the tribe" (Kingston 189). Moreover, a stranger from one of the nearest villages, which Stanley has visited, comes to them to request their help in order to find his child carried off by a lion, hoping to "destroy their fierce assailant" with their guns (Kingston 311). It demonstrates that Stanley has gained the confidence of the natives by proving his courage and strength with his gun, which the villagers consider enough to deal with the lion and so save the child's life. Later, the natives come to thank Stanley for killing two more lions, which they refer to as "man-eaters" (Kingston 325). Thus, Stanley indicates his humanity while confirming the black natives' reliance on his courage and gun, and ultimately British superiority. Similarly, that Andrew encounters the natives with a zebra beside him has also "had the desired effect," as they believe that he has "the power of taming an animal so generally untameable" (Kingston 447). Thus, he gains their respect. Furthermore, Andrew's saving of the native chief's young son from a rhinoceros' attack by means of his weapon evokes respect and wonder among the natives for the British crew. The narrator Andrew says that "their whole demeanour completely changed, evidently looking upon us as heroes worthy of renown, while some begged to examine the wonderful weapon which had done the deed" (Kingston 357). In this way, the crew even obtains the natives' help in order to proceed towards the further south. Another example is in the field of medicine.

Here, David embodies the colonisers' superiority in medicine as a surgeon. He cures two native boys in the same village with a few of his medicines he has taken with him, and so they construct litters "so as completely to shade them from the heat of the sun" (Kingston 197). Thus, he proves Timbo's judgment: "White man know how to cure children better dan de black" (Kingston 196). In a colonial context, in addition to their courageous nature, their intellectualism and advancement in science and technology also indicate the British people's justified presence in the natives' land. It demonstrated that only by the British colonisers can the natives embrace civilisation and find order in their land. All these examples from the novel affirm Said's claim that representations in colonial texts always aimed at confirming European power (*Culture and Imperialism* 106). From this perspective, it is obvious that the English author Kingston intends to convey his child readers the imperialist ideology that they have all the technological, industrial and moral power, which the indigenous people lack, hence the British are the superior ones.

To bolster the British people's superiority, the black natives are 'othered' and depicted as inferior throughout the work. For instance, some black men were appointed to accompany the crew against those "terrible cannibals, as they [any native assailants] can kill them or carry them off as slaves, or…they will eat us" (Kingston 83). Furthermore, the natives are implied as being "animal-like," "irrational, child-like," "different" over and against the Europeans who are "rational," "mature" and "normal" (Said, *Orientalism* 40). Andrew puts it this way: "As soon as the arrangement was made, they all came *leaping* and *hooting* and *rushing* against each other, like a set of school-boys unexpectedly let loose for a half holiday, or a party of sailors on shore after a long cruise" (Kingston 83, my emphases). The animal-like manners of the natives set them apart from the colonisers. Thus, through stereotypical descriptions, the narrator associates the species of the natives, who are human beings after all, with that of apes, i.e. animals. For instance, when Leo and Natty see a gorilla, Leo supposes it to be a native man, for he considers it to be "[a] wild man! [a] fierce-looking fellow!" (Kingston 142). Natty relates the following about the figure: "He was walking along on all fours, and then he went up a tree. If he had been a man I do not think he would have done that" (Kingston 142). Then, David rounds off these assumptions by saying that he must be "[p]robably…a big ape" (Kingston 142). Even using the pronoun 'he'

to refer to both a 'wild' native man and an animal indicates the British narrator's sense that both belong more or less to the same species. Therefore, the natives, stereotyped as animal-like beings, are inferiorised and othered. In addition, when they also see the natives following the elephants during the hunt, the narrator Andrew says that "fierce-looking warriors" are "creeping along like serpents" (Kingston 156). The wildness of the natives is here associated with such a wild animal as a serpent. Evidently, in colonialist thinking, natives and colonisers belong to two separate realms: natives are deemed to be part of nature just like animals, whereas the European colonisers belong to the cultured world. Moreover, natives are sometimes represented as even lower than animals. For instance, the natives' "dancing and shouting more furiously than before, going round and round their prey" are contrasted with the hunted elephants who are labelled as "poor" (Kingston 158). In this way, the narrator is hoping to trigger sympathy for the animals among his coloniser child readers and at the same time hatred for the hunter natives.

For the colonisers, as well as their appearance, the natives' customs also portray their "wildness." For instance, securing criminals with shackles is said to have been one of the most "terrible custom[s]" which luckily does not exist, "even among the most savage tribes" (Kingston 125). It is so obvious that violence and savageness are associated with the natives and their way of life throughout the work. Violence is implied to be the only language they understand and respond to. Therefore, the stereotypical approach justifies the European assumption that only the white people's civilisation can help those poor natives.

Andrew seeks all kinds of ways to justify the supremacy of the British colonisers over the natives. In addition to their appearances and customs, the African natives are stereotyped with certain unwanted personal qualities such as dishonesty and hypocrisy. For instance, despite their hospitality, the native villagers, whom the crew thought to be "a considerably good-looking race for Africans" (Kingston 166), disprove their assumptions. Timbo says of the chief of this tribe: "He no good man…I find out he take elephant's tusks and de meat de oder day, but he no tell us" (Kingston 198). Taking the British people's elephant tusks and meat without asking them and benefitting from their power against those fierce native enemies for his security, the chief is depicted as a selfish, dishonest and hypocritical native. Later, the chief and his

tribe turn out to be the murderers of the Bakelé natives, having set fire on their village. Accordingly, Andrew becomes more cautious about the natives. When he deals with another tribe's chief in order to buy an ox, he feels he must hurry "[i]n case the fickle negroes should change their mind" (Kingston 454). It is evident that the narrator is reinforcing native stereotypical images by pronouncing them to be 'fickle.' Thus, a big contrast is drawn between the helpful, right-minded and humanistic British people on the one hand, and the dishonest natives who are 'righteously' othered on the other. However, the narrator contradicts himself on this point once again, because he tells how he and Natty have stolen food as much as they can at the supper with the native's chief before escaping the next morning: "Whenever the chief was looking another way, we contrived to slip in large pieces of meat and cassava cake, besides pieces of plantain" (Kingston 364). Firstly, they decide to escape as they sense that the chief will not let them go, thus proving him to be 'fickle.' Secondly, they steal the natives' food, thus proving them to be 'thieves.' In this way, although the narrator attributes these negative features to the natives, he contradicts himself and creates ambivalence about the stereotypical framework to which he seeks to confine the natives and the British albeit separately. This point confirms Bhabha's argument about the contradictory nature of stereotypical signification, since the colonised person is "innocent as a child," "primitive," "simple-minded" and an "accomplished liar," a "manipulator of social forces" (*The Location of Culture* 82). Accordingly, the narrator's stereotyping of the natives is also contradictory, because his points above evoke the question over how the chief can be 'cunning' and 'stupid' at the same time. According to Andrew's report, the chief of a tribe seeks to deceive them in an ox trade for being a 'fickle' native as stated above, whereas the chief of another tribe cannot even discern that Andrew and Natty steal his food for being a 'simple-minded' man.

The British crew's encounter with the native tribe called the Bakelés is noteworthy in postcolonial terms, because this is a meeting of two communities of people who are accepted to be from 'separate' worlds in the colonialist thinking. The British crew comes across a group of natives hunting elephants for commercial purposes. According to Andrew, the bewilderment of these natives who are said to have never seen a white man before is as much as his bewilderment "as a European who had never heard of the existence of negroes [who] would have looked at them"

(Kingston 161). The natives' astonishment about the narrator Andrew as a white man and his clothes in their face-to-face proximity is told as follows:

> They [The natives] now crowded round me, and began to examine my dress. Some put their hands on my face and rubbed it, as if expecting the white colour to come off. Others examined my hands, while one fierce-looking fellow poked his fingers through my hair…One of them found my cap…After examining it and putting it on my head, he instantly pulled it off again and clapped it on his own woolly pate. (Kingston 161)

It is obvious that the coloniser's skin colour and clothing make him strange in the colonised's eye. That the black natives even examine whether the whiteness is something to be cleaned off demonstrates how the skin colour creates a dividing line between the coloniser and the colonised and, from Bhabha's point of view, it functions as a signifier of cultural difference as well as racial one (*The Location of Culture* 30). It becomes the marker of both civilisation and savageness, superiority and inferiority, and many other binary oppositions that imprison black and white people into separate and non-cohesive spaces. The natives' blackness and Andrew's whiteness become their prisons as it were. Therefore, they become the opposite image of each other: the white skin versus the black one or the dressed body versus the naked one. For that reason, the natives are "fierce-looking" living beings to Andrew. Also, by using a "wooly pate" to refer to the native's "curly head," Andrew 'others' and humiliates him. Being a single white man among the black natives evokes in Andrew at first the idea of superiority. However, later it turns into fear and disturbance, because it is obvious that the minority's strangeness can disturb the majority. That is to say, Andrew's whiteness begins to be a threat to the black natives outnumbering him: "[W]hen I found that they were making these advances, I feared that, instead of looking upon me as some superior being as they at first did they might at length ill-treat me" (Kingston 161). However, unfamiliarity brings misjudgment as well. That is, as Timbo confirms, the black natives could suppose him to be a "white spirit" and could not dare hurt him (Kingston 163). Nevertheless, "their wild looks and manners" disturb Andrew

(Kingston 163).

A similar situation occurs when they proceed towards another part of the African land. There, the narrator asserts that they encounter "the ugliest savages" (Kingston 343). They come together on higher ground above the crew, Andrew says, "grinning down and gazing at us much as we should at a wild beast in its den in the Zoological Gardens" (Kingston 343). It is clear that the natives' glances have made the British crew feel as if they were wild animals in a zoo. Obviously, the natives find these white people strange as much as they are found to be so by the white people. Moreover, Andrew says that the female natives retreat as if they were "some wild creatures likely to do them harm" (Kingston 343). When the British crew approaches them, the females and their children look at them with astonishment and the children run away, or in Andrew's words, "frightened at our white skins, just as European children would be alarmed at the sudden appearance of a black man among them" (Kingston 358). Andrew's feelings, as a result of the natives' gazes, are significant, because they are very similar to the British crew's feelings about the natives when they observe them from a distance or in proximity. The natives' and the British people's reactions to each other are also very similar, because both groups are strangers to each other in their eyes. Andrew's situation among the natives reminds us of Fanon's childhood experience with a white French boy according to him, the black boy who trembles with anger but, in fact, with cold, will eat him (*Black Skin, White Masks* 86). The narrator's colonial discourse is ambivalent at this point, because the balance between the 'Self' (Andrew) and the 'Other' (the natives) is turned upside down. Andrew becomes the 'Other' for the natives. His otherness among the black natives frightens Andrew, and Andrew becomes indifferent to the black man in Fanon's anecdote above. This ambivalence in the colonial discourse proves that the black identity is nothing other than "a white artefact" (Fanon, *Black Skin, White Masks* xxvii). That is why Andrew contradicts himself when he encounters natives who are more civilised than he expects. His prejudiced thinking about the natives as the 'other' is apparent in his report that "[t]hough the appearance of the people was not attractive, they were more civilised than I had expected, and in the neighbourhood of the village we saw a wide extent of fairly cultivated ground" (Kingston 350). Thus, Andrew's prejudiced colonialist approach to the natives fails, because despite his predictions about the natives, they

turn out to be ‘civilised.’ Once again being made evident is that the narrator associates civilisation with a regular and ordered way of life, a quality associated with the Western man.

In the work *In the Wilds of Africa*, in addition to the African natives, other European colonisers are also othered. There are Portuguese colonisers as well as British ones in this novel. In Fanon’s terms, Europeanness may be associated with colonialism because all of them are involved in colonial exploitation in a way (*The Wretched of the Earth* 25). Accordingly, their purpose of being there is explicit. However, the author, given his British colonialist mind, distinguishes between Portuguese colonialism and the British version and criticises the former by undoubtedly prioritising the latter. The Portuguese involvement in slave trading is criticised by Timbo. He tells the crew that the reason for being attacked by the African natives is that “de white man make them slaves, and so when dey catch de white men dey kill them” (Kingston 43). It is clear that the Portuguese colonisers have fed the natives’ outrage by enslaving them and exploiting their resources. The violence of the white men towards the natives corresponds to the natives’ violence towards the white men, proving that colonialism is “naked violence” (Fanon, *The Wretched of the Earth* 23).

In contrast to the Portuguese’ inhuman colonial strategies, the British colonisers’ so-called humanistic approach to the natives leads Timbo to become a voluntary slave to them. Therefore, just as at the very beginning of the British crew’s colonial project, the narrator legitimises their ongoing colonial activity in Africa. Through a colonial discourse, he degrades the Portuguese colonial power and, in Foucault’s words, “renders it fragile and makes it possible to thwart it” (*The History of Sexuality* 100-101). However, a closer look at the details of the novel reveals that the narrator ends up contradicting himself, because the British crew does not avoid even “firing directly in their [the attacking natives’] faces” in order to be able to proceed further into the interior of Africa by first overcoming the natives’ resistance (Kingston 548). In Andrew’s account, “[t]he result was even more satisfactory than we could have anticipated, for in an instant the front ranks rushed away, knocking down those behind them in their terror, when the whole army instantly took to flight” (Kingston 548). The struggle ends to the coloniser’s advantage, as the natives leave them as “possessors of

the field" (Kingston 554). It is told as if they have managed to survive an attack from the 'savage' natives instead of the reality that the natives have endeavoured understandably to eliminate strangers who have sought to invade their land. It may thus be easily deduced that the British colonisers are not much different from any other "cruel" oppressors. That the natives learn violence from the colonisers is very clear. That is why they respond to the colonisers in the only way they can understand, that is, by violence. This is the reaction of the repressed natives, who respond to the colonisers via the violence they have been subjected to.

As well as Timbo, through Senhor Silva, who also accompanies the British crew on the ship, the Portuguese policy of exploitation in Africa is also criticised. As a Portuguese gentleman, he criticises the Portuguese colonisers' hostile attitudes towards the natives who have become hostile in return. Thus, he confirms Timbo's claims. Senhor Silva also points to the role of the Portuguese colonisers in the unfortunate situation of the natives: "[T]hey [natives] have become so debased by their intercourse with the white people, and *especially, I am sorry to say, with my countrymen*, who often deal treacherously with them....They in return, as might naturally be supposed, cheat and deceive the whites in every way" (Kingston 86, my emphases). Obviously, the author presents the Portuguese colonisers quite unfairly. To enhance his credibility, he makes even a Portuguese criticise his own nation's colonial activities in Africa. In so doing, he intends to convince the reader that there are no other Europeans as civilised as the British, as they are the only single nation who can help the indigenous people, and as such the single rightful power-holders in Africa. When the crew lands on the island, they come across a Portuguese colonial ship mounting many guns and having "a numerous crew, of every colour and shade, from the fair European down to the dark tint of the darkest African" (Kingston 60). Just like Andrew, Jack also criticises the Portuguese colonisers. Their appearance and manners show their 'wild' identity to the British crew. According to Jack, "most of them wear long *ugly knives* stuck in their belts, which is not the fashion with English seamen; but these Portuguese are *odd* fellows" (Kingston 62). It is obvious that the Portuguese are 'othered' in favour of 'the English seamen.' Although both groups are European, the author emphasises British civility to justify their own presence in colonial Africa. This point confirms Said's note that every colonising country differentiates itself from other

nations by claiming that its imperial politics are distinguished as its aim is to enlighten, civilise and bring order to colonised lands (*Orientalism* xvi). Thus, the British Empire is one of these empires. Considering Said's claim that "no identity can ever exist by itself and without an array of opposites, negatives, oppositions" (*Culture and Imperialism* 52), it may be said that the British identity, at least according to the novel, exists while negating both non-Europeans and even fellow Europeans like the Portuguese and French colonisers.

Another issue for which the author criticises the Portuguese colonisers is that they are said to have secured an agreement with the African king to allow for the slave trade. Senhor Silva informs the crew that "though he [the king] is an ugly-looking savage, we must treat him with every respect" (Kingston 68). The Portuguese coloniser is following some form of hypocritical politics about their relation to the natives' king which is only for the sake of benefitting from the slave trade. Although the native king is despised as "an ugly-looking savage," he is respected on the surface not only for the sake of material benefits but also for the sake of their safety, because, as Senhor Silva puts it, without the king's support, "it would be madness to go into the interior" of the natives' land (Kingston 69).

That the crew has time to observe the Portuguese colonisers' plan to enslave the natives is meant in a disturbing way to portray Portuguese colonisation in Africa as unjustifiable. Andrew says thus: "they [the natives] were bound together with rough ropes fastened tightly to their necks by collars. […] [T]he disagreeable odour which proceeded from it [the building where the slaves were gathered] as we approached almost drove us back" (Kingston 70). It is clear that the enslaved natives have found themselves in an inhumane situation at the hands of the slave traders who are in close collaboration with the Portuguese colonisers. It is also noteworthy that the natives have become 'representative colonisers' with their "muskets" and "whips" taken from the colonisers so as to exploit their own fellow countrymen. Seemingly, they desire to become like their masters by acting like colonisers as masters of their own countrymen. It is obvious that slavery has led to segregation even among the natives and in their own land. That is why "the poor blacks were not likely ever again to visit their native land" (Kingston 73).

Here being emphasised is that against all these wild exploits, it is only the British

who can provide the natives with protection. For instance, the little boy Leo says: "[Natty and I] only wished that the English man-of-war would come and catch them. If I become a sailor, I would rather be engaged in hunting slavers and liberating the poor blacks than in fighting Frenchmen, or any other enemies" (Kingston 80). Obviously, through colonial discourse, the author justifies the politics of British colonialism, indicating how imperial power seeks to "reproduce itself in the colonial society" (Ashcroft et al., *The Key Concepts* 52). He conceals the British Empire's ways of exploiting people while implying that the British colonisers are different from the other colonisers, intent "[on the surface] to advance the civilization of the colony through trade, administration, cultural and moral improvement" (Ashcroft et al., *The Key Concepts* 52). Accordingly, in contrast to Portuguese colonisation, the British initiatives are justified in the novel. For instance, when the crew meets Donald Fraser, who is "a tall, gaunt, red-haired Scotchman" (Kingston 468), they are happy to accompany him, because he is British and can provide certain facilities such as a wagon, several horses, a group of armed men with spears and shields, from which all can benefit. It must be noted that the crew pays their debt to Donald by gifting him the tusks of the elephant they hunted (Kingston 500). Therefore, the cooperation between the crew and Donald seems to be based on mutual benefits more than anything else. The two parties get rid of natives they encounter on their colonial route while hunting animals such as elephants for their valuable tusks. A careful peering through details in the novel reveals that Donald's main concern is his material gains. Unsurprisingly, it is "the large piles of huge elephant and hippopotamus tusks, lion and panther skins, and other articles, [which] rather excited Donald Fraser" (Kingston 556). However, most of the other details are excluded from a colonial discourse, a tactic being employed, "to exclude, of course, statements about the exploitation of the resources of the colonized, the political status accruing to colonizing powers, the importance to domestic politics of the development of an empire, all of which may be compelling reasons for maintaining colonial ties" (Ashcroft and et al., *The Key Concepts* 51). Accordingly, Andrew emphasises Donald's existence there as an "honest" trader who makes an exploratory expedition further north by doing a good trade with the people in many villages like Kabomba and purchasing a lot of ivory from them by setting up their camps. His colonial identity by intending to benefit from the land's native

resources is very explicit. Instead, he is pitied as he comes across "some rough customers, who were more likely to rob him of his goods than pay for them" (Kingston 468). From a postcolonial perspective, Andrew "places emphasis not so much on how to read, but rather on what is read and where it is written about and represented" through colonial discourse (Said, *Culture and Imperialism* 59).

In addition to Andrew's partial approach to Donald, the latter also defines himself as one of the "men of peace [who] should never wish to fight, unless in cases of urgent necessity" (Kingston 469). Thus, Donald stands tall with his peaceful explorer identity rather than a plundering coloniser, in contrast to the Portuguese colonisers and the native people. He is faithful enough to pay for Captain Page's favour to him by caring for the dead captain's son, Natty. Thus, at this point, even by means of the trader Donald, the author depicts a contrast between the faithful and merciful British and the unfaithful and merciless natives. The reason is that unlike Donald, the natives for whom Stanley has killed 'man-eating lions' return his kindness by attacking the crew. Thus, colonial discourse helps the author create the opposite of colonisers, i.e. the colonised natives as the 'other,' but recognisible and familiar at the same time (Bhabha, *The Location of Culture* 70-71).

Moreover, Andrew's comments upon his observations also indicate a justification for British colonialism in the region: "[S]he [England] should endeavour to make amends for the crime, by using every means in her power for the spread of Christianity and civilization among the long benighted Africans" (Kingston 113). Andrew implies that although both the native tribes and Portuguese colonisers make trade in the land, they do not aim at civilisation at all. That is why he states that British civilisation compensates for trade being "a sin" that underlies colonisation. It is the British colonisers who familiarise them with civilisation and Christianity. Therefore, for Andrew, it is indeed the British men's duty to enlighten "the long benighted Africans" (Haggard 113). It is obvious that to justify the British Empire's presence in Africa, the narrator emphasises the natives' inferiority, which is duplicated by the Portuguese colonisers. The introduction of Christianity and European culture into the African continent becomes a cure for its inhabitants. Evidently, in Said's approach, the Orient is "accommodated to the moral exigencies of Western Christianity" (*Orientalism* 67). This situation plays into the British colonisers' hands, because by

being adapted to the British way of life, the natives become more willing to yield to British exploitation by allowing colonisers to exploit their resources and by becoming consumers of British products. In so doing, the natives help stimulate the mother country's economy. Therefore, it may be claimed that the so-called 'amends for the crime,' i.e. regulations for colonisation, seem to be as destructive as slave trade since both leave profound psychological impacts upon the colonised people. Therefore, a postcolonial reading helps reveal that Andrew's justification for British colonisation is deceptive.

In *In the Wilds of Africa*, like many other adventure novels of the nineteenth century, Christianity is presented as inseparable from imperialism. The reason is that the colonialist ideology associates imperialism with civilisation, salvation with Christianity. Christianity is represented as the religion of civilisation in worldly affairs and salvation in the afterlife. Thereby, imperialism claims a religious foundation, according to which it is the Christian's 'holy' duty to spread Christianity and helps many more people towards salvation. As such, it becomes an influential tool in imperial expansion. In *The Coral Island*, Ralph is a representative Christian, who keeps the Bible with him wherever he goes and notes the 'holy' power it supplies him on his journey. Likewise, throughout *In the Wilds of Africa*, Andrew emphasises the helpful role of Christianity in successfully achieving their targets. As a narrator, Andrew conveys its significance to his readers as follows: "[W]hatsoever our hands find to do, we do it with all our might humbly endeavouring to serve God in our daily walk in life" (Kingston 560). As may be inferred from the expressions above, Andrew implies that colonialism is the white men's burden, which God has submitted to them. David says, "thanks to the God of mercy," they could overcome many dangers and implore "protection for the future" (Kingston 224). It is implied that God is helping the British colonisers as they spread to the world and colonise everywhere. In this way, the novel is conveying the message to his child readers that colonialism is associated with Christianity and hence it is their 'holy' mission. Accordingly, the Bible is their "chief book," guiding them with its "inexhaustible" power along the way of colonialism (Kingston 527). Especially for Kate and Isabella, as the only female British characters in the novel, they keep their Bibles beside them all the time to read them on all occasions. They are thus representative colonial Christians who rely on

God along the way of colonisation. For instance, Kate observes: "We have encountered so many dangers, and escaped them, that we should not mistrust the willingness of the kind hand of Providence to protect us to the end of our journey" (Kingston 527). Christianity seems to be the 'backbone of colonialism.' Andrew can follow lost Leo's trace with his small cross made of stones, and the cross-marks Leo has drawn on the tree on his way (Kingston 454). Obviously, Christianity accompanies the crew wherever they go. They leave the marks of Christianity in every place they set foot on. Furthermore, when Andrew acknowledges that they have settled in the Cape Colony and continued living there happily, he also admits they are "humbly endeavouring to serve God in our daily walk in life, and thereby enjoy that true happiness which even in this world can be obtained by those who know the right way to seek it" (Kingston 558). Obviously, they have found the 'right' way to go about 'occupying and exploiting another land,' that is to say, 'colonising,' and Christianity seems to pave the way for it. It is clear that Andrew accomplishes what his father wants him to do, for he collects what does not belong to him and keeps the Bible as his guide (Kingston 15-16). Therefore, it may be deduced that colonialism and Christianity do go hand in hand.

It is also noteworthy that the colonised are expected to adopt the colonisers' religion, but the reverse cannot be accepted by colonisers, because, in imperialist thinking, Christianity is superior to the religions of the colonised. As Andrew claims, "they [the African natives] believe that they [their idols] have no power over the white men" (Kingston 363). Andrew pays attention to the inferiority and "the falsity of their wretched faith" (Kingston 444). The author contrasts Christianity with the natives' idolatry so as "to elicit, between them, in an uncanny doubling, undecidability" (Bhabha, *The Location of Culture* 133). He also proves that the natives have accepted the white men's superiority. Thus, white men are represented as more powerful than even the divine objects of the natives. The British crew pities the natives, for in Natty's words, they have "no knowledge of the powerful, kind, and merciful God" (Kingston 363). Thus, through Natty, Kingston differentiates their Christian identity from the natives just like many nineteenth-cenutry authors, as Said argues (*Orientalism* 120).

Peter Timbo, who is an old black man accompanying the British colonisers, is one of the characters who mention the superiority of Christianity to the native religions

and the difference between believers in God and non-believers. He plays a significant role during the missionary journey in an African land. He is introduced as an assimilated native and remains so till the end of the work. In fact, in appearance, he embodies all the contrary qualities of the British characters on the ship with his "thick lips, a huge flattish nose, and somewhat high head, covered with thick curling wool" (Kingston 19). Described as a "loquacious and ever merry [man]" (Kingston 19), Timbo has a "childlike" Oriental image (Said, *Orientalism* 40). However, he is a valuable figure for the British colonialists as he serves them in many ways as the captain's servant who knows "more about his native country than any one on board" (Kingston 4). It is obvious that he returns to his hometown as a helper of colonisers. He helps the colonisers with his knowledge about the natives, especially those they come across. Therefore, he plays a key role in the British men's colonial activities. When he was about to be enslaved by the Portuguese colonisers that invaded his hometown before the British, Timbo was "captured by a British-man-of-war" (Kingston 18). He served as a slave to the British in the Cape Colony until the Abolition Act (1833), but, then, continued serving the Hyslops at the Cape. The Abolition Act does not save him from slavery though, because he remains a servant of the Hyslops later on. His story reveals British colonisation schemes around Africa before the Abolition Act. It is also obvious that he feels indebted to the British for saving him from the Portuguese slave traders and then introducing him to Christianity, which he praises on every occasion throughout the novel: "If I no do dat [pray] I t'ink my heart sink down to the bottom of de river where de crocodiles crawl about; but when I pray it rise up just like a bird wid de big wings, and fly up, up, up into de blue sky" (Kingston 249). Timbo seems to have become a 'voluntary slave' not only of the Hyslops but also of Andrew and any other members of the British crew. By addressing the members of the British crew as 'Massa,' that is to say 'Master,' he shows himself to be a kind of voluntary slave who accepts the British colonisers' superiority. Furthermore, he is proud of becoming a Christian and aware of God as the Creator. He says with his broken English: "I bery sorrowful when slaver people carry me off from my home in Pongo country. I t'ink I go to die…Den I get among white men… I hear of the merciful Saviour, who die for me; and I say, 'Dat is just what I want,' and I learn to be Christian" (Kingston 19). Obviously, British colonialism is an influential force

on Timbo which he does not deny as noted above but simply accepts unquestioningly. His exact obedience to the colonisers results from his internalised 'other'ness. As a colonised man, he feels 'other' to all the qualities which the colonisers derive from their sense of superiority. His belief in his own inferiority, which he is doomed to hold, makes him be mastered. Therefore, whatever the British colonisers do is admittable for Timbo who accepts their superiority without reserve. Thus, Timbo's situation confirms Foucault's claim that "[w]hat makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no" (*Power/Knowledge* 119). The reason is that British colonisers do not force him to become a Christian or to address them as his 'Master.' The fact that Timbo accepts their superiority with his own consent makes the British colonisers into some sort of a 'good' and 'acceptable' power, acceptable to the colonised. As a converted native, Timbo also serves British colonialism as a missionary among the native people in Africa. He admits as much: "I go and talk to dem [the native people in an African village] and tell dem better t'ings. I tell dem dat dere is one God who lubs dem, and when dey are ill dat dey pray to him. Dat he hear dem, when de fetish hab no ears to hear, and no way to do dem good" (Kingston 288). As quoted above, Timbo becomes the mouthpiece of the colonialist ideology, according to which Christianity would become an influential force in the abolition of slavery and cure its detrimental impacts upon the natives. In Kabomba, he tells the natives about the Bible and wants to prove to them the superiority of the white men's religion over "their foolish idolatry" (Kingston 483). He wishes "to return there at some future day with missionaries, who might teach them to read about the matter themselves" (Kingston 483).

In this respect, considering Bhabha's concepts of 'mimicry' and 'hybridity,' it may be claimed that Timbo might himself have become a mimic man after the abolition of slavery. However, the Timbo to whom we are introduced in the novel is not a mimic man whose mimicry results in mockery and menace for the colonial authority. From Bhabha's perspective, he cannot also be taken as a hybrid native, belonging to the 'third space,' as he is not a native who is neither the coloniser nor the colonised (*The Location of Culture* 25). However, he may be considered to have been assimilated by giving up his cultural values such as his native religion. He becomes Christian and speaks a broken English so as to live in harmony with the British who

have helped him by saving him from the cruel Portuguese slave owners and treated him humanely. Therefore, the space he belongs to is the British one. Another native called Chickango, about whom more details will be given in the following page, has a mimic identity earlier in the novel. His mimicry leads to mockery and threat for the colonial authority. Therefore, he remains 'other' for the British colonisers until he becomes truly assimilated. Contrarily, Timbo's assimilated identity is favoured by every coloniser character in the novel. He is not a threat but rather an assistant to the crew with his knowledge of the native culture. Andrew says of Timbo that "from the way his master treated him, and from the affectionate care he seemed to take of the younger members of the family, it was evident that he must be a worthy man, notwithstanding his want of personal attractions" (Kingston 19). He exemplifies a sample obedient native in the colonisers' eyes, as he behaves in ways they expect of him. For instance, Andrew says that Timbo "anticipated the moment when he should have the command" (Kingston 22). When he does not return on time, the British colonisers become worried about him as much as they do with any British members of the crew. He goes on living happily with the Hyslops in their African colony happily by refusing to return to his own native land in Africa. He remains their voluntary servant and missionary, having become an assimilated Christian.

In a colonialist view, in addition to Christianity, the single way of moderating the 'savageness' of the natives is by the adoption of Western culture. All natives who have adapted themselves to the Western culture are celebrated as 'civilised,' even though they remain the 'other' for the colonisers. The native Chickango's situation fits well with this argument at the very beginning of the novel, because he becomes assimilated towards the end of the novel. It is noteworthy that Chickango dresses himself in the European way: "a striped shirt, and a pair of almost legless trousers; …a little battered straw hat, such as seamen manufacture for themselves on board ship—indeed, his whole costume had evidently been that of a seaman, exchanged, probably, for some articles which he had to dispose of" (Kingston 110). Dressing up like Westerners indicates his interaction with European traders. He imitates the Westerners' ways in dress and eating. Therefore, he is described as "a civilised black" about whom Andrew says: "indeed Chickango was, in many respects, a civilised black. He knew perfectly well how to behave at table; and used his knife and one of the

wooden forks Jack and Timbo had manufactured with perfect ease" (Kingston 137). It is clear that civilisation is associated with adopting Western culture, and Chickango adapts himself to the British crew's way of life as he spends time with them. Thus, Chickango, who not only helps the crew proceed to the interior parts of the natives' land but also begins to become a mimic man, gains the crew's sympathy and thus 'deserves' to be labelled as 'civilised.' Thus, that Chickango merely copies the British crew leads to "an ironic compromise" between him and the coloniser crew (Bhabha, *The Location of Culture* 86). The reason is that, on the surface, both the colonisers and Chickango as a mimic man appear similar in certain manners; nevertheless, he remains the 'other' for the British crew and cannot ever become the same as the colonisers. For instance, he is 'othered' while the narrator reports on how he behaves when he celebrates Stanley's killing of a gorilla. Andrew says: "Chickango at the same time *seized* one of its [the hunted gorilla's] huge paws, and pulled and *shook* it *violently*, and then set up a triumphant shout as a compliment to Stanley on his victory" (Kingston 118, my emphases). He shocks the British crew even with the violent way he celebrates. His situation is not different from Tarora in *The Coral Island*. As mentioned in the previous chapter, Tarora also becomes a mimic man by imitating the British colonisers, but he is still the other for the British boys because even while shaking hands with them, he is said to be still 'violent.' Just as Andrew others Chickango, Ralph also others Tarora even though the mimic natives try to adapt themselves to the Western culture. This is how the narrator's colonial discourse "sustains and at the same time erodes the image [of the native], undermines it, distends it in the course of a reasoning, and organises it around a segment of language" (Foucault, *Madness and Civilisation* 94). Through colonial discourse, the inferiority of the natives calls for the urgency of British civilisation. Therefore, no matter how well he imitates the colonisers in the way he eats and dresses himself, he can never become an exact "civilised" British according to the novel's British colonisers. Another significant point indicating Chickango's otherness in the colonisers' eyes is his name which is associated with an animal name. As mentioned earlier, natives are also described as 'animal-like' beings, and Chickango, who helps and imitates the colonisers, is in fact no different from the other natives. For instance, the British colonisers prefer calling him "Chicken" most of the time, even though they know his

real name. Furthermore, the crew gives Chickango's name to the small monkey (a little nshiego) they seek to tame or 'civilise' according to the narrator (Kingston 146). They call the animal "Chico" because Chickango caught it. The narrator also informs that "chico" means "little" in Spanish (Kingston 146). It may be suggested then that Chickango's sharing the same name with a monkey and being referred to something 'little' indicate that he is being animalised and minimalised in value. Furthermore, instead of 'taming', the narrator appears to have used the word 'civilise' consciously to imply that natives are as inferior as the animals of the land, both of which are in need of civilisation.

Andrew is suspicious of Chickango's loyalty and thinks about his possible collaboration with the natives. For instance, he wonders if Chickango has "had any private communication with the natives we had been visiting and agreed to deliver the white men dead or alive into their hands" (Kingston 171). The coloniser's suspicion about Chickango confirms Bhabha's arguments about mimic men. From Bhabha's perspective, it may be claimed that Chickango undergoes a process of renunciation (*The Location of Culture* 86), a disavowal of the difference between the coloniser and the colonised. Therefore, Chickango does his best to become like the colonisers in his manners and dress, but he fails to be a full Westerner because he "repeats rather than represents" (Bhabha 88) the colonisers. He tries to make himself visibly 'superior' in the manner of the colonisers. In fact, his existence remains dependent on the coloniser as a copy (mimic man) of the original (the coloniser). However, the reality is that the difference between the coloniser and the colonised cannot be made up in a way that brings about menace for the coloniser. The mimic man is just like the boy in the Freudian concept of the Oedipus complex. He wishes to take the place of his father and to get rid of him at the same time. The double vision of mimic man evokes threat because under his mask which makes him appear like the coloniser lies his feeling of immanent inferiority and hatred against the coloniser that results from his unattainable colonial desire, which ultimately is to become a white coloniser. Hence, the racial and cultural difference that Chickango as a mimic man cannot make up for leads to his "narcissistic demand of colonial authority" (Bhabha, *The Location of Culture* 88). Or, from Fanon's standpoint, just like every mimic man, Chickango wishes to become as imperious as the colonisers (*The Wretched of the Earth* 16). In this context, it is likely

that Andrew is worried about facing a "persecutor" Chickango, even though he appears to be a helpful and British-like native. Bhabha also notes that mimicry is both a resemblance and a menace to the coloniser (*The Location of Culture* 86). Because of this concern, the colonising crew follows Charles Grant's suggestion, which Bhabha explains in his work. The director of the East India Company, Charles Grant, dreams of creating a Christian Indian society through mission education, but he fears confronting a possible Indian revolt for liberty, because of the fact that the society will become just 'partially' but not 'wholly' Christian. Thereby, Charles even suggests taking advantage of the caste system to prevent any alliances among members of the Indian society (*The Location of Culture* 87). Likewise, the British crew makes use of hostility among the African tribes. They take Chickango by their side to fight against a hostile tribe from his village. In a way, they are obliged to pay attention to the information Chickango provides about the enemy tribe, even though they hesitate. However, towards the end of the novel, Chickango gains the confidence of the crew and becomes a part of it. In fact, he becomes assimilated by giving up the features of his native culture and serving the British voluntarily. Any threats about him seem to have disappeared. He becomes the servant of the British crew by helping them with his advice. For instance, the crew applies his suggestion that they build their huts "in the fashion of his people" so as not to draw their attention to the colonisers' presence (Kingston 129). Chickango also helps them in constructing their huts. Thus, after Timbo, he becomes the second assimilated native who embraces British colonisation. Just like Timbo, he also decides to live with the British colonisers in Africa. Clearly, as Said claims, "[t]he relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (*Orientalism* 5). Accordingly, the relationship between the colonised and coloniser is an issue of hegemony. It is the hegemony of British colonisers who have control over the natives. That is why Chickango, Timbo and Igubo (with his two sons) serve British colonialism. From the perspective of Bhabha, who quotes Macaulay, they become "interpreters" between the colonisers and the African people over whom the colonisers want to have authority (*The Location of Culture* 87).

The other significant feature that *In the Wilds of Africa* has, like many other adventure novels of nineteenth century children's literature, is that it also appeals

especially to boy readers. Kingston states it even in the title of his work "*In the Wilds of Africa: A Tale for Boys*," a novel clearly meant for boy readers. As a Victorian children's novelist, Kingston seems to agree that the colonial duty belongs to the boys, as future Victorian colonisers. Therefore, the novel is aimed at boy readers, and similar to the adventure novels of the period, it is also dominated by male characters. The novel prepares its boy readers for an adventurous fiction in an 'exotic' land. Thus, through every detail, the reader may deduce some moral and didactic lessons from the novel. For instance, they may understand how Christianity and solidarity among the British heroes are significant in such adventures to remote, 'exotic' places. The novel also conveys the idea that to be brave, rational, fearless but cautious at the same time seems to be a must for the coloniser boys. Through Stanley, who stands out as a good model for the British boy readers, the author conveys another message to his reader: "[i]t is very important that boys should learn to swim, ride, and row, if they are to go out into the world" (Kingston 152).

In addition to appealing to boy readers, the novel follows the tradition of many adventure stories of the nineteenth century in terms of female figures in a colonial world. Accordingly, in contrast to the male characters in the novel, Captain Hyslop's daughters (Kate and Isabella) belong to the domestic sphere, even though they accompany the men in the colonial journey towards Africa. Kate is concerned with his younger sister Bella's education and educates her in every possible occasion, given that Bella has had to leave her school to be with her family in the Cape Colony. They are obedient female figures, who represent religious and domestic values. For instance, Kate says: "I am glad to do whatever you wish, my brothers, and I think I shall enjoy the life you propose very much…I will undertake to cook for you and tend the house" (Kingston 81) They contribute to colonialism just by taking care of domestic chores for the colonial crew. Andrew says that for "the greater part of the day they sat in the waggon with their books before them, or their work in their hands, labouring away as diligently as they would have done in their home in the colony" (Kingston 527). Therefore, even while reporting on how Bella is complaining to Stanley: "It is cruel to keep us so long shut up like captive princesses in your Castle, and as the natives are friendly and you can avoid the hippopotami, there can be no danger" (Kingston 199), Andrew draws on the portrayal of British females as ladies, who are simple-minded

and have good-intentions. They are represented as so out of place in the colonial world that we made sure they are not aware of the 'savage' indigenous people and their 'wild' nature. They are good Christians who pray for the colonisers, for their struggle against the natives, and for the natives so that they can realise the 'holiness' of Christianity.

In conclusion, Kingston's *In the Wilds of Africa* contains much more than a children's adventure novel. In fact, it is a representative colonialist children's novel through which the author conveys the imperialist ideology to the future generation. He uses a colonial discourse throughout the novel, one that fits well with the common framework of the nineteenth century children's adventure stories mentioned in the last part of Chapter One. The novel, with all its various parts — from setting, characterisation, and content to plot structure — is a product of the imperialist ideology. Throughout the work, the colonial discourse allows the colonial author to 'other' the colonised people and legitimise British colonisation in the colonised's land. The work seems to prepare its boy readers for the Christian British people's 'holy mission,' that is, colonising more and more lands in the world and spreading Christianity by saving more and more souls. Accordingly, the postcolonial reading of Kingston's *In the Wilds of Africa* reveals that the pattern nineteenth-century children's adventure novelists follow is similar because as mentioned at the beginning of this chapter, except for slight differences such as changes in the characters' ages, the places where the novels are set and the adventures the British characters have, the framework of Ballantyne's *The Coral Island* and Kingston's *In the Wilds of Africa* is for all intents and purposes the same.

CHAPTER FOUR

H. Rider Haggard's *King Solomon's Mines*

The aim of this chapter is to analyse Henry Rider Haggard's *King Solomon's Mines* from a postcolonial perspective as the chapter interrogates to what extent the imperialist ideology is justified and what changes in terms of imperial attitude to the colonised is reflected in the novel. For this, in addition to "mimicry," "hybridity" and "third space," other postcolonial concepts such as "stereotype," "other" and "colonial gaze" are explored in the novel. A postcolonial reading of the novel reveals that although the pattern the novel follows is similar to the ones of *The Coral Island* and *In the Wilds of Africa*, Haggard takes a step further towards natives by including both a mimic man and a hybrid native accompanying the protagonists in the novel. It may be claimed that there is a huge gap in the relationship between colonisers and the colonised in The Coral Island, whereas this gap is filled a little in *In the Wilds of Africa* with the natives such as Timbo and Chickango accompanying the British crew with their own voices even though their native culture is not mentioned in the novel. As for *King Solomon's Mines*, it may be claimed that the aforesaid gap is filled more especially with hybrid Umbopa, whose culture is even admired by the British characters. Thus, the chapter concludes that the novel leaves a door open to child readers for an acceptable relationship with 'civilised' natives to facilitate their imperial activies in the colonised land.

Henry Rider Haggard (1856-1925) was an English children's adventure novelist. His imperialist identity is derived from his background, just like Ballantyne's and Kingston's. Haggard began to work for the Cape Colony, when he was only nineteen, and continued serving in the British colonial service for several years in South Africa. This coincided with hard times for South African society, as the British government collaborated with the Boers against Sekhukhune and the Zulus. This collaboration resulted in the British invasion of Zululand. In Katz's words, Haggard "ran up the British flag" on those days (9), so he thought that this invasion was rightful (Katz 9). During that time, Haggard worked for the British colonial administration at the Pretoria Horse, a mounted patrol corps (Cohen 49). Because of his job, he had the

opportunity to acquire first-hand knowledge about the Kukuanaland, Zululand, and the natives living there. Thus, Africa became the primary setting of his many adventure stories.

Among his children's adventure novels, *King Solomon's Mines* (1885) in particular brought Haggard huge fame, afterwhich, he wrote other novels such as *Allan Quatermain* (1887), *She*, which was published in the same year, *Montezuma's Daughter* (1893), and *Belshazzar* (1930). Interested in agricultural reform, Haggard wrote *The Poor and the Land* in 1905. In the same year, he was appointed a special commissioner for the colonial office. He was also proclaimed as a knight in 1912 and then became a Knight Commander (K.B.E.) in 1919 (Cohen 158-178).

Considering Haggard's background, it may be suggested that he attempts to justify and convey the imperialist ideology to the next generation through his children's adventure novels. His *King Solomon's Mines*, which is the last novel this study will examine, asserts this assumption. It is one of the nineteenth-century children's adventure novels in which we may find many references to empire (Said, *Culture and Imperialism* 62).

King Solomon's Mines conveys the imperialist ideology to its child readers through its linear adventure story. It revolves around three main British characters: the narrator Allan Quatermain who is a British elephant hunter and trader, Sir Henry Curtis who is an English gentleman, and Captain John Good who is a former naval officer. The novel is narrated by Allan Quatermain to whom Sir Henry Curtis requests as well as Captain John Good to accompany him on an expedition to Africa in search of his lost brother, George Neville. They set out with a map drawn by sixteenth-century Portuguese explorer Jose Silvestra, who died on his way to the mines three centuries earlier. George was last seen on the way in search of the legendary King Solomon's Mines, which were home to a lot of treasures and jewels. Curtis aims to find his lost coloniser brother, while on the other hand, Quatermain and Captain Good accompany him for the sake of King Solomon's legendary diamond mines that capture their colonial imagination. On their journey, Umbopa and some other natives head out with them as well. On the point of dying of thirst in the desert, the men reach a mountain range called Suliman Berg. They enter a cave at the peak of the mountain and find Jose Silvestra's frozen corpse. Then, the crew enters a valley known as Kukuanaland.

However, as soon as they enter this beautiful green valley, they come face-to-face with the Kukuana warriors whose leader is King Twala, Umbopa's uncle. Then, as mentioned in Greenblatt's "Invisible Bullets" which will be referred to in detail later on, they prove by means of the eclipse of the sun that they are 'white men from the stars' and that they have divine power to control nature. Thus, they receive the support of the Kukuana natives which allows them to defeat King Twala, a ruthless ruler after having earned his power by murdering his brother and chasing his aunt-in-law and nephew, Ignosi, into the desert to die. The king's advisor is a woman called Gagool, who murders anyone who shows defiance to the king. She senses a secret in Umbopa, who is revealed to be the long-lost rightful king of Kukuanaland. Umbopa/Ignosi is restored to his rightful place with the help of the three British men who force Gagool to show Quatermain and the others the cave of the mines. The cave closes in on them, and Gagool is murdered there. The men are able to make their way out of the cave and return to England with only a few diamonds, which, however, are enough to make them very rich. Also, on the way back, they find Sir Henry Curtis' lost brother George and his Zulu servant named Jim.

Based on the brief summary of *King Solomon's Mines* above, it may be asserted that Haggard does not digress from the pattern which nineteenth-century children's adventure novelists such as Ballantyne and Kingston follow in their works. The three British boys in Ballantyne's *The Coral Island* are replaced by three British adults called Allan Quatermain, Sir Henry Curtis and Captain Good in Kingston's *King Solomon's Mines*. Furthermore, the Pacific Ocean in *The Coral Island* is replaced by Africa in *King Solomon's Mines*, just as *In the Wilds of Africa*. Another difference is that although the British boys are not accompanied by a native / some natives in *The Coral Island*, Umbopa accompanies the British trio in *King Solomon's Mines*, while Timbo, Chickango and Igubo accompany the British crew in *In the Wilds of Africa*. These points will be detailed in this chapter later on. The analysis of the novel indicates that despite the slight differences in characters, places and content, the pattern the authors follow to fortify and perpetuate the imperialist ideology does not change much.

As mentioned above, just like *In the Wilds of Africa*, *King Solomon's Mines* takes place in Africa, which is a colonised land. Haggard's choice of Africa as the setting of the nove*l* seems not to be accidental. Cohen thinks that Haggard uses

Kukuanaland, which is Zimbabwe today and Zululand which was inhabited by the white men, to appeal to "the young Englishman's imagination" (109). Furthermore, Cheng states that Britain was anxious about a possible collaboration between German colonisers and the South Africans in 1884, during which time Haggard was writing *King Solomon's Mines* (1885). Therefore, he notes that through the novel, Haggard "inverts Britain's fear of imperial rivalry into desire for ultimate dominance…[and] intends to imprint [it] on his [child] readers' collective memory" (8-9). In addition, as in many children's adventure novels of the nineteenth century, the depiction of the setting in *King Solomon's Mines* reinforces the imperialist ideology. The different African regions where the British crew arrives are described through colonial discourse. When the crew travels from the West to the target native land, even the scenery and atmosphere change in the narrative. For instance, when they go through Kukuanaland, it is described as "a strange land, a land of witchcraft and beautiful things" (Haggard 24). When they approach it, they discern changes which the narrator, Quatermain, describes:

> The stars grew pale and paler still till at last they vanished; the golden moon waxed wan, and her mountain ridges stood out clear against her sickly face like the bones on the face of a dying man; then came spear upon spear of glorious light flashing far away across the boundless wilderness, piercing and firing the veils of mist till the desert was draped in a tremulous golden glow. (Haggard 26)

The colonising narrator orientalises the region by attributing it mysticism and exoticism. By stereotyping the region as "strange," the narrator differentiates it from Britain and others it. Thus, from a colonialist perspective, with its primitivism, mysticism and barbarism, Kukuanaland draws contrast to Britain, which is home to rationality, science and civilisation. This region is both geographically and culturally away from Britain. The portrayal of the barren and wild desert where they arrive is associated with its being devoid of civilisation and it suggests the idea that the region in need of British civilisation.

King Solomon's Mines is not different from most nineteenth-century children's

adventure stories in terms of the British heroes' initial purpose that makes them set sail for these 'exotic' African regions. Just like Andrew in *In the Wilds of Africa,* who wants to make up for his father's loss in trade, the initial purpose of the British crew is also domestic: to find Henry Curtis' lost brother. However, they almost forget about it during their journey, as it suddenly becomes one for financial gain: to attain the legendary diamond mines in Africa; in colonial terms, to exploit the targeted land. They plan to get there by means of the map they have acquired from a Portuguese man, who is informed about "the countless diamonds stored in Solomon's treasure chamber" and "the treachery of Gagool the witch-hunter" (Haggard 9). In fact, they are not unlike the Portuguese man from whom Quatermain acquires the map to the mines. It indicates that, as Fanon also claims, all Europeans are involved in colonial activities (*The Wretched of the Earth* 25). Accordingly, the main concern of both the British and Portuguese colonisers is to benefit from the colonised's land. The Portuguese explorer attempts to reach the diamond cave with the help of a map he has taken from his ancestor; however, he fails. Before setting off on his journey, he seems to be motivated by the idea of wealth. He says to Quatermain: "[I]f ever we meet again I shall be the richest man in the world" (Haggard 7). Therefore, it may be claimed that the three British men are no different from the Portuguese, whom the narrator considers to be "mad" (Haggard 7). Their mad delight upon finding a great amount of diamond in the cave betrays their main purpose for being there. "I fairly gasped as I dropped them [the diamonds]. We are the richest men in the whole world," I [Quatermain] said. "Monte Cristo is a fool to us." "We shall flood the market with diamonds," said Good (Haggard 105). Obviously, all of them are colonisers who claim what does not truly belong to them.

The materialist aims of the British trio is also obvious in their relation to Umbopa. Umbopa is one of the Zulu people who wants to take up his rightful reign of Kukuanaland by collaborating with the British trio. For that reason, he accompanies them on the journey to King Solomon's mines by helping the British men in return for their assistance to help him regain power. The route for all these men is Kukuanaland. It is obvious that their relation to Umbopa is based on materialistic desire, to get to the mines with his help. He also wants their help in return for the diamonds. He says to them: "The white stones, if I conquer and you can find them, ye shall have as many as

ye can carry hence" (Haggard 57). Although Sir Henry claims that "a gentleman does not sell himself for wealth," he accepts the dealing by saying: "Wealth is good, and if it comes in our way we will take it" (Haggard 57). Quatermain also says to Umbopa: "I am a trader, and have to make my living; so I accept your offer about those diamonds" (Haggard 58). So obviously, their main concern is the stones in those mines.

Another feature reinforcing the imperialist ideology throughout *King Solomon's Mines* is that they cover up their materialistic aims with the notion of 'holy mission.' Ralph in *The Coral Island* and Andrew in *In the Wilds of Africa* always keep the Bible with them as a 'holy' protector during their dangerous journey to the target land. Similarly, Quatermain is also implied to be a good Christian, who is conscious of his 'divine responsibility.' As a coloniser, he asserts the notion that "the building of the British Empire was God's design, a duty which the British could not evade" (Logan 145), indicating how the Christians' so-called 'divine duty' is closely related to the mentality of British imperialism. For instance, when Quatermain makes his decision to take the hazardous trip to the Kukuanaland in Africa, he talks like a Christian pilgrim: "I am a fatalist and believe that my time is appointed to come quite independently of my own movements, and that if I go to Suliman Mountains to be killed, I shall go there and shall be killed there. God Almighty, no doubt, knows his mind about me, so I need not trouble on that point" (40). His words confirm Katz's claim about Haggard's heroes who, he says, are not "so much born to lead as born to follow and answer the call of their destiny. The Englishman's destiny had called him to build the Empire, and the proof for this destiny was in the fact of the Empire itself" (86). For the sake of the holy mission, Quatermain risks his life. It indicates how the Orient is "accommodated to the moral exigencies of Western Christianity" (Said, *Orientalism* 67). Building an empire in the Pacific Ocean and Africa becomes the 'holy' duty of the British protagonists in *The Coral Island*, *In the Wilds of Africa* and *King Solomon's Mines.* Thus, they associate imperialism with religion to justify themselves.

Peering into *King Solomon's Mines* through postcolonial lens, it may be admitted that characterisation in the novel, just like in the characterisation in *The Coral Island* and *In the Wilds of Africa,* serves the imperialist ideology, emphasising the

British characters' superiority in all things. As in many children's adventure stories of the late nineteenth century, the British protagonists are ordinary people who take their nobility from their 'national blood,' i.e. Britishness, and they represent all positive qualities. Andrea White argues that the common characteristics of a nineteenth-century adventure protagonists are the following: "Christian, usually of a privileged, if not aristocratic class and manly, that is gentlemanly, brave, honest, decisive, hearty and just" (65). The three main characters in *King Solomon's Mines* fit well with this description. Accordingly, the narrator Allan Quatermain introduces himself as follows: "I was born a gentleman, though I have been nothing but a poor travelling trader and hunter all my life" (Haggard 2). It is implied that although he is not from the upper class, as an ordinary man, he is born as a coloniser embodying Western values and is said to be "brave," "honest" and "hearty," as stated above. He says: "I was earning my living as a trader in the old Colony. I have been trading, hunting, fighting, or mining ever since" (Haggard 1). Just like Ralph in *The Coral Island* and Andrew in *In the Wilds of Africa*, despite being uneducated, Quatermain seems to have been engaged in colonisation from a young age. Like most nineteenth-century colonisers, he is "pretty sick of adventure" (Haggard 1) and he is implied to be born for adventure, in fact, for colonialism. It is obvious that this instinctive feature has also made him take the trip to Africa with his friends, Henry Curtis and Captain Good. Thereby, as noted by Chrisman, "Haggard's imperial fiction genre projects an ideal British subject composed of a cross-generational alliance of landed gentry [Sir Henry Curtis], colonial trader [Allan Quatermain] and naval officer [Captain Good]" (47).

From a postcolonial perspective, the British narrator's initial description of his companions creates a positive approach to the British heroes in contrast to the degraded natives because the British are praised on every occasion. For instance, for Quatermain, the novel's British heroes are "the best and the bravest and nicest fellows" (Haggard 3). He says of Sir Henry that he was "a man of about thirty, was one of the biggest−chested and longest−armed men I ever saw…I never saw a finer−looking man" (Haggard 2). Sir Henry fights bravely against the cruel Twala as a "great Englishman" (Haggard 89). He is a decisive aristocrat, who cares more about his family than about money. His only aim in accompanying the group is to find his brother. However, it must be noted that his brother disappeared on the way to

Solomon's Mines. That is, his brother has already been a coloniser. Furthermore, unlike some men of privilege, Sir Henry is very courageous and not afraid of fighting. In fact, he seems to enjoy combat, and his courage makes a great impression on the warlike society of Kukuanaland.

Captain Good is also described as an "absolutely clean, tidy, and well-dressed" man (Haggard 18) despite the hard conditions of the journey. But this idealised image amidst difficult conditions on their journey is perhaps too good to be believable. However, he is an Englishman after all, and so ought to be 'perfect' in appearance. In the nineteenth century, industrialisation influenced the concept of hygiene, which was associated with respectability, health and social order. In the Victorian mind, cleanliness was an indicator to moral and social standing in the society. From this perspective, Captain Good's cleanliness marks his social respectability and virtuous nature. The narrator says this of him: "He was, as usual, beautifully shaven, his eyeglass and his false teeth appeared to be in perfect order, and altogether he was the nearest man I ever had to do with in the wilderness" (Haggard 18). Though sometimes used for humorous effect in the book, Good is in many ways the true representative of 'civilised' British culture. He is educated in medicine and astronomy. His mode of dress is stylish, though somewhat unfit for an adventurous expedition, but is one of the things that first grant the party entry into Kukuanaland, and it is by means of his almanac that the group is able to predict the lunar eclipse that helps them overthrow the tyrant they encounter there. It may be deduced that the characters are ordinary but have superior qualities. The reason is that they are Westerners after all, and are thus represented as superior to the colonised people.

As noticed above, it is the first-person British narrator who idealises the British characters in the novel. The first-person narrative voice is an influential element in a majority of nineteenth-century children's adventure novels because it is the voice of the imperialist authors who intend to reinforce and convey the imperialist ideology to younger generations. Accordingly, the British narrator manipulates the reader's perception in the colonialist way. The narrator Ralph in *The Coral Island* and Andrew in *In the Wilds of Africa* are replaced by the narrator Quatermain in *King Solomon's Mines*. Witnessing the happenings from a British perspective, the author lets the reader be manipulated with the imperialist ideology through the novel's colonial discourse.

Hereby, the novel implies the rightful dominance of British imperialism in Africa. In *King Solomon's Mines*, the narrator convinces the reader that he and his companions are alive and draws the reader's attention to "the strangest story" he will tell (Haggard 2). In fact, throughout the novel, the narrator exemplifies Said's point in his claim that narrative has a central role in the imperial quest" (*Culture and Imperialism* xxii) because he justifies whatever the British trio does throughout his story on every occasion. For instance, just before starting to tell his story, Quatermain justifies himself somewhat cunningly: "I have never slain wantonly or stained my hand in innocent blood, only in self-defense" (Haggard 2). Here, he explains away why he has been involved "in a deal of slaughter" (Haggard 2). He justifies his use of violence as necessary to defend himself against 'savage' natives. He is white, so he is a 'civilised' man who is unequivocally right in his manners. Quatermain may be taken as the representative of the white men, according to Fanon, who have "guns in their hands, [and] cannot be wrong" (*Black Skin, White Masks* 106). Quatermain also justifies himself when he recounts how he has cheated a native man. He absolves himself again, this time by accusing the native, claiming that he "had done a dirty turn and it has troubled me ever since into the bargain" (Haggard 2). It is significant that just before starting out on their adventures into "a cruel and wicked world" (Haggard 2), the narrator seeks to shape the reader's perception and construct prejudices about those "deceitful" and "savage" natives they encounter (Haggard 2).

Another common feature that Quatermain, as a narrator, shares with Ralph in *The Coral Island* and Andrew in *In the Wilds of Africa* is his self-contradictory expressions in colonial discourse. He contradicts himself in the ideas of 'civilisation' and 'humanity.' For instance, Quatermain says: "[M]y blood, which hitherto had been half−frozen with horror, went beating through my veins, and there came upon me a savage desire to kill and spare not" (Haggard 84). Evidently, the indigenous people's violence evokes in the 'civilised' British narrator the desire to exterminate by implying the fact that they will be the cause of their own extermination which will justify the British for doing so, because the natives evoke such brutal feelings in them. However, he hereby contradicts himself again, as he turns out to be as 'inhuman' as the natives whom he criticises. The trio also do not avoid using violence upon the indigenous people to pacify them and receives their response in the same way. Still, on every

occasion, the narrator attempts to manipulate the reader's perception through the stereotypical image of the natives as 'savage' in contrast to the 'civilised' Westerners. Therefore, in Fanon's words, it is the coloniser who "brings violence into the homes and minds of the colonized subject" (*The Wretched of the Earth* 4). They become as 'savage' and 'uncivilised' as the natives whom they criticise. For instance, they are appalled when observing the natives eat the animal meat, but they also eat raw meat "greedily" and really enjoy eating it (Haggard 36) when they become hungry in the isolated region of the African land. Quatermain explains: "It sounds horrible enough, but, honestly, I never tasted anything so good as that raw meat" (Haggard 36). Their eating of bloody raw meat, thus, in the colonialist thinking, leading a 'barbaric' way of life just like the indigenous people violates the essentialist thinking from which the colonial discourse takes its force. The reason is that the so-called civilising mission of those 'savage' natives is derived from the belief that white colonisers can change those black natives, not the other way around. The belief in a one-way cultural change is subverted here. Considering Bhabha's suggestion that interaction is inevitable when two different cultures cross paths, it may be claimed that the British trio have been influenced by the native culture they degrade. This indicates that "wherever it emerges [hybridity] suggests the impossibility of essentialism" (Young, *Colonial Desire* 25).

The contradiction in the colonial discourse of the narrator blurs the clear-cut binarism between the 'sensitive' British and 'insensitive' natives. For instance, when Captain Good cuts a native's toe to cure it, Quatermain reports how he becomes perplexed because the man sits "stolidly watching the operation" (Haggard 14). He draws attention to the native's insensibility. On the other hand, he also says that it has been a "pleasure to see" Good's cutting the native's finger. It is obvious that he enjoys watching the white man cut the native's finger. In addition, when suggested to show the magical power of his gun, which he says to be "the magic of the stars" (Haggard 54), to Scragga, who is the son of the cruel king Twala, Quatermain notes between parentheses: "[I]t would have given…[him] much pleasure to shoot" (Haggard 53) regardless of what kind of person Scragga is. These details speak of a contradiction between the 'insensible' natives and 'sensible' British colonisers. The narrator makes use of the colonial discourse representing the whiteness of the British characters, which, in Fanon's words, can never be contaminated (*Black Skin, White Masks* 31) to

justify the British trio in every respect. However, a postcolonial reading of any colonialist novel reveals how the work "contradicts its underlying assumptions (civilization, justice, aesthetics, sensibility, race)" (Ashcroft et al., *The Key Concepts* 209).

No matter how much the British narrator contradicts himself within his colonial discourse, he contributes to the 'constructed' binary oppositions between the colonised and colonisers. Hence, another way by which *King Solomon's Mines* fortifies and perpetuates the imperialist ideology is to represent indigenous people as distortions of the 'idealised' British colonising characters. Just like *The Coral Island* and *In the Wilds of Africa*, the novel presents a juxtaposition between the British men and the indigenous people, and it perpetuates the imperialist ideology within racist ideas. Taking into consideration that the word 'savage' is used fourteen times to describe the indigenous people throughout the novel, the novel seems to corroborate Said's point that the vocabulary of classic nineteenth-century imperial culture is plentiful with words and concepts like "inferior," "subject" or "subordinate peoples" (*Culture and Imperialism* 9). Just before getting into the battle against Twala and his army, Quatermain explains the duty he is to conduct but within a racist approach: "[T]hey [Twala's soldiers] were foredoomed to die, and they knew it" (Haggard 82). It seems clear that his purpose is associated with the Social Darwinist idea of the survival of the fittest. Quatermain becomes the mouthpiece of the author who implies that the extermination of Twala and his army may be attributed to their being a weaker species. Accordingly, it may be argued that while the native people are "foredoomed to die," the British are, as a stronger species, assigned to civilise or exterminate other people. In this respect, while asserting the superiority of the British colonisers, the author also intends to distance the reader "from the colonized peoples and [in this way, helps] to reaffirm the justice and necessity of British imperialism" (Gaidzwana 172). The description of enemy natives indicates that the author was much influenced by the Darwinian theory because Quatermain is told about some Zulus who are "finer and bigger men" living among "great wizards, [the Africans] who had learned their art from white men when 'all the world was dark' and who had the secret of a wonderful mine of 'bright stones' " (Haggard 7). The Africans are associated with 'nature,' unlike the British who are men of 'culture.' The superiority of the white men is objectified in

their enlightening of all the dark places on earth, that is, by 'civilising' them.

Just like the indigenous people in *The Coral Island* and *In the Wilds of Africa*, the African inhabitants in *King Solomon's Mines* are also 'wild' as far as the British trio is concerned. For instance, Twala, the tyrant of the Kukuana natives, is described as the worst living being and embodiment of all negative features. He is, in Fanon's terms, "the enemy of values, and in this sense, he is the absolute evil" (*The Wretched of the Earth* 34). Infadoos, who is Twala's half-brother, describes him as the "husband of a thousand wives, chief and lord paramount of the Kukuanas, keeper of the great road, terror of his enemies, student of the Black Arts, leader of a hundred thousand warriors" (Haggard 42). He is portrayed as a monster, and he is even denied the personal pronoun for a man, instead, but he is referred to as 'it.' He is described as a living being which is half human and half animal. In Logan's words, Twala occupies "a missing link between the apes and human, the British" (167). He is neither a monkey nor a full human according to the narrator's description of Twala and his son:

> [A] gigantic figure [Twala], with splendid tiger-skin kaross flung over its shoulders, stepped out, and the boy Scragga, and what appeared to us to be a withered-up monkey wrapped in a fur cloak…It was that of an enormous man with the most entirely repulsive countenance we had ever beheld. The lips were as thick as a negro's…and its whole expression was cruel and sensual to a degree. (Haggard 130)

Twala is called "One-eyed," "the Black," and "the Terrible" (Haggard 42) as if the labels are synonymous. His every action is associated with violence. Even his way of laughing is "savagely" (Haggard 88). Also, he enjoys watching bloody witch-hunt, in which even hundreds of people are slaughtered. He invites the British men to watch the witch-hunt by saying: "Kisses of and the tender words of women are sweet, but the sound of clashing of men's spears, and the smell of men's blood, are far sweeter!" (Haggard 67). Although the British men are depicted as brave heroes, it is implied that the horrific event curdles the men's blood. Thus, the narrator emphasises the wildness of the natives in the battle, at least from the 'civilised' and 'humanist' British men's

perspective. The natives are depicted as violent creatures; they are said to have "the fierce features instinct with the hungry lust of battle" (Haggard 84). Comparing the warrior native to a wild animal is noteworthy because the native is degraded due to his violence.

Throughout the novel, the narrator also makes a distinction between the native people of Zululand and those of Kukuanaland. He favours some qualities of the Zulu people, but the comparison is based on Europeans, e. g. Romans, Europeans or rather white men are the signifiers of positive qualities. For instance, the Zulu army is compared to the Romans in glory (Haggard 83). The soldiers are celebrated because of their loyalty and discipline. Quatermain admits that "a grander series of troops" he has never seen before (Haggard 48). This admiration could be a result of Haggard's relations with those people during his employment. Also, raised in Zululand, Umpoba is admired for his physical appearance and rhetoric. For instance, Quatermain describes him as a "magnificent-looking man" (Haggard 16) and says: "I never saw a finer native…In that light, too, his skin looked scarcely more than dark, except where here and there where deep black scars marked old assegai wounds" (Haggard 16). They are impressed not only by his appearance but also by his mode of speech. Sir Henry Curtis thinks that in spite of his "vain repetitions," Umbopa's speech indicates that his "race is by no means devoid of poetic instinct and of intellectual power" (Haggard 23). In fact, this claim stands in sharp contrast to the earlier images of the savage natives. It may thus be claimed that the narrator's admiration for the native Umbopa results from the fact that he comes from Zululand, an African country under the control of the British since 1879. The other reason is his help for them during the journey to Kukuanaland and his promise of getting them to King Solomon's Mines. That is why they protect him from even the witch-like Gagool's attack. Yet, no matter how much he is admired, he is still secondary in the white men's eyes. This may be sensed in Quatermain's expressions: "There was a certain assumption of dignity in the man's mode of speech, and especially in his use of the words "O white men," instead of "O Inkosis" (chiefs), which struck me" (Haggard 16). Accordingly, Umbopa's especially respectful address pleases him as his words confirm Umbopa's approval of the white men's superiority. Quatermain describes Umbopa as their servant, their dog, saying to Twala: "[W]hoever sheds the blood of our dog [Umbopa] sheds our blood"

(Haggard 63). They take care of Umbopa not out of concern for his welfare but for the sake of the diamonds he has promised them. Furthermore, they have no problem regarding him as "their dog" even though they know that he is actually the rightful king of Kukuanaland. Therefore, his being the rightful king of a huge tribe does not affect his inferiority to the white men. Wherever he is with the British trio, Umbopa remains as their servant, even in front of the Kukuana natives. For instance, Quatermain commands him "in a savage tone" to bring his rifle (Haggard 41) and Umbopa obeys.

From a postcolonial perspective, another common feature of the selected novels is that they imply that the only way for the 'savage' natives to 'cure' their savagery is to adopt the Western values and the Western way of life. However, the postcolonial readings of the novels indicate that this is not enough according to the colonisers, because they cannot become absolute Westerners. As mentioned in the earlier chapters, Tarora and other converted natives in *The Coral Island* adapt themselves to the Western culture and try to imitate the British colonising boys, but they cannot become other than mimic men in the eyes of the boys. Also, at the beginning of *In The Wilds of Africa*, the native called Chickango does his best to become a Westerner in his dress and manners. However, he is othered as a comic mimic man until he becomes assimilated. Similarly, in *King Solomon's Mines*, despite his positive qualities, Umbopa falls short in comparison to the British men, even in his dress. He is almost naked in contrast to the dressed British men. He is wearing nothing except for the moocha that hides his genitalia and the lion's claws to indicate his sexual and fighting ability (Haggard 16). Despite informing that Sir Henry admires Umbopa as well, Quatermain does not let his qualities surpass those of the British men. Comparing Umbopa with Sir Henry Curtis, the critic Low says: "Umbopa cannot, of course, dress like Curtis…Curtis is the white civilised hero with all the sexuality and physical power of a savage, but at best, Umbopa can only be the black noble savage" (60). Accordingly, despite the many positive descriptions of him, Umbopa cannot be stripped from his label as a "savage" (Haggard 17). Nevertheless, Umbopa is different from the mentioned characters in the two analysed novels because of his hybrid identity. He was born in Kukuanaland but expelled by his uncle Twala in a power grab. He thus grew up in Zululand, raised with the Zulu culture, which is under European

control. Therefore, he can also speak at least three languages: the native languages of Kukuanaland and Zululand as well as English. Although he understands English well, he can "rarely" speak it (Haggard 23). Therefore, according to Nye, he is "at least triply hybrid…[and] [r]ather than supporting a model of the static African confined to a particular fixed site, Ignosi [Umbopa] traverses multiple cultural spaces... [Therefore, he] subtly perverts the implicit hierarchy between white and black" (100). He even says to the British trio: "[W]e are men, you and I" (Haggard 17). He benefits from the British characters' fancy of mastery. So, he accepts being their servant but only until he attains his rightful throne. He also does not leave his land and continue living there as the new Kukuana king. His hybrid identity is something of a dilemma. On the one hand, he really admires the whiteness of the white man's skin. On the other hand, he does not imitate the British trio at all. He is neither a threat to the crew nor a bad imitator, even though he is mocked by them. He belongs neither to the Kukuana culture nor that of the British. He occupies a third space, in which he is in harmony, rather than contestation, with the colonisers. He promises the British characters to provide a just and civilised way of life for the Kukuana people. Thereby, in Bhabha's words, he becomes an "interpreter" between the British colonisers and the Kukuana people (*The Location of Culture* 87).

As in many children's adventure works of the nineteenth century, the British are models for the indigenous people including Umbopa in *King Solomon's Mines*. The natives' aspiration to become like the white British men is emphasised throughout the work. Being an aspired race enhances the notion of the white man's superiority in contrast to the inferiority of the natives in the readers' mind. As Said points out, the widespread myth related to the inferiority of colonised people helped colonisers colonise more regions in Africa throughout the nineteenth century (*Culture and Imperialism* xiv). From a postcolonial perspective, the binary opposition between white colonisers as superior versus black colonised people as inferior has an accelerating impact on imperial expansionism because the more black people accept the white people's superiority, the more they give in to the colonisers. For instance, Umbopa, who is, in fact, the rightful king of a large tribe, immediately accepts the white men's superiority by becoming a servant of Sir Henry. Sir Henry then says to him: "I will take you as my servant" (Haggard 17). Umbopa accepts his offer "with a

glance at the white man's great stature and breadth" (Haggard 17). It is obvious that Umbopa is most probably unaware of his own qualities, and he is implied to admire those of Sir Henry instead. In this respect, Fanon argues in *Black Skin, White Masks*: "What does a black man want? (1)…[He] wants to be white" (3). Umbopa represents such a black man. Therefore, his glance at Curtis' body is "a look of envy" (Fanon, *The Wretched of the Earth* 5) which indicates his internalised feeling of inferiority. From Fanon's perspective, his feeling of inferiority is derived from his being secondary to 'superior' colonisers (*Black Skin, White Masks* xiv). On the other hand, the whiteness of the colonisers becomes the signifier of all positive qualities including reason, power, supernaturalism, and superiority. As well as Umbopa, Infadoos also seems to aspire to become like the white men. For instance, it is told that he admires Captain Good's white skin. He points at Good's "beautiful white legs" with a "crowning wonder," and the other natives fix "their dark eyes upon their snowy loveliness (Good's skin is exceedingly white)" (Haggard 47). And as a "colonist, [who] is aware of this...he [Quatermain] catches the[ir] furtive glance" (Fanon, *The Wretched of the Earth* 5). It is also obvious that Good's extreme white skin arouses astonishment in the natives, as expressed in the term 'crowning wonder'. The two camps are strangers to each other. However, the difference between the British men and the native people is positive, as told from the British perspective. In contrast, the natives' strangeness is negative in every respect. As indicated by the narrator, the natives' "dark eyes" contrast Mr. Good's "beautiful white" legs which are excessively white. Good "possess[es] beauty and virtue which have never been black" (Fanon, *Black Skin, White Masks* 31). His whiteness refers to his virtuousness, for as Fanon has it, "white is [the] virtue" (*Black Skin, White Masks* 106). Therefore, Good is said to exude a humble nature in front of the natives' gazing eyes. Thereby, Good is praised not only for his appearance but also for his morality as a Westerner. Furthermore, when Captain Good cuts a Kaffir's toe for treatment, he asks him to replace it with a white one. It is here obvious that the native man's internalised feeling of inferiority is in such a degree that he wants even his toe to be white.

Considering the relationship between Sir Henry Curtis' lost brother George and Jim, who is a native man accompanying him, it may be said that Haggard here creates another Crusoe and Friday in his work. The British trio find them living on a vast

African desert, waiting for a British coloniser to be able to return to Britain. George is said to be "clothed in skins" (Haggard 118) while Jim is said to be "clad in skins" (Haggard 119). The narrator uses dress as a sign of civilisation and thus 'others' Jim. Of Jim, it is said that "for a native, a very clever man" (Haggard 9). However, he does not attain the same level as George because he remains a servant to him. Therefore, George and Jim are "a second Robinson Crusoe and his man Friday" (Haggard 120). George also gives him a new British name, Jim. Moreover, like Friday, he learns many things from George. For instance, Jim encounters the crew with "a gun in his hand" (Haggard 119). It is obvious that George has taught him how to use a gun, which was in all likelihood unfamiliar to him. George becomes his master by teaching him to speak English, the language of the master, and providing him with shelter in a hut. However, he is silent and does not speak much. He cannot meet the white man's standards. He becomes "almost the same" as a British man in language and behaviour, but he cannot be "quite" a British coloniser (Bhabha, *The Location of Culture* 86). He is native after all and thus remains inferior to the white men. In Bhabha's thinking, Jim's identity creates ambivalence in colonial discourse because it is contradictory for a native man to be "savage" in his clothing yet an "obedient" servant at the same time (*The Location of Culture* 82). Furthermore, as a mimic man, unlike the hybrid Umbopa who remains in his country as a king, Jim is ready to leave his country and live with George as a servant forever.

As in *The Coral Island* and *In the Wilds of Africa*, the narrator's colonial discourse *in King Solomon's Mines* is employed in the justification of the British imperialism because of its superiority to the indigenous people in terms of technology and scientific knowledge in *King Solomon's Mines*. The indigenous people are also 'othered' as they rely on superstitious interpretations of things, unlike the Western colonisers who rely on scientific facts. The othered indigenous people, especially the Kaffir people, are depicted as living beings who are way behind the European culture. For instance, when they observe Captain Good's half shaven face, his short pants and most importantly his moveable teeth, one of the natives is bewildered and Quatermain says that he "threw himself down on the grass and gave vent to a prolonged howl of terror" (Haggard 40). They also seem to be way behind the Europeans in terms of technology. For instance, when Quatermain gives his luggage to a native, the man is

described as a "thief…a savage whose greedy eyes I could see gloating over [the weapons]" (Haggard 24) even if he does not know how to use it. The narrator's prejudiced approach to the native is clear in his expressions. He labels the old man, whom he has never seen before, as greedy and a thief. He also exploits his superstitious belief to prevent him from stealing his weapons. He frightens the man by convincing him that if he touches the rifles, they will fire. From a colonialist perspective, that the native behaves in accordance with their superstitious beliefs indicates, in Fanon's words, his "indigence and innate depravity" (*The Wretched of the Earth* 7). Thereby, this colonial approach justifies the coloniser in either judging the colonised as greedy and a thief or abusing his superstitious beliefs.

In contrast to the superstitious beliefs of the indigenous people, the technological power of the colonisers makes them superior to the colonised. Thus, from a colonialist perspective, they justify and reinforce their dominance over the colonised. In *The Coral Island*, the boys use the gun to pacify the 'wild' natives, who are deprived of technological equipment. Also, when the British boys construct some furniture for the converted natives, the natives rejoice and feel indebted to the boys. Thereby, the power of the gun and the knowledge of engineering allow the British boys to expect exact obedience from the natives. Likewise, in *In the Wilds of Africa*, the crew gains the support of the indigenous people who are pleased with the 'miraculous' recovery of the boys with David's medical tratment and the British crew's engineering feat. Similarly, in *King Solomon's Mines*, the British trio makes use of technological and scientific knowledge to dominate over the 'savage' natives. The technological deprivation of the indigenous people and their lack of capacity to grasp the power of Western technology are underlined by the surprise of a native named Kaffir, who experiments with the weapon and ends up killing an ox. In response, he calls the guns "live devils" (Haggard 24). Quatermain benefits from his fear and threatens him by saying that if they find one of their belongings stolen, they "would kill him and all his people by witchcraft…and haunt him and turn his cattle mad and his milk sour till life was a weariness, and make the devils in the guns come out and talk to him in a way he would not like" (Haggard 24). Then, the native swears that "he would look after them as though they were his father's spirit" (Haggard 24). It is clear that the old Kaffir, who is stereotyped as a "superstitious" and "great villain" (Haggard 24) is here mocked

by the Europeans who use his superstitious beliefs for their own benefit. From Bhabha's perspective, the stereotypical expressions in the report contradict each other because the old Kaffir is both "obedient" enough to carry his master Quatermain's luggage and disobedient enough to attempt to steal his gun at the same time; furthermore, he is both "mystical, primitive" and "simple–minded" enough to believe in Quatermain's lie and "worldly" enough to gloat over the weapons with greedy eyes at the same time (*The Location of Culture* 82). It is obvious that the colonial narrator contradicts himself through his colonial discourse.

The novel's adventurous British characters benefit from the indigenous people's technological deprivation. The British make use of the fact that the Kukuana people do not have any knowledge of guns. Thus, guns afford the British men in the novel with great confidence. They exert an efficient force upon the natives who "could not resist" it (Haggard 18). When they show them their guns, the natives consider them and their guns to be wizards. Again, Quatermain exploits this superstitious misconception. He warns the natives that if they attempt to trick them, they will destroy them (Haggard 118). He also shoots at an antelope with his rifle, which he calls a "magic tube" to prove that they are from another world (Haggard 41). This is how the coloniser "subverts" and "contains" knowledge by using technological instruments according to Stephen Greenblatt. In his remarkable essay "Invisible Bullets" (1988), Greenblatt recounts the English astronomer, translator and mathematician Thomas Harriot's visit to the colony of Virginia in the sixteenth century and his observations. Greenblatt infers that even ordinary objects made the natives believe in the divinity of the invaders. He quotes Harriot's remarks:

> Most things they saw with us, as mathematical instruments, sea compasses, the virtue of the lodestone in drawing iron, a perspective glass whereby was shown many strange sights, burning glasses, wildfire works, gun, book, writing and reading, spring clocks that seemed to go off by themselves, and many other things that we had, were so strange unto them and so far exceeded their capabilities to comprehend the reason and means how they should be made and

> done that they thought they were rather the works of gods than of men, or at the leastwise they had been given and taught us of the gods. (Harriot 375-376, qtd. in Greenblatt 26)

Accordingly, in the novel, the weapon's power to kill appears to the natives as divine and manages to oblige obedience to the coloniser. Western scientific knowledge and technology allow for the three men's superiority over the natives and help them save the primitive natives from the cruel tyrant. In fact, the main target under the disguise of their holy mission is to be able to attain the stones in Solomon's Mines by first getting rid of the tyrant, Twala.

Scientific knowledge was favoured and used to confirm the power of the British Empire upon the natives in the nineteenth century. The novel exemplifies it with their knowledge about the eclipse of the sun. It is used as the "white men's magic" (Haggard 64) and becomes a way of gaining the natives' collaboration against Twala. They are able to make the natives believe that they can "darken the sun" (Haggard 65). The British colonisers use their knowledge of the eclipse to manipulate and make them believe that they are powerful enough even to control nature. By using such geographical knowledge, they have power over the colonised. Emphasising the reciprocal relationship between power and knowledge, Michel Foucault claims that power cannot be exercised without knowledge, which is essential to generate power (*Power/Knowledge* 51-52). Accordingly, the knowledge of the eclipse reinforces British power, that is, their superiority to the indigenous people, and it must be noted that the British men's superiority is underlined by their knowledge of the eclipse. The natives represent nature rather than culture, which the British men represent. That is to say, the natives' way of lives depends on nature and any natural phenomena that can confuse and concern them. They believe that no human being can put out the sun because the sun is stronger than people. Therefore, while witnessing the eclipse of the sun, they become "petrified with fear, [throwing] themselves upon their knees, [groaning] with terror 'The sun is dying – the wizards [the three men] have killed the sun'" (Haggard 70-71). The natives are fascinated by the power of the British who could control nature upon which their lives depend. Quatermain supports this geographical phenomenon with lines from the Old Testament as follows: "The sun

grows dark before your eyes; soon there will be night−−ay, night in the noon−time. Ye have asked for a sign; it is given to ye. Grow dark, O sun! withdraw thy light, thou bright one; bring the proud heart to the dust, and eat up the world with shadows" (Haggard 70). Here, the Old Testament is used as a part of religion for the imperial benefits of the colonisers (Fanon, *The Wretched of the Earth* 7). Hence, both scientific knowledge of the eclipse and the Old Testament serve to render the Westerner as superior to this target group of colonised people. In this way, the natives believe in Quatermain's "amazing lie" in "an imperial smile" (Haggard 41) that they are "from another world…from the biggest star" in the universe (Haggard 41). That is to say, they produce a discourse that is the product of "a culture which sees itself hierarchically at the top of the ladder of civilization" (Fanon, *Black Skin, White Masks* xvi) and a declaration that "the white man is the predestined master of this world" (Fanon, *Black Skin, White Masks* xvi). By announcing themselves as white men from 'the biggest star' as quoted above, they intend to produce a kind of discourse to perpetuate their power over the natives. As Foucault asserts, "[d]iscourse transmits and produces power; it [discourse] reinforces it [power], but also undermines and exposes it, renders it fragile and makes it possible to thwart it" (*The History of Sexuality* 100-101). Accordingly, the British maintain their superiority by means of their discourse and in so doing intend to eradicate the tyrant's power. They achieve victory over the cruel tyrant, Twala, by getting the natives to support them, having managed to make them believe in their being from 'another world.' Quatermain says that the "great Englishman was looked on throughout Kukuanaland as a supernatural being" (Haggard 221). For instance, Infadoos, who is Ignosi's uncle who supports his brother Twala against the British men at the beginning, became an admirer of the British after the solar eclipse. He is told to approach "Sir Henry with a kind of reverence, as though he were something more than man" (Haggard 221). Scragga, King Twala's son, also invites the British men whom he sees as "white men from the stars." He is both surprised yet suspects the unknown because the three men seem to be human in manner but 'superhuman' in their physical appearance and 'magical' features. That is, in his eyes, the natives and the British trio are both from another world. Quatermain says thus: "[I]t seemed to me that on discovering that we ate, drank, and slept like other mortals, his [Scragga's] awe was beginning to wear off and be

replaced by a sullen suspicion, which made us feel rather uncomfortable" (Haggard 47). It is obvious that the natives' unfamiliarity creates a kind of disturbing feeling among the British because they do not belong there. Also, the narrator's imperialist vision of reality reinforces the distinction "between the familiar (Europe, the West, 'us') and the strange (the Orient, the East, 'them')" (Said, *Orientalism* 43). Quatermain's reporting of the natives' inquiring glances upon the British men's 'humanly' manners asserts, from Said's perspective, that his colonialist vision and material reality feed each other (*Orientalism* 44). Thereby, they do what Columbus did, as narrated in Greenblatt's "Invisible Bullets," Columbus deceived the New World's natives who began to feel frustrated with him. He said to them that God would demonstrate his favour towards the Europeans. In fact, he knew that a solar eclipse would occur within a very short time (Greenblatt 24). Similarly, the English men in the novel also make use of their knowledge of an impending eclipse to convince the natives of the supposed superiority and divinity of the Western men. The use of scientific knowledge to gain influence over the superstitious indigenous people is one of the facilitating ways through which "Europe did command the world" (Said, *Culture and Imperialism* 48). In this way, Europeans were able to easily manipulate the native's superstitious fear. As noted by Bhabha, modern systems and sciences of government "provide the manifest justification for the project of colonialism" (*The Location of Culture* 83). Accordingly, Western knowledge of the solar system provides the young coloniser characters with a cunning way to deceive the indigenous people and assert the British colonisers' superiority.

The British characters of the selected children's adventure novels mark their superiority not only in knowledge but also in practical solutions. For instance, in *The Coral Island*, the British boys help two separated lovers, Avatea and Romata, meet. Furthermore, in *In the Wilds of Africa*, the British crew helps some natives defeat their hostile neighbours and saves their children from lion attacks. Correlatively, in *King Solomon's Mines*, the British men restore the rightful king Ignosi to the throne by defeating the cruel king Twala. The colonisers' involvement in Ignosi's enthronement becomes part of the white man's burden from a colonialist perspective because, without their help, Ignosi would not have been able to claim his legitimate right. In fact, the Kukuana people are taught the idea of "law and order" which, as implied, they

are unaware of. They want him to govern his subjects justly and keep order in his country till his death. Quatermain says this of him: “Ignosi, with us thou camest a servant, and now we leave thee a mighty king. If thou art grateful to us, remember to do even as thou didst promise; to rule justly, to respect the law, and to put none to death without a cause” (Haggard 115). Thereby, the British colonisers help raise Ignosi from the level of a servant to the level of a king. He owes his position to the British. Therefore, in return, he is made to promise that he would rule his people justly. He promises: “if it be in my power to hold them back, the witch-finders shall hunt no more, nor shall any man die the death without trial or judgment” (Haggard 96). Ignosi accepts this condition because he is conscious of Western culture’s superiority. He says thus: “that which flies in the air loves not to run along the ground; the white man loves not to live on the level of the black” (Haggard 116). He continues: “nor do we hold life so high as ye” (Haggard 162). By making Ignosi adopt Western rules, they accomplish their mission of civilising the natives. Thereby, as Hourihan states, “they demonstrate the superiority of the rational approach in achieving practical results, but because they imply that it is ‘natural and expedient’ for the British heroes to use their knowledge and logic to manipulate and master the Africans” (30). In this respect, from a colonialist perspective, Quatermain and his companions achieve being able to convince Ignosi of the Western colonisers’ superiority and civility. Through Ignosi, they aim to perpetuate the colonial ideology upon the whole of Kukuanaland society. From Said’s viewpoint, the inequalities of power and wealth (*Culture and Imperialism* 19) between the Kukuana people and the British men lead to the African land becoming the setting of imperialism. The wealth of Kukuanaland fascinates and attracts the British to the region, while the ‘superhuman’ supremacy of the British over the Kukuana people results in British dominance over that society.

In addition to helping Ignosi with his enthronement, saving the African girl named Foulata from being inhumanly sacrificed is the British men’s another civilising act among the natives. The ‘nonsense’ Kukuana custom requires the death of the “fairest girl” at the “dance of maidens” in a witch-hunt. While watching this bloody custom, Foulata who is about to be sacrificed cries to the British men for help. She is a passive indigenous girl who accepts the white men’s superiority and begs for their help. Her obedience is responded to by the British who confirm their ‘power’ by

helping her. Thus, saving the native girl also becomes the 'civilised' white men's task.

Another common feature of the selected novels, justifying and perpetuating the British imperialism, is that other Western colonisers such as the Portuguese are criticised and othered in comparison to the British ones. In *The Coral Island*, the British boys 'other' whoever possibly inhabits the island where they land. When they see a small hut, which is constructed by someone else before them, they criticise its engineering by othering its inhabitants as either natives or other Western colonisers. Moreover, in *In the Wilds of Africa*, the Portuguese colonisers are criticised through a Portuguese trader called Senhor Silva and Timbo, whom the Portuguese enslaved years ago. The Portuguese are othered as they are involved in violence against the natives and slave trade with native tribe leaders in Africa. Similarly, in *King Solomon's Mines*, it is noteworthy that the Portuguese are said to have failed, whereas the British men accomplish their mission, which is to obtain some diamonds from the mines. The three men, in a Kukuana native's words, are able to "cross the mountains where all things die" (Haggard 40). The narrator also 'others' the Portuguese as "quite a different type of man" who can only speak "broken English" (Haggard 7). Moreover, other Western colonisers are othered through Ignosi and Gagool in the novel. Ignosi, who attains his kingdom with British help, closes all doors to other Western colonisers except for the British. He wants the British men to stay in his country. The last expressions that the new king utters to the three men are striking: "But listen, and let all the white men know my words. No other white man shall cross the mountains...None shall ever come for the shining stones" (Haggard 116). The new king Ignosi seems to imply that he will not let any other colonisers exploit their resources and change their culture; thus, he shuts the door on any further colonialism. Although his speech appears to be anti-imperialist, that is, anti-capitalist and anti-missionary, it is important to note that he does not bar the British colonisers from coming back because he says to them "for ye three…the path is always open" (Haggard 275). Cheng evaluates Umbopa's words as "a rhetorical invention of self-invited Europeans who rationalise their intrusion as adventure, exploitation as exploration, and most importantly invasion as invitation" (8). In other words, the king lets in these British as the only Europeans allowed to exploit the resources of Kukuanaland and colonise its people. Thus, the king assures them that the heydays of the empire were

far from over, thus resolving the anxiety over its future.

The other character through which the British imperial policy is justified is Gagool. She is a witch-like, 'weird' native woman who has superstitious beliefs; and, she has lived for ages. She seeks to hinder the British men from obtaining the diamonds in the mines. She always murmurs: "Ye come for bright stones; I know it" (Haggard 55) because she has witnessed the ambitious desire of white colonisers and she foresees that the trio will exploit the mines. She claims that the paintings and illustrations on the cave wall belonged to white people, who have been there long before the Kukuana people; that is, some white men who are either Egyptian, Sudanese or some natives from Zimbabwe had already been to the cave before the British or even the Kukuana natives (Haggard 147). The idea that another group of colonisers had already arrived there before the British colonisers seem to pose a threat to the superiority of the British men, who claim that there are not any places where Britain has not set foot yet. Gagool says to them that if they did not go there, some savage customs would "eat up" the treasures. Accordingly, it is implied that while benefitting from the treasures of the land, any colonisers other than the British ones would savage the indigenous people. Hereby, through Ignosi and Gagool. the author justifies the British imperialism by othering other colonisers.

In accordance with the framework of most children's adventure stories from the nineteenth century, just like *The Coral Island* and *In the Wilds of Africa*, *King Solomon's Mines* is also dominated by male characters and most importantly, the British heroes in the novel are male. Furthermore, the novel, just as in *The Coral Island* and *In the Wilds of Africa,* is dedicated to "all the big and little boys" (Haggard 4). Just like Ballantyne and Kingston, Haggard also dedicates his novel primarily to all the boys of his nation as colonisers of the future who have virtues like discipline and a sense of duty, all of which will be necessary to establish a dominant imperial nation in the world. Therefore, in telling a masculine adventure story, the narrator emphasises this in the very first pages of the novel by noting: "[T]here is no woman in [the novel] – except Foulata. Stop, though! there is Gagaoola, if she was a woman and not a fiend" (Haggard 4). Gagool is an ancient shaman and all the fundamental qualities defining the British men in the novel are contrasted with the native witch, because she is black, female, fond of superstition, and wild. She does her best to hinder the three men on

their way to the hidden diamond mine. It is noteworthy that in the battle against the natives and Twala, the three men spare Gagool, but will get rid of her after obtaining the diamonds. The reason for sparing her is that she is the only one who can help them find the way to the cave. Thus, the materialistic dream of the colonisers allows her to stay alive until they find the fortune. She is a hysterical woman who often repeats prophecies in a thin voice until she faints and falls to the ground "foaming in an epileptic fit" (Haggard 123). All the disgusted features of the natives are personified in Gagool, who is called "the mother of witch doctors" (Haggard 63). She is described with non-human qualities, and is referred to as monkey-like on many occasions, having been introduced as "[w]hat appeared to be a withered-up monkey, wrapped in a fur cloak" (Haggard 53). She is removed from humanity, and is thus 'othered.' She is often referred to as "it" and a "frightful, vulture-headed old creature" (Haggard 62). She is despised by the Europeans as a "wizened monkey-like figure creeping…on all fours [with a] most extraordinary and weird countenance" (Haggard 56). She is an aged woman who has lived for ages. She prophesies through her supernatural knowledge and her "terror seemed to seize upon the hearts of all who heard" (Haggard 56). Therefore, most probably she can foresee that the British trio will enter King Solomon's cave. Thus, she becomes a threat to the Europeans who thus need to get rid of her. She draws a contrast to Ignosi, as well. In contrast to the British men and Ignosi, a good native leader unlike Twala, Gagool is portrayed as the personification of irrationality. Ignosi calls her "the evil genius of the land" (Haggard 197). Hourihan comments on her and notes: "Her [Gagool's] animosity towards the white adventurers is represented as further evidence of evil, and her death as a victory for reason and British civilization" (185). Accordingly, the British men assert the superiority of the British civilisation by getting rid of this irrational, uncivilised, and threatening character.

The other female character in the novel is Foulata. She is also a black native. Foulata cures Captain Good's wounds and then falls in love with the Englishman before she finally dies. Although both are female natives, Gagool and Foulata are the two characters in the novel who do not have any decisive roles but only a stereotypical one: one is too good and the other is too bad. In contrast to Gagool who is portrayed negatively in every respect and represents a threat to the British men, Foulata is a

submissive native who contributes to the colonial mission of the three men by guiding them on their way to Solomon's mines and healing Captain Good's wounds. Nevertheless, the author does not allow her to survive and go to England with Captain Good, as she is, after all, a native woman, and thus inferior to the British. She represents the threat of degeneration, that is, of becoming almost contaminated by the race they wish to civilise. Therefore, although she demonstrates her interest in Captain Good, the author does not allow her to have a love relationship with a British man. The critic Rebecca Stott's question, "Can the white male imperialist or explorer, with the restraints of civilisation removed, retain his whiteness, his manhood, in the face of barbarism?" (77), finds its answer in Haggard's work. Haggard gives a hasty end to any threats from this black woman by getting rid of her. Despite the fact that Captain Good also likes her, the author does not let them have any kind of intimacy. Foulata, on the point of dying in the cave, speaks to Quatermain about Good: "Say to my lord...I love him, and that I am glad to die because I know he cannot cumber his life with such as me, for the sun cannot mate with the darkness, nor the white with the black" (Haggard 106). Santiago and Lowry claim that colonial anxiety about miscegenation is derived from the notion that "the ideal for a civilized person is whiteness, a principle threatened by narratives in which white people 'go native' " (25). Accordingly, Haggard does not let his British characters 'go native'. Hence, the woman sheds light on British anxiety about miscegenation, which they try to avoid so as to keep their race pure. This fact is confirmed by the woman herself who sees the impossibility of any union between the coloniser and the colonised. This form of 'apartheid' between them is so strong that it seems impossible for them to have an interracial relationship. While the sun represents the coloniser, darkness represents the colonised. Also, white superiority is deemed to be something innate, unalterable and unblemished just like the brightness of the sun. Therefore, from a colonialist point of view, an interracial relationship would corrupt this brightness. In this respect, miscegenation stands as something a British coloniser must abstain from in adventure novels. Accordingly, when Twala allows the three men to choose whichever bride they want from among the native women, the narrator Quatermain immediately says: "Thanks, O king, but we white men wed only with white women like ourselves. Your maidens are fair, but they are not for us!" (Haggard 67). They rather abstain from miscegenation and are

afraid of staining their 'superior' blood by getting involved in any kinds of relationship with black women. Hence, as Fanon quotes from *Je suis Martiniquaise*, "a woman of color, [such as Gagool or Foulata] is never altogether respectable in a white man's eyes" (*Black Skin, White Masks* 29).

In conclusion, Haggard's *King Solomon's Mines* follows the same pattern as Ballantyne's *The Coral Island* and Kingston's *In the Wilds of Africa*, which are examples of nineteenth-century children's adventure novels. Despite their different publication times and slight distinctions in some details, the postcolonial reading of *King Solomon's Mines* indicates that the novel also justifies and conveys the imperialist ideology within the features of setting, plot structure, narrative voice, characterisation and content, which are similar to many nineteenth-century children's adventure novels. The adventurous British trio are the models of the 'ideal' colonisers especially for boy readers because they complete their colonial mission by attaining the legendary mines and become rich when they sell the stones taken from the mine. In the novel, natives and other Western colonisers such as the Portuguese are othered through colonial discourse to justify the British imperial presence in the colonial Africa. The British colonisers also prove the superiority of the British technology, scientific knowledge and culture. Thus, through the British characters who leave a 'civilised' and 'colonised' land behind, the novel proves to be a product and perpetuator of an imperialist ideology.

CONCLUSION

The study has performed a postcolonial analysis on the basis of the following novels: R. M. Ballantyne's *The Coral Island* (1858), W. H. G. Kingston's *In the Wilds of Africa* (1871) and H. R. Haggard's *King Solomon's Mines*. A postcolonial reading of the novels has facilitated to make a minute inquiry into the British imperial politics. In this respect, mainly Said's, Bhabha's and Fanon's concepts have comprehensively been employed throughout the study to disentangle the bond between the imperialist ideology and nineteenth-century children's adventure novels. In conjuction with the theoretical framework of the research, the reason for the explosion of children's books in the nineteenth-century has been explored. An extensive investigation has revealed that the philosophical ideas of eighteenth-century philosophers such as John Locke and Jean Jacques Rousseau paved the way for the birth of the concept of 'child reader' and, thus, the development of children's literature. A new concept of 'child' as an 'imprintable' individual fostered the production of books for child readers to such an extent that the period of time from the late nineteenth-century until the early twentieth century was labelled as 'the golden age' in the history of children's literature. A further research has also revealed that, in the nineteenth century, children, who were regarded as the 'keystone' of social engineering, became the target readers, on whom children's literature authors aimed to impose the imperialist ideology, to hand it down the next generations.

The analyses of the selected novels reveal that nineteenth-century children's adventure novels function as an influential imperial guide for British children by teaching the imperial politics of the British Empire with its colonial features of narrative voice and plot structure and through colonial discourse, embedded in setting, characterisation and content.

The study reveals that first-person British narrative voices in the novels manipulate the reader through colonial discourse. They prove that the British colonisers take themselves as the centre, so they always have an excuse to justify themselves on every occasion, even when they are involved in violence on natives and animals.

A close analysis of the novels shows that the exclusiveness of the British imperial politics is underlined by defaming other colonisers. It must be noted that especially Portuguese colonisers are on the target in the novels because the British protagonists cover the fact that the Portuguese' maritime enterprise dates back to the fifteenth century since then the Portuguese had been an oversea threat for the British colonialism. It was due to the Portuguese's knowledge and inventions in astronomy, mathematic and geography, and voyages of discovery, imperial expansion overseas became possible. These are not mentioned in the novels. Rather, all the Western sicientific knowledge and technology is attributed to the British Empire to assert the British supremacy to other Western colonisers. Furthermore, until the early nineteenth century, the Portuguese had had the control of some parts of Africa and had claims on the West African coast when the novels were written. Considering all these facts, the British narrators debase their colonial rival as they are involved in slave trade and violence on natives. On the other hand, transatlantic slave trade constituted a large part of the economy of the British Empire who forced Africans to slavery even after its Abolition in 1833. Excluding this fact, the British narrators justify just their own imperial politics.

The analyses of the selected novels show that the British narrators follow a cunning way of narration while imposing the imperialist ideology on child readers. For instance, they never mention the difficulties in converting natives to Christianity and any danger leading to the the British protagonists' deaths. On the contrary, all the adventures the characters have do not intimidate child readers, and they encourage them to experience similar adventures in colonial lands.

The study indicates that child readers are introduced to the colonial world in the aforementioned novels. It is noteworthy that, in each novel, an imperial geography is created by remapping remote non-Western spaces, thus, rendering them familiar to the British children. It is worthwhile to note that the deliberate selection of isolated spaces conveys the idea that they are to be owned by the British. Both the Pacific Ocean and Africa, where the selected novels are set, were in the target of the British Empire in the second half of the nineteenth-century. Obviously, the novels are set in these regions deliberately to imprint on child readers' memory the imperialist idea that

all non-British spaces, which are both geographically and culturally away from Britain, are susceptible to the British rule.

Another point revealed from a postcolonial perspective is that the imperial notion that the British Empire is 'all-time best' is conveyed even by linear plot in the novels. It annihilates the interrogable existence of the British Empire in other lands. Child readers who are informed of the success of the British protagonists in the novels are assured about the 'rightful' and successful progression of the British Empire. The novels imbue child readers with nationalism to keep them together for their 'rightful' imperial activities. Therefore, it is worthwhile to note that harmony and solidarity among the British characters in the novels illustrate the fact that the British Empire intends to bring up a young generation who live in a unity and attempt to reinforce and maintain the strength of the British Empire in cooperation.

The last point which is revealed with a postcolonial evaluation of the novels is about the British colonisers' approach to natives. Considering the relationship between the coloniser and the indigenous people in all the novels from the perspective of the authors, all of whom reflected their experiences about the colonised in their novels, it may be claimed that the blocks the colonisers set to hinder communication with the colonised were broken in time. No matter how well they mimic colonisers or become assimilated, the colonised remain the 'other' to colonisers. Nevertheless, it may be mentioned about a more harmonious relationship between the coloniser and the 'mimic,' 'assimilated' or 'hybrid' colonised towards the end of the nineteenth century.

Considering all the points mentioned above, the study concludes that the imperialist ideology operates sneakily under the mask of innocent adventure stories in British adventure novels of the nineteenth century. Children's adventure novelists of the period attempt to raise especially boy readers as the 'ideal' colonisers of the future. Therefore, nineteenth-century children's adventure novels may be considered to be products and perpetuators of the imperialist ideology.

Although the study focuses on nineteenth-century children's adventure novels within the scope of the British imperialist ideology, children's literature has been at play as a product and perpetuator of various ideologies since the late seventeenth century. Considering the fact that colonialism did not end with postcolonialism, rather, it continues as neo-colonialism in the twenty-first century, the study could be furthered

by analysing today's popular novels such as J. K. Rowling's *Harry Potter* series as products and perpetuators of the imperialist ideology.

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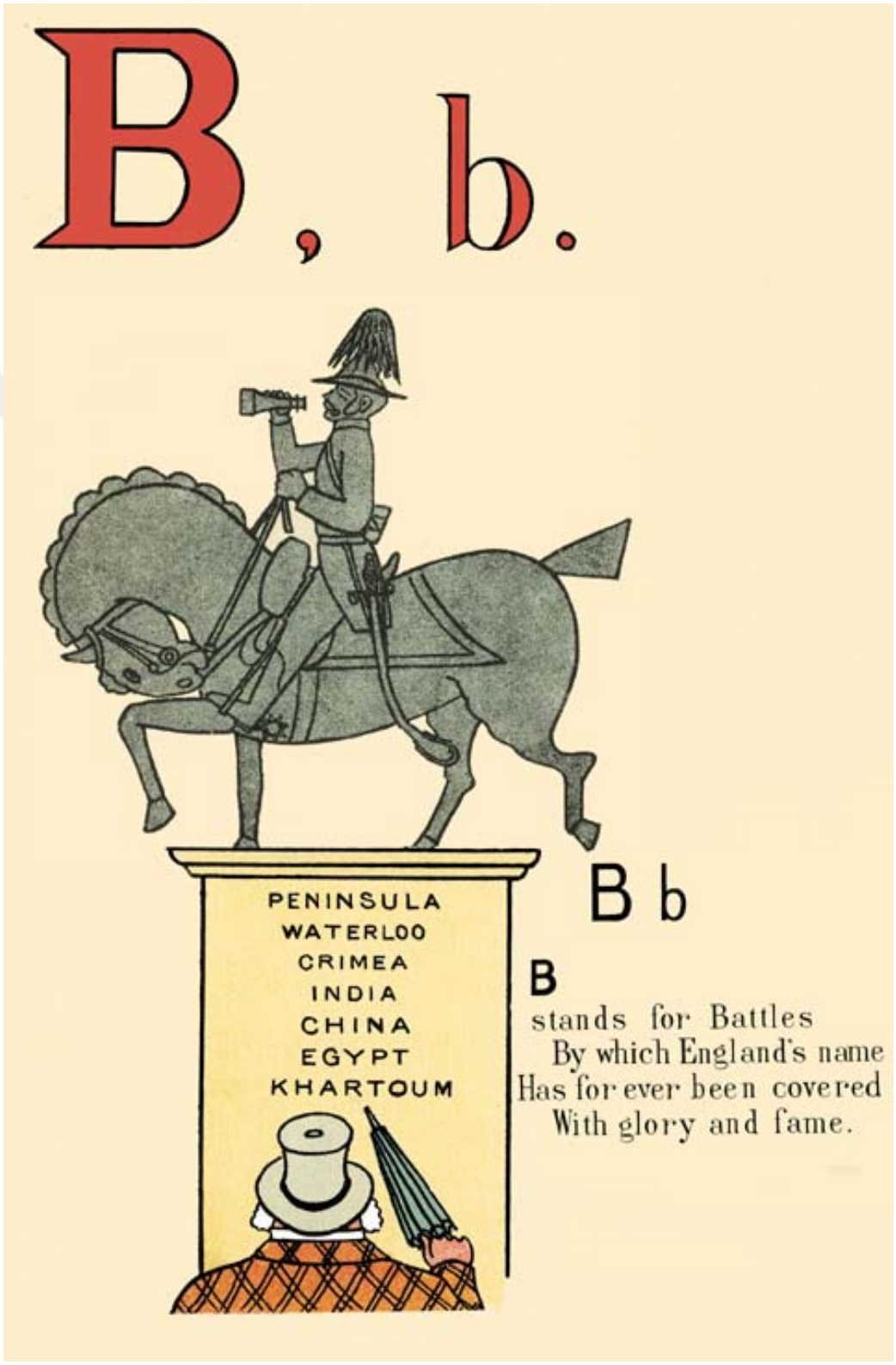
APPENDICES


B, b.
PENINSULA
WATERLOO
CRIMEA
INDIA
CHINA
EGYPT
KHARTOUM
Bb
B
stands for Battles
By which England's name
Has for ever been covered
With glory and fame.

C, c.

C c

c c

C is for Colonies.
Rightly we boast.
That of all the great nations,
Great Britain has most.

E, e.

E e *E e*

E is our Empire
Where sun never sets;
The larger we make it
The bigger it gets.

CURRICULUM VITAE

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Degree	Field	University	Year
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Work Experience:

The Ministry of National Education	English Language Teacher	2010-2012
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