

## H. Rider Haggard's The Imperialism in King Solomon's Mines: A Colonial Study

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### Abstract

In order to support a false narrative, this thesis will examine how African indigenous communities are portrayed in the movie "King Solomon's Mine" via the prism of imperialism and post-colonialism. This scholarly essay claims that British novelist H. Rider Haggard intended for "King Solomon's Mines" to depict African people as strange, helpless, cannibalistic, and primitive. The establishment of the British imperial administration saw Haggard included as a member. Furthermore, indigenous African communities have faced vilification, mockery, and the claim that their customs and lifestyles hold no value. This has led to the perception of these individuals as though they were devoid of existence. This study aims to explore the rationale behind the author's portrayal of characters from the English language as the dominant "self", while depicting African natives as the subordinate, primitive, and barbaric "others". Edward Said first used the term "Orientalism" to describe the Western practice of creating a skewed and stereotyped image of the East, especially the Middle East and North Africa, in literature, art, and scholarly discourse through a variety of representational techniques. The notion that Western civilization holds superiority is underscored by the representation of the East in this artwork, which illustrates the East as enigmatic, static, and devoid of refinement. Numerous literary works, including "King Solomon's Mines," have faced scrutiny for reinforcing notions that have historically been used to justify colonial and imperial endeavours. This image has been employed to justify these historical practices on numerous instances. This arises from the novel's persistent focus on the pronounced distinction between the English self and the African other (Hler). This article aims to examine the manifestations of colonialism and colorism within English literature, focusing on "King Solomon's Mines" alongside other notable works like "Heart of Darkness" and "Ice Candy Man". They highlight the significance of these themes by showing how English literature has historically and still does reinforce and perpetuate them inequalities and power dynamics among diverse cultural and ethnic groups. By analyzing the themes of colorism and colonialism within literary texts, one can gain a deeper understanding of how these concepts have shaped and continue to shape cultural beliefs and attitudes.

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## Introduction

The zenith of British imperial expansion occurred in the late nineteenth century, a period that profoundly influenced both the literary creativity of the era and the geopolitical landscape of the world. Writers crafted narratives that reflected, endorsed, and at times challenged the imperial pursuit, leading literature to develop into both a reflection and a tool of empire. An exemplary illustration of "imperial romance," which entertained and indoctrinated Victorian audiences through narratives of adventure, conquest, and the purported civilizing mission of the West, is H. Rider Haggard's *King Solomon's Mines* (1885). An illustration of the manner in which English literature has historically shaped and upheld perceptions of the colonized "other," reinforcing ideals of Western superiority and the justification of colonial dominance, can be found in the book, which unfolds within the context of unexplored African terrains.

*King Solomon's Mines* is a narrative deeply embedded in the colonial discourse of its time, transcending the boundaries of a mere adventure story. Africa is depicted by Allan Quatermain and his compatriots as a realm shrouded in enigma, fraught with danger, and brimming with untapped wealth, poised for European ingenuity to reveal and utilize its potential. Viewed through a lens of exoticism and primitivism, the African characters—particularly the Kukuana people—are depicted as both intriguing and lesser in relation to their customs and civilizations. A prominent characteristic of colonial literature is the contrast between the irrational, savage African "other" and the rational, cultured English "self," which functions to legitimize the imperial mission and the subjugation of indigenous peoples.

Critical scholarship has revealed that these literary representations are not innocuous; instead, they are deeply political endeavours, as illustrated by frameworks such as Edward Said's *Orientalism*. Said refers to the West's systematic creation of essentialized and stereotypical representations of the East and Africa—images employed to justify dominance and control—as "Orientalism." In *King Solomon's Mines*, the representation of African individuals oscillates between that of subservient figures and perilous obstacles, often reducing their humanity through language that likens them to mystical forces or creatures. For instance, Gagoool is

depicted as almost monstrous, serving as a tangible representation of the Victorian imagination's "dark continent" trope.

The enduring allure and influence of the novel underscore literature's capacity to shape societal norms and cultural perspectives. Literary works like *King Solomon's Mines* played a significant role in constructing a broader discourse that rationalized colonial exploitation and the marginalization of indigenous perspectives, consistently depicting African societies as static, primitive, and reliant on Western intervention. Nonetheless, these texts offer opportunities for both resistance and reinterpretation, as argued by post-colonial critics. The longstanding narratives that have upheld imperial ideology can be challenged by contemporary research, which uncovers the mechanisms of othering and dehumanization.

This research will critically analyse the colonial and colorist foundations of '*King Solomon's Mines*,' situating it within the broader context of English imperial literature. This analysis seeks to illustrate the ways in which literary creations have mirrored and sustained the power structures and disparities of their respective eras, particularly through a comparison of the novel with Sidhwa's *Ice Candy Man* and Conrad's *Heart of Darkness*. Ultimately, this form of inquiry not only expands our understanding of the cultural ramifications of imperialism but also underscores the importance of persistently scrutinizing the narratives and histories that are embedded within them.

### ❖ Background

The late nineteenth century represented a crucial epoch for British imperialism, characterized by its far-reaching influence across continents and its profound effects on global politics, economy, and culture. The literature of this era, often characterized as "imperial" or "colonial," reflected and reinforced the prevailing ideals of imperialism. The imperial enterprise acted as a catalyst for authors such as H. Rider Haggard, who crafted narratives that depicted colonized regions as mysterious, treacherous, and ripe for exploration by Western protagonists. By depicting the West as rational and cultured while characterizing indigenous nations as primitive, peculiar, and lesser, these works played a substantial role in perpetuating racial and cultural disparities.

Haggard's seminal work, *King Solomon's Mines* (1885), serves as a quintessential illustration of this literary style. The imperial perspective shapes the representation

of Africa and its inhabitants within the narrative; African characters are often depicted as either subservient figures or formidable obstacles, while their cultures and civilizations are dismissed as inferior or rudimentary. Edward Said's thesis of Orientalism posits that Western literature and art depict the East—and by extension, Africa—as enigmatic, static, and requiring Western intervention. This perspective aligns with the binary framework of the English "self" contrasted with the African "other." Haggard's narrative rationalizes the imperial pursuit and the subjugation of colonized populations through these portrayals.

The genre of imperial romance rose to prominence in the late Victorian era, supporting the Western superiority narrative and the so-called "civilizing mission." Nonetheless, the quest for wealth and adventure by explorers often underscores the ethical and psychological ramifications of imperialism, thereby illuminating the inherent conflicts and anxieties associated with empire. By examining King Solomon's Mines in conjunction with other colonial literature, scholars can attain a more profound comprehension of the ways in which literature has shaped and contested notions of race, power, and cultural identity. The enduring legacies persist in shaping contemporary perceptions of the colonial past.

## Review of the Literature

The growth and reach of the British Empire during this era profoundly shaped the structure and vocabulary of the English language. Many writers were inspired to create works that represented the imperial view of the world, which was influenced by the numerous experiences and adventures undertaken by the British Empire globally. This significantly influenced the literary creations that emerged within the English language. Through the portrayal of colonized individuals and their cultures in a manner that was both stereotypical and alluring, these works played a significant role in sustaining cultural and racial disparities while simultaneously reinforcing the notion of Western superiority. One can more thoroughly comprehend the cultural and historical complexities surrounding colonialism and its effects while simultaneously effectively criticizing and dismantling the prevailing imperial narrative by examining these works from a post-colonial standpoint.

It is common to refer to this literary movement as "colonial" or "imperial" literature for shorthand. England was at the height of her colonial endeavours at that time, but the prospect of a decline hung over her as a deeply unsettling thought.

Moreover, the nation grappled with the notion that it would inevitably descend into decay during this era. Considering the diverse roles that the completed artwork was intended to fulfil, numerous authors articulated the nation's ideas and advancements through their literary creations in a multitude of distinct ways. This was undertaken in anticipation of the finalization of the artistic endeavour. There was a new outlook on the empire beginning to form. As a groundbreaking indictment of European imperialism, *Heart of Darkness* graphically depicts the atrocities it committed. The profound and unnerving aspects of imperialism are revealed in this novella. The characteristics encompass the detrimental effects that imperialism inflicted upon the colonized populations, alongside the ethical and psychological burdens borne by those engaged in the imperial pursuit. These works possess the capacity to function as a compelling critique of imperialism, illuminating the injustices wrought by empire and challenging the prevailing narrative surrounding imperialism.

Such works possess the capacity to enhance our understanding of the historical and ongoing impacts of imperialism while also fostering a more critical and nuanced examination of power, race, and culture. They engage in an exploration of the intricate nuances and paradoxes inherent in imperialism. Through the character of Kurtz, Conrad illustrates the inherent corruption, cruelty, and irrationality of European imperialists, ultimately challenging the ethical foundations and justifications of imperialism as a whole. The impact of imperialism on literature is profound, with the novel standing out as one of the most consequential forms of written expression. Shrestha (2021) posits that individuals began to critically examine and deviate from previously established societal norms to a certain extent.

Several characteristics of the imperial romance subgenre distinguish H. Rider Haggard's book "King Solomon's Mines" from its contemporaries. Numerous imperial romances that were popular in Britain in the late 19th and early 20th centuries often depicted the exploits and explorations of European explorers in territories they had conquered. The colonial world was frequently portrayed in these stories as mysterious, perilous, and foreign. Additionally, they praised the courage, tenacity, and inventiveness that were seen to be crucial characteristics of the imperial explorer.

As a result, imperial romances supported the prevailing imperialist narrative and strengthened beliefs about Western superiority over other civilizations. Because of

this, the story is regarded as having a traditional structure. Searching for the main character's missing sibling is where the story starts. Consequently, this motivation is connected to the subsequent discovery. The goal of the book is to locate a diamond mine that has been hidden for a long time in connection with this motivation. The esteemed mines were eventually attained by the intrepid explorers, who uncovered a substantial cache of diamonds awaiting their arrival.

Conversely, their journey has inflicted both physical and psychological distress upon them, while simultaneously illuminating the grave injustices perpetrated by imperialism and colonization. The text can be interpreted as an exploration of the dangers associated with avarice. This includes the morally degrading impact of wealth and the dehumanizing consequences of imperialistic endeavours. The novel's structure allows for the consideration of this perspective. The subject of colonial people's "otherness" and how these groups are portrayed as primitive and uncivilized are further explored in the story. One way to interpret the book is as a critical analysis of the racial beliefs that colonialism and imperialism were based on. I am real. A powerful critique of the exploitation and dehumanization that resulted directly from colonialism and imperialism may be found in *King Solomon's Mine* (Haggard, 2015).

An African author can reclaim their former identity through the medium of the colonizer's language, assuming that it is intelligible and possesses the ability to authentically convey the author's lived experiences.

The term "neglected or marginalized" refers to a particular interaction of geography, history, and politics, according to Dennis Walder. This book explores a number of important topics, including history, colonizer language, slavery, racism, and the changing identities that arise as people try to comprehend the "other" that exists in colonial society.

In the narrative of *King Solomon's Mines*, there is a concerted attempt by Europeans to subjugate Africans through the imposition of contemporary European culture and technology, including alcohol and weaponry, aimed at dismantling the traditional African way of life. In a further affront, the European explorers, driven by the principles underpinning their mission to fulfil capitalist and expansionist ambitions, commodified the land and claimed it as their rightful possession.

The West is often credited with possessing admirable qualities, while the East is frequently criticized for its perceived shortcomings. This holds irrespective of the surrounding circumstances. Similarly, Haggard highlights the detrimental elements within African civilizations, including the practice of witch-hunting, which could be interpreted as an act that encompasses cannibalism. Furthermore, The Kukuana people, a group of the Zulu tribe, have been portrayed by Haggard as being uneducated and primitive. Haggard has meticulously crafted favorable representations of English explorers as contemporary, cultured, and rational individuals. Conversely, he used an array of negative clichés and stereotypical imagery to depict the Kukuana people, a segment of the Zulu tribe, as irrational, primitive, savage, and inferior. Through this methodology, Haggard has cultivated positive representations of English explorers. The purpose of these negative and clichéd depictions of Africa was to diminish the humanity of its inhabitants, portraying them as uncivilized and in need of European assistance. These pictures were frequently utilized to rationalize imperialism and colonialism.

The depiction of Africa and its inhabitants was integral to a broader narrative that characterized Europe as advanced and enlightened, while concurrently depicting the colonial populations as inferior and in urgent need of intellectual rejuvenation. The notion of a "civilizing mission" has been utilized to rationalize the exploitation, enslavement, and subjugation of numerous populations worldwide, a legacy that persists from the period of colonialism and empire. The perceptions held by the public regarding Africa and its inhabitants have been consistently influenced by these portrayals, which have also contributed to the ongoing perpetuation of bias and inequity towards African communities and individuals.

The various portrayals of the Kukuana Indians in H. Rider Haggard's "King Solomon's Mines" are highlighted by J.C. Robert Young in his analysis, which could be viewed as deceptive. The Kukuana are depicted through stereotypical imagery that aligns them with traits of primitiveness, lack of education, malevolence, and diabolical nature. In addition to supporting the notion that the European colonists are attempting to educate the Kukuana people, who are portrayed as being ignorant, these images serve to explain the actions of the European characters in the story. In perpetuating the idea that the East is mysterious, exotic, and in need of outside intervention and rule from the West, this portrayal of the Kukuana people is a prime example of orientalism. The dominant narrative about colonialism and imperialism

is upheld, and the notion of Western supremacy is strengthened, by this depiction of the Kukuana people.

The author posits that "it is their voices that narrate the tale; consequently, the other is relegated to a state of immobility and silence, leading to the dehumanization of natives by colonialism."

The perspective of Allan Quatermain, the narrator, significantly shapes the portrayal of the Kukuana people in "King Solomon's Mines" by Rider Haggard. The rationale that Quatermain is employing aligns with the prevailing Western belief that colonized individuals are not only inferior but also uncivilized and savage. This perspective is employed to craft a narrative that elucidates the journey of the European protagonists while simultaneously endorsing the notion of European supremacy. The narrative of Quatermain, which also places a focus on the position of the European self in relation to the other that has been colonized, elucidates the fundamental distinction that exists between the Western world and the non-Western world.

This viewpoint contributes to the perpetuation of the dominant narrative of imperialism and colonialism, so preserving the idea that the West is superior to other regions and the presumption that it is necessary for the West to engage in activities in nations that are not Western. The tangible experience of the journey, along with the method of its execution, represents important expressions of this differentiation. Comparably, Haggard portrays the locals unfavorably, while the European characters are consistently depicted in a favorable light throughout the narrative. The character of Gagool, a witch hunter who obstructs the rightful reclamation of European cultural heritage in Africa, has been linked to unfavorable implications. Consequently, the figure has acquired a pejorative connotation. In this context, Haggard employs terminology that is disparaging in his portrayal of Gagool. "It was an extraordinary encounter to witness this formidable ancient being with the visage of a vulture," Haggard remarked.

It has been observed that Gagool exhibits a diminished sense of humanity and animation compared to other characters: "Gagool waltzed closer and closer, looking like a moving crooked stick, her horrible eyes shining and glowing with a most unholy light" (Haggard).

Although Gagool serves as the guide for the white English explorers to Solomon's mines, her status is far from esteemed; she is perceived merely as an instrument to be utilized for the acquisition of diamonds or to fulfil their self-serving, materialistic, or pragmatic ambitions.

"I'm not going to be scared by that old devil (Haggard)."

It is abundantly clear that Europeans have depicted Gagool not as a human being but rather as a sinister force that has persisted through the ages, her very presence instilling fear and anxiety. This depiction of Gagool is quite distinct. Furthermore, alongside the previously mentioned occurrences, she has been subjected to derogatory comparisons to a monkey, portrayed in a demeaning fashion, and likened to a desiccated form exposed to the sun.

Haggard notes, "the whole face could have been that of a sun-dried corpse; there was no nose."

The phenomenon of dehumanization and racial discrimination directed towards individuals of African descent has been, and remains, widespread across various parts of the globe. This represents an element of a broader heritage of organized discrimination and bias that has been transmitted across generations. Throughout the annals of human history, individuals of African descent have endured a multitude of discriminatory practices, encompassing slavery, segregation, and various manifestations of racism, predicated on the erroneous belief in their inherent inferiority and subhuman status. The existence and welfare of individuals of African descent have been significantly influenced by these detrimental notions, which have been manipulated to justify exploitation and inequity.

Joseph Conrad's work "Heart of Darkness" has undergone significant criticism for its representation of the colonialism of the Congo and its racially tinged images of African people. The tale emphasizes the dominant discourse on imperialism and colonialism by illustrating their depiction of African folks as uncivilized and barbarous. This depiction of African persons perpetuates the notion of their inferiority and implies an intrinsic requirement for Western involvement in their culture.

The novel's depiction of African individuals exemplifies a broader trend of racist and orientalist representations of non-Western civilizations in Western literature. These depictions perpetuate detrimental beliefs and the dominant discourse of Western superiority and the purported necessity of Western intervention in non-Western countries. Nonetheless, understanding Conrad's oeuvre as including racial connotations is a contentious topic that incites much debate and scholarly discourse. Certain individuals contend that the characters in the novella embody the prejudices and misconceptions that Europeans held towards Africans throughout the colonial era. Conversely, many contend that the novella serves as a critique of colonialism and its dehumanizing repercussions. The interpretation of *Heart of Darkness* as a representation of racism ultimately hinges on individual perception. This perspective relies on an understanding of the author's objectives and the historical context of the work's creation.

"*Heart of Darkness*" is structured as a framing story in which the main plot is told by Marlow to a number of other characters while they are on a ship. The storyline included inside the story's overall structure is Marlow's quest to locate the mysterious European trader Kurtz along the Congo River.

Marlow's character is complex, displaying both commendable and undesirable traits. He articulates a critical perspective on colonialism and the conduct of his European counterparts in Africa through the use of irony and sarcasm. He maintains a discerning perspective on each of these concerns. Marlow's claims on his profound aversion to dishonesty underscore the notion that truth is fundamentally a subjective construct shaped by individual biases and perspectives. The fundamental differences that define him exemplify both the intricate structure of the colonial enterprise in which Marlow is immersed and the ambiguous nature of his character.

As he says:

"What saves us is efficiency—the devotion to efficiency. But these chaps were not much account, really. There were no colonists; their administration was merely a squeeze. . . . They were conquerors, and for that, you only want brute force—nothing to boast of when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could. . . . It was just robbery with violence, aggravated murder on a large scale. . . . The conquest of the earth, which mostly means taking it away from those who have a different complexion or slightly

flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and unselfish belief in the idea". (Conrad)

This extensive essay holds considerable importance as it once more differentiates the author from the character. This elucidates its significance. Although it is articulated in ambiguous terminology associated with paganism, this notion is conveyed with a degree of seriousness.

"An entity that one can establish, revere, and present offerings to" (Conrad).

Marlow's voyage down the Congo River helps us understand the extreme challenges of African living during the time of European colonization. Through a story that graphically depicts the loss and suffering that Africans faced, Raskin provides a convincing critique of colonialism. The depiction of the inevitable and frequently capricious violence associated with colonialism, as well as the example of the dehumanization endured by both colonizers and colonized, undermines Marlow's earlier assertions of European supremacy and reveals the actual character of colonialism.

The description presents them as "black shapes crouched, lying, or sitting between the trees, leaning against the trunks, clinging to the earth, half emerging." This description encapsulates the full spectrum of emotions linked to suffering, isolation, and hopelessness. As Conrad posits, "They were neither adversaries nor criminals."

The commonly referred to as "hairdresser's dummy", the depiction of the indifference and insensitivity exhibited by numerous European colonizers towards the plight of the African populace is articulated by Marlow. This individual's preoccupation with his looks and grooming, despite the surrounding death and anguish, underscores the colonists' disconnection from the consequences of their acts and the misery inflicted upon the African people. Marlow's recognition of the man's collar, despite his insensitivity to the surrounding suffering, illustrates the intricate and multifaceted nature of his thoughts and experiences as a colonial agent. It specifically underscores the dichotomy inherent in Marlow's condemnation of colonial tyranny and exploitation, contrasted with his involvement in colonial activities as a colonial agent. This figure exemplifies the profound critique of European imperial attitudes and the broader colonial enterprise.

Despite the profound demoralization that enveloped the nation, he adeptly preserved his composure. As Conrad articulates, "That is the backbone."

Marlow's cognitive dissonance is evident, revealing his conflicting sentiments regarding colonialism and European endeavours in Africa, as illustrated by this assertion. The callous treatment of Africans and the indifference to their suffering are two facets of their conduct that he denounces. On the other hand, despite the fact that colonialism is essentially founded on exploitation and brutality, he has some respect for the order and stability it offers. This internal conflict is central to Marlow's character and serves as a reflection of the greater inconsistencies and complexity inherent in the colonial endeavour, according to Raskin.

Furthermore, it is essential to emphasize that the critique of colonialism presented by Conrad cannot be overlooked or trivialized as merely a manifestation of feeble liberalism. Given these circumstances, it is essential that this issue be approached with the utmost seriousness. The piece presents a compelling criticism of colonialism, highlighting the associated brutality, exploitation, and dehumanization inherent in its practices. Through the portrayal of military personnel and customs officials as instruments of domination and exploitation, the organized nature of colonialism and the responsibility of its representatives to perpetrate violence and oppression become more distinctly illuminated.

Both orientalist and postcolonial philosophies have been employed by Western powers to misrepresent and exert control over non-Western civilizations. This goal has been achieved through the utilization of stereotypes and biased narratives. Said's theory of Orientalism posits that the West has employed the Orient to validate its own superiority and dominance, all the while depicting it as a primitive and lesser region. The impact of colonialism and imperialism on non-Western nations and their cultural identities throughout history is profoundly critiqued by Fanon's postcolonial theory. The intricate power dynamics that underpin Western representation and domination over non-Western peoples and cultures are clarified by these concepts.

### **Defining Orientalism, Edward W. Said explains**

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

In Said's examination of the power dynamics between the West and non-Western peoples, "Orientalism" demonstrates how the West uses colonial images to establish its domination over non-Western peoples. By employing a collection of stereotyped imagery and tales to characterize non-Western civilizations, the Western perception of the "Orient" divides the West from the rest. This method upholds a biased perception of non-Western peoples and cultures and supports the notion that the West is better.

Even though Umbopa is regarded as a "finer native" than other natives, Quatermain still calls him derogatory names like "cheerful savage" and "son of a fool."

"Here, your dog and slave, give me the magic tube that speaks" (Haggard).

Language that dehumanizes and minimizes Umbopa feeds negative preconceptions and the notion that Europeans are better than non-Europeans.

Similarly, in *Ice Candy Man*, Bapsi Sidhwa compares the treatment of Indians to wanton boys who kill flies for amusement in order to highlight the power dynamics and cruelty of colonial control. Bapsi Sidhwa illustrates the impact of India's division on individuals and communities via the character of Lenny (Mondal). From Lenny's perspective, Lahore was a nice location to live before to independence. But that concord was destroyed by Partition, which led to bloodshed and racial and religious division. The story emphasizes how the events of Partition affected people's lives immediately as well as how they affected the nation and its citizens over time.

By presenting themselves as the "experts" and the "intelligent ones," the British tried to persuade the Indians that their rule was beneficial to them. India's partition into several states was a calculated tactic used to exploit the weak and marginalized, resulting in ongoing suffering and injustices (Shahnawaz). By bringing up a character's identity dilemma in a novel, the author also discusses the notion that

one's identity is defined by people in positions of authority (Mondal). A strategy they used in other colonies they controlled, the British were notorious for inciting insiders against one another and then observing the ensuing disputes.

"I am the only one left in my family with a limp, which sets me apart." (Ice-candy guy, Sidhwa).

This portends that Lenny will experience discrimination and exclusion due to his physical characteristics. The partition of India speeds up Lenny's growth since she sees firsthand its terrible effects and grows up with them. Sidhwa uses Lenny to highlight the dangers of racial and religious prejudice and the impact it may have on individuals and communities (Shahnawaz).

Ayah's change and Lenny's mother's behaviour demonstrate how the Partition affected people's lives. Everyone, even Lenny, was impacted by the bloodshed and loss of tranquilly brought about by the Partition. Through their experiences with migration, murder, rape, and torture, the individuals in the book serve as a metaphor for the broader circumstances facing people during Partition.

"Hindus are being murdered in Bengal... Muslims in Bihar. It's strange... the English Sarkar can't seem to do anything about it (Sidhwa Ice-candy man)."

This assertion from Ice-Candy Man illuminates the chaos and violence that engulfed India during the period of the Partition. Furthermore, the statement illuminates the intricate power dynamics that prevailed during that period, highlighting the English government's failure to effectively oversee the division process and its inability to avert the extensive violence that ensued. The situation in Bengal and Bihar, marked by the concurrent slaughter of Hindus and Muslims, exemplified the profound religious tensions and violence that defined the era of the Partition (Shahnawaz). The revelation that Lenny's new ayah, Hamida, has children residing with her is something that she uncovers in a certain manner.

Lenny asks Hamida, "Don't you miss your children?" Hamida says that she likes her children nonetheless. Hamida replies that their father won't like her to visit her children. She further says that If their father gets to know I've met them he will only get angry, and the children will suffer." Hiding her face in a shawl, she tells, "It's my kismet that's no good... We are khuts-putli, puppets in the hands of fate."

She chooses not to bring up the violent behaviour of her husband in a conversation. She accepts it without question, regarding it instead as a strange twist of fate in her life (Sidhwa Ice-candy man).

The restrictions placed on women by the structure of traditional Indian society are explained in this paragraph. Hamida has accepted that this is her fate and that her husband's refusal to permit it is the reason she is unable to see her children. The characterization of women as "puppets in the hands of fate" underscores their diminished agency and autonomy while simultaneously reflecting the oppressive dynamics inherent in traditional patriarchal societies.

The situation in which Hamida finds herself serves as a representation of the broader post-colonial context, marked by the tendency for individuals to be subjected to the whims of more powerful entities, such as governmental authority or societal norms, which exert considerable control over their lives with minimal input from the individuals themselves. It is highly likely that post-colonial communities remain ensnared by the enduring legacy of colonization, which is characterized by diminished agency, persistent political instability, and entrenched poverty. This character is similar to that of Hamida, who is helpless to stop her husband from verbally abusing her.

The colonial notion that European science and civilization were superior is supported by this situation. The capacity of Allan Quatermain and other European experts to explain the scientific basis for the eclipse contrasts sharply with this situation. European superiority is portrayed as encompassing not only achievements in the material and physical domains but also in the fields of scholarly inquiry and cosmic understanding. The onlookers emitted a collective gasp of dismay as they observed the unfolding scene. Several individuals were so paralyzed by fear that they remained immobile, while others succumbed to their despair, collapsing to their knees and expressing their anguish vocally. Concerning the monarch, he remained motionless and took on a pallor beneath his dark complexion, as depicted by Haggard.

This situation supports the idea that European colonizers perceived themselves as superior not only in technological and scientific advancements but also in their intellectual capacity and understanding of the cosmos. Haggard uses the metaphor of a solar eclipse to further the idea of the "ignorant savage" and emphasize how

European knowledge and culture are seen as superior to that of the native tribes. The colonial narrative and harmful stereotypes are reinforced by this representation of African people.

As opposed to the African aborigines, including Twala, Ventvogel, Gagool, Scragga, Infadoos, and other Kukuana people, who are depicted as superstitious, ignorant, and fearful, the English explorers, Curtis, Quatermain, and Captain Good, are portrayed as heroes of bravery, civilization, salvation, and gentlemanly behaviour. The indigenous people of Kukuana also exhibit this phenomenon.

Understanding colonial narratives and how they affect how we view and understand different cultures around the world is crucial, as demonstrated by the results of this study. European orientalism, which influenced how Africans were portrayed in *King Solomon's Mines*, plays a significant role in sustaining detrimental misconceptions regarding African individuals and their cultural heritage. To foster a deeper understanding and appreciation of diverse cultures, it is essential to recognize them and interrogate their narratives.

By depicting the exploitation and oppression of indigenous peoples as well as the inaccurate and biased representations of their traditions and communities, the book acts as a mirror to European discourse. Western ideas of superiority and inferiority are reinforced by the narrator, Allan Quatermain, being portrayed as an orientalist. The study's findings highlight the significance of challenging these beliefs and showing respect for every person, irrespective of any potential cultural, religious, ethnic, or geographic divides within a society.

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