

Female Authority And The Representation of Womanhood In H. Rider Haggard's Ayesha

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Abstract:

Haggard's *Ayesha* is the continuation of the Victorian dream novel *She*. H. Rider Haggard's *She*, subtitled *A History of Adventure*, is figured to be among top rated books at any point distributed: it had sold exactly 83 million duplicates by 1965. *Ayesha* (really articulated 'Assha'), subtitled *The Return of She*, who takes after *She* in the book, is an amazing and puzzling white sovereign who administers the African Amahagger individuals. *Ayesha* has enchantment controls and is undying, which makes *She* a dream experience book.

Despite the fact that *She* and *Ayesha* were distributed almost twenty years separated, H. Rider Haggard stated that *Ayesha* was a decision to a two-section book, not a continuation. There is likewise a "prequel," *She and Allan* (1921). In the two books, an imaginary manager shows an original copy portrayal by Ludwig Horace Holly. In Haggard's *She*, considering that some parts of the novel are so comfortable, readers might feel compelled into thinking that they are going through Haggard's tour in Africa. Fortunately, in any event, when the plot eases back to a nearly gastropod pace, the way Haggard's depicts the African culture and scene conveys the reader along.

Ayesha, known as *She-Who-Must-Be-Obeyed*, first showed up in sequential structure from 1896 to 1897 in the novel *She*. *Ayesha* is one of the marvelous, kick-ass lady characters in Victorian writing who represents the misogynist construction of femininity and embodies the *femme fatale*. This paper is principally concerned about the representation of feminine power and the representation of womanhood in Haggard's *Ayesha*. Some questions will be investigated here. Can one consider *Ayesha* as a "conclusion" or a "sequel" to *She* since the whole novel replicates the same thematic and structural maneuvers of *She*? Does Haggard revive *Ayesha*, the "new woman", in *The Return of She* respond to the threat to traditional gender roles? The findings of this study will be beneficial for the researchers, and all the undergraduate and postgraduate students of English department.

Keywords: *Ayesha*, *She*, Womanhood, Imperialists, Victorian, Society.

1. Introduction:

The section, dispatches from *The Secret Library*, which is christened after Haggard's first book, went for a common (as opposed to barely scholarly) distribution, *The Secret Library: A Book-Lovers' Journey through Curiosities of History*, the idea is to look at less famous books, which used to be prominent some time in history (Meyrick, 2017). Consequently, this week's book is extraordinary in a way considering that it is still in print and receives accolades from many people. It can be argued that the book qualifies for a 'mystery library' since the notoriety it has currently cannot be contrasted to its previous progress.

This is in the discussion of H. Rider Haggard's *She*, subtitled *A History of Adventure*, into the profound past of early civilization, and narrated by his trademark pizzazz for the love of telling. *She* is figured to be among top-rated books at any point distributed, as it had sold exactly 83 million duplicates by the year 1965. Ayesha (really articulated 'Assha'), who takes after *She* in the book, is an amazing and puzzling white sovereign who rules the African Amahagger individuals. Ayesha has enchantment controls and is undying, which makes *She* a dream experience book.

Henry Rider Haggard's "*She*" does not only represent the male conquest for romances that advanced imperialist initiatives but is also an allegory representation to dispel the fact that the New Woman was a threat to the late Victorian-Society. The thematic valences reflect the cultural movements that are present in society. According to the author of the book, womanhood is represented effectively where there is the ability to identify the strong aspects of the woman. Ayesha and *She* are both representatives of womanhood and they reveal how it was observed in the earlier days as compared to the current environment. Therefore, reviewing this aspect is important for a better consideration of this school of thought. *She: A History of Adventure* is noteworthy for its "lost realm" figure of speech, yet in addition to being one of the primary works of British writing to rotate around a thoughtful and incredible female figure.

2. Haggard's *She*

She's plot might be condensed as pursues. A youngster, Leo Vincey, discovers that he has links with the old Egyptian minister named Kallikrates and the princess. He, therefore, attempts a voyage to Africa to find and slaughter the malicious sovereign (who is additionally a goddess and an everlasting god) who killed Kallikrates in the past. After a momentous adventure to, and over, Africa (including experiences with crocodiles, savages, and the entirety of the other gear of a great magnificent sentiment), Leo and his partner at long last experience the *She* of the title: the unfading sovereign, Ayesha.

What occurs next would involve parting with one an excessive number of spoilers, yet do the trick to state that, after some trudging patches prior in the story, the bursting end of the book legitimizes its status (and gigantic marketing projections) nearly independent from anyone else. I state 'finale' however in certainty the huge outcome occurs just before the novel is finished. The novel's title comes from the expression 'she who must be complied' as its short form – which, inquisitively, began in a 'revolting' cloth doll claimed by Haggard when he was young. Such an expression would earn another rent of life in John Mortimer's Rumpole of the Bailey arrangement.

She has been taped on various occasions and at one time it was among the principal books adjusted for the (quiet) film in 1899, a period when Georges Méliès recorded it as *La Colonne de feu*. Ideally, it stays one of Haggard's most mainstream books (Haggard, 1905). Likewise, it has had an extensive impact on different essayists, including

Rudyard Kipling, Henry Miller, Graham Greene, J. R. R. Tolkien, and Margaret Atwood. Such a rundown of creators is adapted from Andrew M. First experience with the Broadview release of the novel; also inclusive is Sir Arthur Conan Doyle, whose 'The Lost World' would have been outlandish without Rider Haggard's spearheading books of the 'lost world' subgenre, whereby *She* is maybe the greatest well-known novel.

Factors that inspired Rider Haggard into composing *She* are better explained in the review section in the copy republished by MacDonald in the 1960s (ONEILL, 2016). Though battered, the copy explains the review in a nitty-gritty manner. The copy also holds exceptionally high stakes since it is loved and cherished by many. Besides, another subgenre of the 'Lost World' is somehow linked to *She* and other extraordinary early books by Haggard. Consequently, without Haggard, Conan Doyle's *The Lost World* and *Jurassic Park* would not have existed (Haggard and Etherington, N., 1991). Be that as it may, by a similar token, Rider Haggard's tale perhaps owed an obligation to another top of the line Victorian writer, Sir Edward Bulwer-Lytton.

Accordingly, Sir Edward, in his novel *A Strange Story* published in 1862, highlights on a lady named Ayesha, who is presented as secretive (Bulwer-Lytton, 2017). He is also the one responsible for the infamous opening line in the entirety of *She*. However, the various subtleties that Haggard uses in *She* concerning African culture and some aspects of superstition are all attributed to his extensive voyage in the continent. Notably, Haggard worked in South Africa as a secretary to Sir Henry Ernest Gascoyne Bulwer between the years 1875 and 1882. Besides, Sir Bulwer was the nephew of Sir Edward, the creator of *A Strange Story*.

3. Haggard's *Ayesha: The Return of She*

Despite the fact that *She* is a smash hit novel, it cannot be compared to Haggard's *King Solomon's Mines* published in 1885 in terms of how the story is skillfully controlled as well as its pace. Consequently, considering that some parts of the novel are so comfortable, readers might feel compelled into thinking that they are going through Haggard's tour in Africa. Fortunately, in any event, when the plot eases back to a near gastropod pace, the way Haggard depicts the African culture and scene conveys the reader along.

Haggard broadly disdained cleaning and rephrasing his sentiments. In the same way like other well-known fictional writers, he had useless anticipations that his 'abstract' work would, in the long run, be viewed as better than his dream composing, declaring that 'wine of this character loses its bunch when it is poured from glass to glass'. *She* is absolutely similar to guzzling a jug of wine: powerful, inebriating, extraordinary, addictive, bringing you completely devoted to its (Tabachnick, 2018). Be that as it may, it is a fine wine, not a modest jug of plunk. What is more, *She* is one of the books that readers often find the worth of rereading. "I pass on not. I will come back once more, and will again be delightful. I swear it- - it is genuine " – *She*, Ayesha's unusual final words before her clear passing in *She* (Dover 0-486-20643-2), Haggard's celebrated story of experience, tension, and the heavenly, work out as expected. Guided by a dream, Leo Vincey, with his friend Holly, look lastly discovers his cherished. Ayesha's *The Return of "She"* finishes up this inconceivable and exciting show of puzzle, rebirth, and undying adoration. The English author Sir Henry Rider Haggard (1856-1925) is one of only a handful scarcely any well-known scholars who made their very own legendary universes. *Ayesha*, one of the extraordinary legendary manifestations of the late nineteenth century, keeps on interesting ages of readers.

This book, which can be perused independent from anyone else, keeps on investigating this riddle in a story loaded up with energizing preliminaries, difficulties, and intriguing undertakings in Asia. The author wrote the novel

and noteworthy characters such as Leo Vincey and Ludwig Horace Holly. Both of them resolve to discover the object of their mission or kick the bucket, as in the *Khania Atene of Kaloon*, fixated on affection for Leo, and maybe a rebirth of the antiquated Egyptian princess, Amenartas.

The Khan, her distraught and madly desirous spouse, with his passing dogs; Simbri, an insidious shaman, wizard, and performer; the Hesea of the *House of Fire*, the high priestess of a faction of Isia admirers transplanted to Asia; and the sky is the limit from there (Rodgers, 1999). This release likewise incorporates 47 strong and inventive representations by the prominent English artist and painter, Maurice Greiffenhagen (1862-1931). Worn down's books have been called anecdotes, asking "What are science, learning, and awareness of information and power, despite Omnipotence?" They have been called sentiment. Also, they have been called excitingly alive and innovative by nearly everybody from Robert Louis Stevenson to George Orwell.

The Return of She, despite the fact that not as energizing or notable as the exemplary *She*, is all things considered a commendable spin-off, and one that all admirers of Haggard's unique story ought to appreciate perusing. It is an immediate continuation of the previous book, and all things considered might be called required perusing for all enthusiasts of Ayesha, Leo Vincey and Ludwig Holly.

The tale contains many energizing scenes, including an extraordinary torrential slide, the quest for the demise dogs, Ayesha's resurrection, and the climactic fight with Kalloon (Malley, 1997). The Dover version accompanies excellent representations from the first 1905 release that extraordinarily improve the content. Considering the way that the staggering prevalence of Haggard's books is tragically no longer available, this book turns out to be significantly increasingly commendable an expansion to any fan's library. Presently when is someone going to discharge *She and Allan* once more?

Ayesha, known as *She-Who-Must-Be-Obeyed*, first showed up in sequential structure from 1896 to 1897 in the novel *She*. Alongside King Solomon's Mines, *She* is Haggard's generally well known and acclaimed novel. Ayesha is one of the marvellous lady characters in Victorian writing, and I evaluated Wisdom's Daughter, the later composed prequel set in Ancient Egypt's five stars. I cherished that book significantly more than the first *She*. Be that as it may, I do not think *The Return of She* is as enchanting as those two books.

It is much superior to the third book *She and Allan*, however, (where Ayesha experienced Allan Quartermain of King Solomon's Mines.) If you are an aficionado of Ayesha, and I am, this is pleasant, however (Gold, 1995). Incredible experience, extraordinary dream owes an extraordinary obligation to Haggard. I am not going to guarantee that Haggard even at his best is a similar request of great as the best by Charles Dickens, the Brontes, George Eliot or Thomas Hardy. Be that as it may, similar to Arthur Conan Doyle or Robert Louis Stevenson or Rudyard Kipling, Haggard truly could turn a decent yarn.

Ghastly's epic *She* should have been the end-all of imagination legends. It sold, unbelievable, 63 million duplicates and stays in print. *Ayesha* is the continuation of everything being equal. Composed at the turn of the twentieth century, Haggard's language is both excellent and evocative of a more fabulous age (Simpson, 2016). The godlike sovereign is still there and gets a second possibility at completing her crucial: is it what we think it is? What's the explanation she opposes her sweetheart's advances? (Coates, 2013). Do not a ton of the components sound like a sensation that this has happened earlier than *She*. Truly outstanding and the above all else, SciFi/dream lit and *Ayesha* is difficult to top until obviously, one proceeds onward to astuteness' little girl.

4. Womanhood and Femininity in *Ayesha*: Analysis

Analysis of the character *Ayesha* in this paper principally focuses on the representation of feminine power and womanhood in the Haggard (1887) novel *She*. Personifying direct opposition to the social stereotypes of the Victorian Era. Steere (2010) describes how Jung's use of *Ayesha* exemplifies his theoretical anima as one among the critical thought on this Haggard character power and strength of her womanhood.

This suggests as explained by McLeod (2018) that Jung's use of the anima term signifying the feminine part of a man's personality directed inward connecting to the subconscious thus, implies this as a process taking place within Haggard while developing the *Ayesha* character. Other ideas come forward in this analysis of Haggard's intention that *Ayesha* be the challenge to Victorian ideals of the subservient place of women to men.

One such idea looks to the introduction of Haggard's novel as a direct connection to the Darwinian theory that natural selection underpins the question of male-female superiority as attuned to the societal norms of the Victorian Age. Norms that Haggard clearly meant turning upside down through the powerful womanhood of *Ayesha* (Reid, 2015). In one explanation among the experts this is defined:

This connection to natural selection is aptly explained in one expert analysis:

Ayesha, also called 'she who must be obeyed', challenges typical readings of Victorian power distribution in marriage. Using Darwin's theories of mate selection, Haggard engages this female character to pique Victorian anxieties about female choice in marriage. What is revealed is not a renewed sense of "natural" male selection, but overlapping anxieties about women's power, the ageing female body and degeneration. (Godfrey, 2012, p. 72)

Other indications of the significance of the power of *Ayesha*'s womanhood are in the introduction in this novel. This perspective of the feminine power of the womanhood of the *Ayesha* character as described by Vrettos (1995, p. 168) looks at how "the editorial persona claims that the story he is about to present to us provides a surprising conclusion to the drama of natural selection". Doing so, comes with the claim of the intellectual superiority of *Ayesha* in choosing her perfect mate (Vrettos, 1995) (per the Darwinian aspect). Herein, the implication strongly suggests *Ayesha* rises above the stereotypic English male recognition of his superiority in everything compared to the traditional submissive role assigned the Victorian woman through *Ayesha*. She has the power of selective choice for her mate. *Ayesha*'s power does not diminish her beauty in the eyes of the male characters in the novel. Yet, this power is clearly described as frightening aspect that the male mind struggles to fathom because of her womanhood as its source. In *She*, Haggard writes:

Then, seated in her barbaric chair above them all, with myself at her feet, was the veiled white woman, whose loveliness and awesome power seemed to visibly shine about her like a halo, or rather like the glow from some unseen light. Never have I seen her veiled shape look more terrible than it did in that space, while she gathered herself up for vengeance. (Haggard, 1887, p. 174)

The substance of the Haggard *Ayesha* character shows he writes paralleling a distinctive response expressing the threat to traditional gender roles of the Victorian social norm. There are theoretical debates to the specificity of this in the literature critical of the Haggard work (Cook, 1993; Reid, 2015). Yet, these are merely arguments that seek clarification of how *Ayesha* does counter the traditional role gendered by Victorian women.

At the heart of the debates the subject comes back to the power Haggard intentionally imbues the *Ayesha* persona. Nelson (2006) distinguishes this describing the subtlety noted by, what he describes as a visually obscure

power. Nelson (2006 p. 111) sees this as aligned to “the first time Ayesha is present in the story, (when) Holly is aware she is behind some curtains; he cannot see her, but he senses that she is there, studying him”. From Holly, the reader becomes engaged in this power, (Haggard, 1897 as cited in Nelson, 2006, p. 111), 'Minute grew into minute, and still there was no sign of life, nor did the curtain move; but I felt the gaze of the unknown being sinking through and through me, and filling me with a nameless terror, till the perspiration stood in beads upon my brow’’. It is questionably this unknown – the unfamiliar power of the womanhood that Ayesha personifies in this Victorian era that Holly finds troublesome. After all, this is an era where men were so comfortable in believing they knew the subjective social position of women. Though this passage from the book is deemed subtle by Nelson (2006) nonetheless, the power of the womanhood that Haggard characterizes Ayesha and described by Holly demands debate that it is anything but subtle.

Here the Victorian female gender stereotype is dissolved:

Dogs and serpents, She began in a low voice that gradually gathered power as she went on, till the place rang with it. ‘Eaters of human flesh, two things have ye done. First, ye have attacked these strangers, being white men, and would have slain their servant, and for that alone death is your reward. But that is not all. Ye have dared to disobey me’. (Haggard, 1897, p. 174)

Understanding the traditional subservient role of the Victorian female (Cristin, 2014; Kelso, 2019) allows appreciating the dynamic suggestion that Haggard intends to reveal through this power of the womanhood of Ayesha. This revealed by Haggard to the extent that this power—this authority Ayesha represents is the complete antithesis of the gendered female traditional role of the Victorian era other than that assigned that of the *Femme Fatale* (Cook, 1993). The *Femme Fatale* becomes significant in this analysis because it is easily debated as the exception to the rule of the role of the Victorian woman as powerless and subservient so calling Ayesha a *Femme Fatale* makes her power palatable.

Cook takes specific license in attaching the Victorian ideology of the *Femme Fatale* to the Ayesha character. Cook considers Ayesha the textbook personification of the *Femme Fatale* as she rules with terror. Cook convinced that Haggard has created the perfect *Femme Fatale* in the character of Ayesha, therefore, does not equate the power of her womanhood to any intentional diffusion of the stereotypical view of the unequal position of Victorian women to the superior position of their male counterpart. However, Cook does acknowledge he sees a struggle that Haggard takes on about the English Victorian concept of beauty, truth, and honor that followed in the wake of both the scientific and Industrial Revolutions (Sawain, 2019). But the nature of this series of novels on *She* by Haggard represents the emerging modernism of those revolutions effect on society (Sawain, 2019). However, to keep to the point of the analysis here focusing on the female authority of Ayesha then brings the discourse to the perspective of Kelso (2019).

Kelso (2019) reminds the reader how the Ayesha character is of such beauty she must cover her countenance in a veil. Kelso explains how Haggard constructs her appearance through a series of metaphors as well as Biblical and mythological references including both modern racial and cultural ideologies of the Victorian era. Thus, Haggard succeeds in depicting her as the *Femme Fatale* with both a power and sexuality proving menacing to what Kelso describes as “a threat not only to hegemonic masculinity, but also to white British power. Her intellect and matriarchal rule over the Amahagger also posit Ayesha as a New Woman, a developing phenomenon at the time” (p. 16). Yet, as further explained by Kelso, “Haggard’s self-stated aims were to make masculine an ‘emasculated’ literary field ... and his use of contemporary evolutionary theory is seen in Ayesha’s ultimate downfall and

Darwinian devolution in the Pillar of Life” (p. 16). Ayesha turns the story of her past and strings in Eastern mystery since her commencement established in the antique universe of the Egyptian, Greeks and Arabs and let her insights on her adoration, her destiny, and the incredible concealed forces driving the world become her expressive yield.

5. Conclusion

This analysis concludes referencing the above evidenced applications of literature supporting that Haggard’s *Ayesha* indeed, is the intentional New Woman. The author purposefully supplants the traditional gender roles of the Victorian era through the character of Ayesha. As clearly asserted in the above this accomplishment frames around the specificity of the female authority and power of Ayesha and her representation of womanhood. This undeniably challenges the Victorian stereotypical view of the female. Ayesha is anything but the clichéd submissive and inferior female held by Victorian male Society and as importantly supported by the norm of the female population. In this ideological emersion of Haggard’s New Woman, Ayesha not only proves calculably equal to the substance of the human male gender but through the power of her womanhood and the specialness of this female gender is what personifies this equality.

In general, as an engaging experience story, blended it in with an arrangement of reasoning that reaches from intriguing to irritating. Still, unquestionably worth perusing, it was clever, on the grounds that albeit a portion of the writing in this novel felt dated now and again, it helped me more to remember experience dream from the '70s than something the greater part a century more seasoned. Indeed, the novel is noteworthy for its "lost realm" figure of speech, yet in addition to being one of the primary works of British writing to revolve around a thoughtful and incredible female figure.

"دەسلاتی مینە و ویناکردنی ژنیی لە پۆمانی ئایشە هیج ریدە هاگەرد"

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پوختە:

پۆمانی ئایشە (Ayesha) بە تەواوەکی پۆمانی دیاری سەردەمی فیکتوریا ی (She) دادەنریت. پۆمانی (She) هاگەردی که ناویشانی دوو دەمی (میژووی سەرکەشی) یە، بە یەکی لە کتیبە نایابەکان دانراوە لە هەر شوینیک بلای بووبیتەو: ۸۳ ملیۆن کۆپی لە ساڵی ۱۹۶۵ لیفرۆشرا وە. ئایشە بە (ئاشە) ش دەخوینریتەو، که ناویشانی دوو دەمی (گەرانهوێ ئێو)، ئایشە بۆ کارەکتەری ئێو لە پۆمانی (She) دادەگەریتەو که وەک کار بە دەستیکی سپی سەرنج راکیش خیلە ئەماهاگەریه ئەفریقیهکان بەرپۆه دەبات. کارەکتەری ئایشە دەسلاتیکی جادووگەری هەیه و بە نەمری دەمینیتەو، هەر ئەوێش وادەکات که پۆمانی ئێو (She) بە پەرتووی هەژموونی خەوێهکان دابنریت. سەرەرای ئێو راستیەکی که هەردوو پۆمانی (She) و

(Ayesha) نزیکی بیست سال جیاوازیان هەیه لە نووسیناندا، نووسەر هاگەرد ئاماژە بە وادەکات که وا بریار بوو که پۆمانی ئایشە پۆمانی کی دوو بەرگ بیت نەوێک تەواوەکی بیت. هەر وەک بەهەمان شیوەی ئێو پۆمانە تەواوەکی یە بە ناوی (She and Allen) که لە ساڵی ۱۹۲۱ دا نووسراوە. لە هەردوو پۆمانەکاندا، نووسەری بیروورد وینای کۆپی راستەقینە ی لودویگ ھۆرس ھۆلی پیشان دەدات. لە پۆمانی (She) ی هاگەرددا، خوینەر لە هەندی بەشی پۆمانەکاندا زۆر ئاسودەیه و واھەس ت دەکات که گرنکه بکەوێتە بیرکردنەوەیەکی کەوێک ئەوێش ھاوسەفەری نووسەرە لەگەشتی ئەفریقادا. ئەوێش گرنکه ئاماژە ی پیندریت، لەھەم وو کاتیکدا و وە لە سەرەتای دەستپیکردنی چیرۆکەکاندا هاگەرد کەلتوری ئەفریقی وینا دەکات وە خوینەر بەردەومە لە بینینی دیمەنەکان لەگەڵیدا.

پۆمانی ئایشە هەر وەها بە ناویشانی (ئێو دەبیتت ملکەچ بیت) ناسراوە، یەکەم جار لە ساڵی ۱۸۹۶ بۆ ۱۸۹۷ لە پۆمانی (She) وەکارەکتەر دەرکەوتوو. ئایشە یەکیەکی لە کەرەکتەرە سەرنج راکیش و بەرچاوەکانی سەردەمی فیکتوریا یە که پۆلی بینووێه لە وین کردنی ژباوی مینەیی و بەرجەستەکردنی کوشتنی مینە. ئەم توێژینەوێه بە شیوەیەکی سەرەکی دەکۆلێتەو لە دەسلاتی مینە و پیشاندانیو یەنی ژنیی لە پۆمانی ئایشە ی هاگەرد. هەندی پرسیار لێرەدا دەورژینریت: ئایا پۆمانی ئایشە وەک (کۆتاییەکی) یاخود (تەواوەکی) ی پۆمانی (She) دادەنریت لە کاتیکدا پۆمانەکان هەمان بیرۆکە و کلێشە ی نووسینی پۆمانی (She) هەیه؟ ئایا هاگەرد لە پۆمانی (گەرانهوێ ئێو) دا پۆلی ئایشە ی زیندوو کردۆتەو، وەک (ژنە تازەکە)، وەک وەلام دانەوێهکی لەو هەرەشە ی دەکریت بۆسەر دەوری جیندەرە باوەکان؟ ئێو دەجامی ئێو توێژینەوێه گرنگی خۆی دەبیت بۆ توێژەرەوان و هەموو خویندکارانی زانکۆ و خویندنی بالای بەشی زمان و ئەدەبی ئینگلیزی.

کلێه وشەکان: کۆمەلگە ی فیکتوری، ئیمپریالیزم، ژنیی، Ayesha, She.

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