

Ministère de L'Enseignement Supérieur et de la Recherche Scientifique.

UNIVERSITE MOULOUD MAMMERI DE TIZI-OUZOU

FACULTE DES LETTRES ET DES LANGUES

DEPARTEMENT D'ANGLAIS



جامعة مولود معمري – تيزي وزو

كلية الآداب واللغات

Domaine : Lettres et Langues Etrangères.

Filière : Langue Anglaise.

Spécialité : Culture et Média des Pays Anglophones.

**Dissertation Submitted in Partial Fulfilment of the Requirements**

**For the Degree of Master in English**

**Title:**

**Orientalizing Algeria:**

**André Gide's *The Immoralist* (1902) and Edith Maud Hull's  
*The Sheik* (1919).**

Presented by:

BOUMEKLA Lydia

KEDDOU Djaouida

Supervised by:

Mr. FERHI Samir.

**Board of Examiners:**

Chair: GUENDOUZI Amar –Professor UMMTO

Supervisor: FERHI Samir –M.A.A UMMTO

Examiner: ABDELLI Fatima – M.A. B UMMTO

**Promotion: septembre 2016.**

N° d'Ordre:

N° de Série:

## **Dedication**

To the soul of my grandparents who left me beautiful memories;

To my grandmother Ouardia for nursing me with love and affection;

To my lovely mother and father whose good examples have taught me to work hard for the things that I aspire to achieve;

To my beloved brothers Yugurten and Ahmed for their endless love and support, they kept me working when I wanted to give up;

To all those who helped and encouraged me, without whom none of my success would have been possible.

**Lydia**

This dissertation is dedicated to my dear parents for their endless love, support and encouragements.

I am also pleased to dedicate the fruit of my effort to my brothers and sisters who have been a constant source of support during the accomplishment of this work.

To all my nieces and nephews.

To all those who supported and encouraged me.

**Djaouida**

## **Acknowledgements**

We would like to express our highest gratitude to our supervisor **Mr. Samir FERHI**, for his help and guidance all along the realization of the present research work.

We would not miss to thank the panel of examiners **Professor. Amar GUENDOUI** and **Ms. Fatima ABDELLI** for accepting to examine and to correct our work despite their tight schedules.

## *Abstract*

*The following research work is a comparative study of Andre Gide's **The Immoralist** (1902) and E.M. Hull's **The Sheik** (1919). To achieve our purpose, we have relied on Edward Said's **Orientalism** (1978). We have first studied the depiction of the Oriental setting "the Agerian desert", and the stereotypical description of the land that is exoticised and sexualized. Then, we have dealt with misrepresentation of we/ men characters in both novels relying our analysis of this chapter on "otherness" as an Orientalist aspect. The two authors feature both the land and its inhabitant with a set of stereotypical images. After the examination of Gide's and Hull's respective works, we have come to the conclusion that both Gide and Hull are Orientalists, and work to reinforce the preceding prejudices that were created by the Westerners to maintain their superiority.*

## Contents

Dedication.....	i
Acknowledgements.....	ii
Abstract.....	iii
<b>I.Introduction.....</b>	<b>1</b>
1. Review of the Literature.....	3
2. Issue and Working Hypothesis.....	5
Endnotes.....	7
<b>II. Method and Materials</b>	
1. Method.....	8
Edward Said's Orientalism.....	8
2. Materials.....	10
a. Andre Gide's Biography.....	10
b. Summary of <i>The Immoralist</i> .....	10
c. E.M. Hull's Biography.....	11
d. Summary of <i>The Sheikh</i> .....	11
Endnotes.....	13

<b>III. Results and Discussion.....</b>	<b>14</b>
<b>a. Results .....</b>	<b>15</b>
<b>b. Discussion .....</b>	<b>16</b>
1.Section One: The Oriental Setting.....	16
Endnotes.....	32
2. Section Two: Wo/ men Characterization.....	36
Endnotes.....	54
<b>IV. Conclusion.....</b>	<b>57</b>
<b>V. Bibliography.....</b>	<b>59</b>

## **I. Introduction**

In the late nineteenth century, and in response to European imperialism, many stereotypical ideas emerged as the Europeans began to explore the African continent. European imperialists classified people as separate races along an evolutionary scale that led to the subjugation of colored people. As a result, the European literature falls into two different camps that mirror the different opinions of the time. On the one hand, many Westerners believed that it was an obligation to expand their borders in order to improve the quality of life in the world as it is illustrated through Rudyard Kipling's poem "The White Man's Burden" (1899). On the other hand, some of them think that the process of the "Enlightenment" was a façade to mask the exploitation of the Easterners. This is what can be grasped while reading Joseph Conrad's *Heart of Darkness* (1899) that gives the readers a vivid picture of the discrepancy of Imperialism. However, it was with the encounter between the West and the East that an imaginary geographical line was drawn up between what was "Ours" and what was "Theirs". Firmly believing on the superiority of their own culture and civilization, the Westerners have led to the spread of stereotypes about the different "Other" and to the rise of Orientalism.<sup>1</sup>

Orientalism became a topic of study for many Orientalist scholars and thinkers. It is considered as a literary, artistic and intellectual current interested in the study of the East, its civilization, cultures and languages. It is mainly used as a tool allowing Westerners to assume positive values and to assign to the Easterners negative ones by seeing the Orientals as exotics, backwards, uncivilized, and at a certain time dangerous. Moreover, Orientalism is concerned with a "style of thought" shared among poets, novelists and imperial administration who have accepted "the basic distinction between the East and the West as

the starting point for elaborating theories, epics, novels, social distinction and political accounts concerning the Orient, its customs, mind destiny and so on.”<sup>2</sup>

Among the literary works which go along with our topic, we have the work of the French writer Andre Gide’s *The Immoralist*, published in 1902. It presents his need for escape and for self examination. It is considered as a journey of self discovery based on personal experiences by which a young man becomes increasingly aware of his homosexual inclination while traveling to Algeria.

Edith Maud Hull’s *The Sheik* (1919) for its part is a story of an English girl kidnapped by an Arab Sheikh whom she later learns to love. It is identified as being a “desert romance” illustrating an ambiguous experience of women’s sexuality through which a highly problematic and negative representation of sexual domination is depicted by using the character of the sheikh Ahmed Ben Hassan as the hero and the villain at the same time.

Andre Gide’s *The Immoralist* and Edith Maude Hull’s *The Sheik* are considered as two important literary works, in which Orientalism is mainly indicated in the portrayal of both settings, as well as the representation of male and female characters. Thus, both works are considered as modern novels in the pace of their plots, where Orientalism is used as a mass market through which readers are enjoying the exoticism of the stories. Therefore, when studying the two books, one should read the narrow gate of the two works by focusing on a purely Western vision, since the two authors were deeply influenced by their respective cultures. Through their works, they are trying to escape the religious and social constraints of their societies.



## 1. Review of the Literature

Both Andre Gide's *The Immoralist* and Edith Maude Hull's *The Sheik*, have raised a great debate and received a large bulk of literary criticism.

To begin with, literary criticism on Gide's work is varied and has been carried out under different viewpoints and perspectives. Philis Clarck, in her work entitled *Gide's Africa* (1997), claims that through his work, Andre Gide depicts Africa as a primitive, desolate, and dry land without history and argues that "From the rise of an Africanist discourse in France during the mid-nineteenth century, Western representations of Africa have imagined a continent that has little to do with historical, social or geographical reality."<sup>3</sup> This description is exemplified by Michel's changing attitude after visiting Tunis. Clarck also argues that the author gives Michel a position whereas the other characters are just subordinated. This representation demonstrates the superiority of the Europeans and the inferiority of the Easterners who are depicted as exotic and primitive.

Another literary reviewer about *The Immoralist* is Alexendra Nazari's thesis entitled *L'autre Exotique et Le Moi Curieux Dans Les Lettres Persanes de Montesquieu et L'Immoraliste d'André Gide* (2011). The critic suggests that through his work, Andre Gide discovers Africa with an Orientalist perspective and claims that his work portrays the Orient in a very clear way than the previous literatures that tend to misrepresent the Orientals and claims: "... les voyages d'André Gide fournissaient un portrait un peu plus précis de l'orient."<sup>4</sup> By choosing Biskra as a setting for his novel, and by including Arab characters, Nazari reveals that in *The Immoralist* the exotic is just a place for Michel's change and self-discovery. Yet, by inverting Orientalism, Gide's main aim was to criticize his own culture.

Edith Maude Hull's novel *The Sheik* has been also analyzed from different angles and perspectives. In his book entitled *The Image of Algeria in Anglo-American Writing, 1785- 1962* (1997), Osman Bencherif evokes the genre of the novel in his work and explains how the Arab male is generally portrayed as violent and how the Algerian city Biskra is portrayed as an exotic place, and claims on this purpose:

At the time of writing the *Sheik* E.M Hull [had] not visited Algeria and for the background details of her story, she relied heavily on her imagination. The nightly struggle of her heroine in her ravisher's tent, her capture by a hostile tribe and her attempted rape by rival chieftain, her rescue by her Arab lover, were as many thrilling Oriental delights that added the salacious atmosphere of the story.<sup>5</sup>

In another article by Elizabeth Gargano entitled *English Sheik and Arab Stereotypes: E. M. Hull, T.E. Lawrence and The Imperial Masquerade* (2006), the scholar evokes in her study an article of the feminist scholar Belie Melman entitled *Woman in the Popular Imagination in the Twenties: Flappers and Nymphs* (1988), where she considers the novel as immoral, absurd and as pornographic literature, manufactured by female writers for the sex-starved audience, and insists on the fact that desert romances evoke negative reactions. But regardless to Melman's results, Gargano justifies that the portrayal of the Sheik Ahmed Ben Hassan through the novel as dark, intensely sexual, exotic and may seem racist to the readers. Yet, Hull at the same time uses the true identity of the Sheikh and his transformation from a sexual brute into a tender lover in order to break those stereotypical ideas about the Orient.<sup>6</sup>

In their study, *Edward Said: The Legacy of a Public Intellectual* (2007), Ned Curthyos and Debjani Ganguly explained in a whole chapter entitled “ *Orientalism and Mass Market Romance Novel in the Nineteenth Century* ” how such desert romance had not only reinforced the rise of Orientalism, but also contributed to the outbreak of interracial

love, and claims on this purpose: “Hull’s novel, on the other hand, not only affirms the inevitability of love but also raises the possibility of interracial love.”<sup>7</sup> The two scholars clarify that Edith Maude Hull has not only evoked Orientalist sexual fantasies in *The Sheik*, but she has also illustrated the Middle Eastern desert as a place of women’s sexual fantasies, and in her novel she mainly focuses on this relationship that is intimidating the Western countries by settling a direct confrontation with the popular consciousness, insisting on the fact that there was romance in the desert and it might be found with Oriental men.<sup>8</sup>

## **2. Issue and Working Hypothesis**

The above review of literature made it clear that many studies and criticism have been devoted to Andre Gide’s *The Immoralist* (1902) and Edith Maude Hull’s *The Sheik* (1919). However, in our opinion, no study has ventured so far as to analyze and study the two novels under an Orientalist perspective. Thus, our intention to carry research is to undertake a comparative study under an Orientalist analysis, focusing on the misrepresentation of the Oriental setting as well as the characters portrayed in both works.

In the high of what we have said above, we suggest to apply and make use of Edward Said’s *Orientalism* (1978) through which he aims to prove that the Western depictions of the East are definitely inaccurate cultural representations.

To explain more, the aim of our dissertation is to study the two works in terms of setting and characterization. The first section studies the two works at the level of the setting. Thus, it aims to examine the inclusion of many Oriental areas that have been subject of many Western writings. Yet, through this section we seek to study the representation of those Oriental locations that serve to the expansion of many stereotypes, and also to point

out the strong difference between cultures. Thus, our analysis shows that while including Oriental territories, the two authors appeal to the Orientalist discourse and reinforce Orientalist received ideas that support the backwardness and the exoticism of the Orient, as well as of the Orientals. The second section focuses on both authors who misrepresent the Orientals, and associate them with a set of stereotypes, that are inherent to the Orientalist discourse in order to justify their domination and reinforce the discourse of the European superiority. Therefore, the Easterners who are considered as the other have been used to justify conquest and colonialism.

To achieve our purpose, we will structure our research paper following the **IMRAD** format. We have started by the introduction followed by the review of the literature. In Methods and Materials section, we will explain Edward Said's theory of Orientalism, which is a set of related arguments against the Western false beliefs about the Orient and Orientals. We will provide brief summaries of *The Immoralist* and *The Sheik*. The result section will comprise the results of our work. Then, our discussion will be divided into two sections. The first section deals with the Oriental setting. The second is about the demonstration of the misrepresentation of the Arab Orientals.

## Endnotes

<sup>1</sup> Edward Said, *Orientalism* (London: Puinguin, 2003), 7.

<sup>2</sup> Ibid,2.

<sup>3</sup> Phyllis Clarck, *Gide's Africa* (The Johns Hopkins University Press, 1997), 56. Viewed 26 September 2015. <http://www.jstor.org/stable/3189755>

<sup>4</sup> Alexandra Nazari, *L'autre Exotique et Le Moi Curieux dans Les Lettres Persanes De Montesquieux et L'Immoraliste d'André Gide* (Clarement McKenna College, 2011), 8.

<sup>5</sup> Osman Bencherif, *The Image of Algeria in Anglo-American Writings 1783- 1962* (University press of America, 1997), 182.

<sup>6</sup> Elizabeth Gargano, "English Sheik" and Arab stereotypes: E.M Hull, T.E. Lawrence, and the Imperial Masquarade ( University of Texas Press, 2006), 171. Viewed 20 April 2015. <http://www.jestor.org/stable/40755460>

<sup>7</sup> Ned Curthoys and Debjani Ganguly, *Edward Said: The Legacy of a Public Intellectual* (Melbourne University Press, 2007), 246.

<sup>8</sup> Ibid, 241.

## **II- Method and Materials**

### **1-Method**

#### **Edward Said's Orientalism**

Our study of the Orientalist discourse in the two novels will be based on Edward Said's *Orientalism* (1978). In his book, he has shown how British, French and U.S imperialism are using rhetoric in order to justify the Western dominance and exploitation of non-western people. As a topic, Orientalism by Edward Said is a canonical text of cultural studies, which encompasses both aesthetic values and social concerns. It is concerned with the discourse of the West about the East, by focusing on stereotypes that become as self-evident facts. It is based on a self-serving definition of Europe in relation to the rest of the globe. The Orient, therefore, has helped to define the Occident as its contrasting image, idea, personality, and experience.<sup>9</sup> In this sense qualities such as irrational, uncivilized, and primitive were associated to the Orient and paradoxically the Westerners become active, rational, civilized, educated, and sophisticated. Firmly believing on the superiority of their own culture and civilization, this is strongly reinforced by European scholars who have contributed to the spread of such information through their works.<sup>10</sup>

According to Edward Said, Europeans created an imaginative boundary by dividing the world into two distinct parts; the East and the West, the Orient and Occident or the uncivilized and civilized in order to separate themselves from this exotic culture. The "Orient" Said writes, "was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable

experiences.”<sup>11</sup> An “imaginative geography”, which means that the geographical line that is drawn between the “West” and the “East” is an artificial one created by the Westerners.

In the same book, Edward Said deals with Eurocentrism ; as a racist tendency that granted an inferior status to non whites “reiterating European superiority over Oriental backwardness.”<sup>12</sup> It is through literary texts, and historical records that the Europeans depict the non Westerners as unearthly creatures. As such, they see themselves more developed than “the other”, they were determined to help them to move from the old time into the modern one. Thus, they have created the concept of the Orient, and used it to justify their civilization. Hence, Said states that “[the] Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship imagery, doctrines [...]”<sup>13</sup> For him, what is important for understanding Orientalism is this power relationship between the “West” and the “East”, and how the Occident has used, and continues to use and understand the Orient on its own terms. As a whole, we can say that in his work, Edward Said deals not only with western study of the Orient, but also with the political implications of European imperialism in the East.

## **2. Materials**

### **a. Andre Gide's Biography**

Andre Paul- Guillaume was born in Paris, France, on November 22<sup>th</sup>, 1869. As a writer, Gide was popular for his fictional and autobiographical works. His literary outputs are inseparable from human's life as they reveal man's true form, the one who is usually hidden behind the societal mask.

The French moralist has a profound impact on writers including Jean-Paul Sartre and Albert Camus. He released his novel *Les Cahiers d'André Walter* (1891), which is known in English as *The White Book*, where he deals with a destroyed young man who struggles with good and evil. And in 1893, he embarked in a journey to North Africa where he becomes familiar with the practices of the Arab world, which feed him from the absurd Victorian convictions.<sup>14</sup>

Andre Gide received a honorary doctorate degree, and gained numerous awards in recognition for his memorable literary achievements. He also received the Nobel Prize in Literature for his comprehensive and artistically significant writings in which human psyche is portrayed with a brilliant psychological insight. The French writer died on 19<sup>th</sup> February, 1951 as a result of a fatal illness.<sup>15</sup>

### **b. Andre Gide's *The Immoralist* (1902)**

Andre Gide's novel *The Immoralist* (1902) is considered as a semi-autobiographical work. The story revolves around a young man, Michel, who knows and understands nothing about love when he marries Marceline. Michel then becomes very ill during their



honeymoon into North Africa. And during his remarkable recovery from his devastating illness, he meets a young Arab boy whose radiant health and beauty captivates him, something which disturbs Michel both sexually and morally, since the protagonist tries to pursue his own desires and experiences a new feeling of freedom in seeking to liberate his own soul from the chains that enslave him. But, he also discovers that freedom has a price and can be a burden. In *The Immoralist*, Andre Gide, reveals the confessional account of a man seeking the truth of his own nature.

### **c. Edith Maude Hull's Biography:**

Edith Maude Hull was a popular British writer of romance, contemporary, and fictional novels. She was born on 16<sup>th</sup> August 1880 in England, UK and died at the age of 66 years old. Hull was a pen name for Edith Hendersen Winstanly. She doubled writing fiction, while her husband was away serving in the First World War. Hull's first novel was *The Sheikh*, known as desert romance, published in 1919, which becomes a bestseller in 1921 and was followed with several sequels. *The Sheik* was also made into a paramount film with Rudolph Valentino.<sup>16</sup>

### **d. Edith Maude Hull's *The Sheik* (1919):**

Edith Maude Hull's *The Sheik* tells the story of a young and independent English woman, Diana Mayo who travels with her brother Aubrey into North African Sahara, Biskra. Once there, Diana's plan is to travel all the way the Algerian desert, accompanied by no one except a few Arab guides. Aubrey stands against Diana's trip in the desert. Other characters too do not agree, as Lady Conway who blames Diana about her shameful upbringing.

As a strong headed woman, Diana seems unconcerned and even defiant; when she declares that she will do what she wants, without obeying anyone's will. Insisting on the idea of making a trip without her brother, Diana leaves Biskra with an efficient and reputable guide named Mustapha Ali. After two days of her horseback trip, Lady Diana is kidnapped by an orientalist native; the Sheik Ahmed Ben Hassan who reigns over the desert and the savages who live on it. Diana falls in the hands of a brute and handsome Arab Sheik for whom she becomes a sex slave.

Lady Mayo resists but falls in love with the Sheik. After several days in the desert, she is kidnapped by the Sheik's rival man named Ibraheim Omair. It is at that moment that Ahmed Ben Hassan realises that he really loves Diana. He does everything to bring her back, and he succeeds . At the end of the novel, they reveal their love for each other, and decide to live together, despite their cultural and racial differences.

## Endnotes:

<sup>9</sup> Edward Said, *Orientalism* (London: Puinguin, 2003), 1.

<sup>10</sup> Ibid, 2.

<sup>11</sup> Ibid, 1.

<sup>12</sup> Ibid, 7.

<sup>13</sup> Ibid, 2.

<sup>14</sup> Willis H. Bowen, *Review* (University of Oklahoma, 1954), 222,223. Viewed 30 September 2015. <http://www.jstor.org/stable/40093117>.

<sup>15</sup> André Gide, *L'immoraliste* (Barcelone: Novoprint,2014).

<sup>16</sup> Ned Curthyos, and Debjani Ganguly, *Edward Said: The Legacy of a Public Intellectual* (Melbourne University Press, 2007), 243.

### III- Results and Discussion

#### a- Results:

Our dissertation attempts to explore the Orientalist discourse in Gide's *The Immoralist* (1902) and Hull's *The Sheik* (1919). Our study tries to shed light on the way Arabs are depicted in Western literature. Thus, to achieve this research we adjudicate to rely on Edward Said's *Orientalism* (1978) that is profoundly regarded as a significant theory. Our alternative is induced by the fact that Said's Orientalism is an examination of concrete historical and institutional contexts that create this constructed distinction which is located within the history of imperial conquests.

As follows, Said's connotation directs us that both Gide and Hull in their respective works portrayed the Orient and the Orientals in a destructive manner. All over our analysis, we attempted to explore how both authors intend at giving a wrong and inaccurate image of the others. Throughout their writings, the Westerners inferiorized the Middle East and North Africa that was converted into "the other" because of the process that the Occidentals used to create notions and convictions about the East.

As a result, in the first section, we suggest that the Orient is predominantly regarded as an exotic and unsafe locality, but at the same time the Europeans desire it secretly and thus clarify the function of imagination, and the practice of constructing and of giving rise to stereotypes and Oriental locations as settings in their writings.

In the second section, we have examined the portrayal of the colonized other as being inferior and cruel. Therefore, both authors attempt to prove the Western superiority as a justification for domination and colonization of the Orient. In fact, both works share some

common stereotypical images which degrade, and denigrate the Orientals for glorifying the Europeans.

Orientalism, then, advocates the dissimilarity between the Orient and the Occident. Accordingly, our choice is motivated by the fact that this Western negative depiction of the Orientals are not new inventions, but they had been functioning from the first contact and exchange with the Orientals. In such a way, they are exemplified by the two works that altered to reread those unsympathetic impressions, and examine some concerns such as race and imperialism as well as the characterization of the Arabs and the portrayal of sex.

Thus, throughout the study of the two works, we come to the conclusion that both the imperial powers, French and British, consider the Orient and Orientals as being inferior and savages, therefore, being themselves “the superior race.”

## **b- Discussion**

### **1-Section one: The Oriental Setting**

Since the nineteenth century, the European literary history has provided an illustration of Western dominance over the Orient, and visualized a continent that has no significant historical, social, or geographical reality. Accordingly, “Orientalist ideas took a number of different forms”<sup>17</sup> based on the stereotypes shaped by Western imagination and desires, which furnished rationalization for the feeling of hostility, and “have been the plinth of Colonial and Orientalist discourse.”<sup>18</sup> The Europeans describe the Arab world as an exotic and a mysterious place reflecting a long history of Orientalist fantasies. In other words, Arab countries are repeatedly depicted as places of adventures and fantasies. Thus, Edward Said evokes in his book *Orientalism* (1978).

Orientalism, [therefore,] is not an airy European Fantasy about the Orient but a created body of theory and practice in which, for many rations, there has been a considerable investment. Continued investment made Orientalism, as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness, just as that same investment multiplied –indeed, made truly productive- the statement proliferating out from Orientalism into the general culture.<sup>19</sup>

Said indicates that the twentieth century was a notable age for humankind. He advocates that the connection between the different cultures functions with a double purpose. According to him, “the Orient is the deepest source of one of the West’s and most recurring images of the other.”<sup>20</sup> Therefore, through his work *Orientalism* (1978) Said provides the concept of “imaginative geography” and gives a picture for the distinction between the West and the East. Suggesting that “Orientalism reinforced, and was reinforced by, the certain knowledge that Europe or the West literary commanded the vastly greater part of the earth’s surface.”<sup>21</sup> Consequently, we deduce that the territory occupied by the

Westerners is protected, safe and secure, while the Orient is unfamiliar, unknown, mysterious, unsecured and dangerous as Said revealed it in his *Culture and Imperialism* (1993)

As the twentieth century moves to a close, there has been a gathering awareness nearly everywhere of the lines between cultures, the divisions and differences that not allow us to discriminate one culture from the other, but also enable us to see the extent to which cultures are humanly made from another, but also enable us to see the both authority and participation, benevolent in what they include, incorporate, and validate, less benevolent in what they exclude and denotes.<sup>22</sup>

Meanwhile, the representations created by the Westerners are manufactured by many Western writers who described the desert land, which serves as a setting for their writings as an exotic place that offers a possibility of escape. Yet, it is important to mention that those parts of North Africa which were controlled either by France or Britain were not considered as being foreign and insecure. Consequently, many tourists were travelling there, and then the Orient was considered as an indisputable setting for European writers who were escaping the restraints and conditions of the European society. Osman Bencherif, then, claims:

The desert has continued, throughout the nineteenth and twentieth centuries, to hold for Westerners, an almost mystical fascination. Thanks to impressions largely derived from many popular novels of romance and adventures as well as films, the desert became, in the first third of the twentieth century, an essential motif in Western imaginative geography.<sup>23</sup>

In *The Immoralist*, Andre Gide uses Biskra as a setting for his novel and draws most of his inspiration from the desert. He employs the Algerian city as a fascinating destination, and Michel is very interested in its adequate climate. The protagonist of *The Immoralist* “describes the North African climate as having a numbing effect on the intellect”<sup>24</sup> as long as the landscape of Biskra is used as a space of medical purposes, where Michel recovers from his illness. As such, he declares:

I forgot my discomfort and fatigue. I walked on in a sort ecstasy, of silent joy, of elation of the senses and flesh. At that moment there came a gentle breath of wind; all the palms waved and we saw the tallest of the trees bending; then the whole air grew calm again, and I distinctly heard, coming from behind the wall, the song of a flute. A breach in the wall; we went in.<sup>25</sup>

However, the desert is also considered as a space of barbarism and savagery which is associated with sexual promise and romantic love. The Oriental setting is used by the European writers in order to show the superiority of the Westerners, by portraying it as a desolate and primitive environment. For instance, the Oriental men/ women have been exoticized and eroticized for the pleasure of the European male, by creating an exotic setting “the desert”, which develops into a crucial image in the Western imaginative geography. Western scholars and thinkers exploit this fictional image all along the European imperial domination of the Orient, such as Andre Gide who chooses Biskra as a setting for many sections in *The Immoralist* in order to overrule the ethical structure of his society. Moreover, it is those academic and artistic works that Said explores in order to depict how Oriental regions and people are described. Within this context, he argues:

It is perfectly possible to argue that some distinctive objects are made by the mind, and that these objects, while appearing to exist objectively, have only a fictional reality. A group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and the territory beyond, which they call “the land of barbarism”. In other words, this universal practice of designating in one’s mind a familiar space which is “our” and unfamiliar space beyond “ours” which is “theirs” is a way of making geographical distinctions that can be entirely arbitrary.<sup>26</sup>

From the above quotation, that the Orient is represented as the other in this kind of writings as it is the case in Gide’s *The Immoralist*. For instance, creating boundaries on people’s mind is not only a manner of manufacturing geographical distinction, but implies that this landscape description is maintained. It is rather used as a method through which the Orient is controlled and manipulated. Gide includes the Orient into his literature. In his writings, he shows Western perceived ideas, and analyses the conflict between the Occident



and the Orient by evoking Western values and principles which were founded on the acquirement of control and domination over the Orient, in order to manipulate the land and its people. In *The Immoralist* then, Michel declares that:

During those melancholy days the children were my only distraction. In the rainy weather, only the most familiar came in; their clothes were drenched; they sat round the fire in a circle. A long time would often go by without anything being said, I was too tired, too unwell to do anything but look at them; but the presence of their good health did me good. Those that Marceline petted were weakly, sickly and too well behaved; I was irritated with her and with them and ended by keeping them at arm's length. To tell the truth they frightened me.<sup>27</sup>

In similar ways, Edith Maude Hull chooses the Algerian desert as a setting for her writing *The Sheik* (1919). However, one should firstly mention that this novel is listed on the genre of “desert romance”, which emerged in the 1920s and early 1930s, the period of time which “saw the craze of the desert romance theme and the emergence of a highly fantasized image of the Arab male.”<sup>28</sup> This kind of romance is explicitly promoted as covering sexual concerns and women’s repressed desires in the desert that was considered as “an essential motif in the Western imaginative geography.”<sup>29</sup> Therefore, by choosing to incorporate this specific Oriental region as a setting for her novel Edith Maude Hull “had constructed and celebrated the Middle Eastern desert as a space of specifically female sexual fantasies.”<sup>30</sup> Consequently, in her reexamination of Melman’s view about the desert romance genre, Elizabeth Gargano reports in her article: “*English Sheikh*” and Arab stereotypes: *E. M. Hull, T.E. Lawrence, and the Imperial Masquerade* that this kind of literature:

described erotic encounter between a European woman and an Arab or supposedly Arab lover- a formula that produced a string of highly popular English novels in the early years of the twentieth century[...] The desert romance’s sadomasochistic plot elements- its ritualistic abductions seductions and rapes inflicted on European women by ruthless “desert chieftains”- may have freed women readers from guilt by projecting sexual impulses into a stereotypically sinister and savage male.<sup>31</sup>

As a result, Hull chooses the Algerian city “Biskra” as a setting for her work as Gide, the desert locations are considered as romantic and as “exotic settings that enable the English heroines to escape “civilization,” along with the restraints of the sexual inhibition.”<sup>32</sup>

Accordingly:

The complex way in which people interacted with the desert became a significant theme of what we might call the desert story. For some novelists, the desert offered the possibility of escape in an exotic, contemplative word at the opposite pole of the increasingly materialistic civilization of the west.<sup>33</sup>

Additionally, we have to mention that while writing her work E. M. Hull has never been in a direct contact with the Oriental environment and characteristics that are described in her novel. Therefore, she “relied heavily on her imagination”<sup>34</sup> in the constitution of the setting which is represented as being exotic and very exciting because of its dangerous features. The writer then, uses a constructed image about the Oriental man, who is shown as “violent, often cruel and absorbed in the pursuit of sexual gratification.”<sup>35</sup>

Meanwhile, one approach in which Hull’s *The Sheik* is similar to Gide’s *The Immoralist* is the way she reinforces Orientalist sexual desires and portrays the desert as an area of female erotic imagination. “Hull’s novel exemplifies an uneasy attempt to weave together stereotypical assumptions concerning gender, class and race.”<sup>36</sup> As a result, this kind of romance was regarded as a symbol of pornographic literature that was constructed by female novelists and intended for a possessed and an obsessed female audience. The “readers could vicariously enjoy the moment pitying the abused female character.”<sup>37</sup> E.M. Hull then, relies on a stereotypical representation of Arab male, who is depicted throughout the novel as a representative of a prominent and very threatening danger, who is always surrounded by mystery and secrets.

The Westerners reduced the desert into an exotic place based purely on hegemonic beliefs that offend the Eastern people and their culture, in order to benefit from this distinction and use it as a way to escape civilization. Therefore, throughout her novel, Hull tries to flee the strict and rigorous rules of the European society by creating an erotic surrounding through which she is able to express her hidden desires and fantasy. And in order to demonstrate that this novel relied on a stereotypical portrayal of the Orient, Gargano claims in her study when evoking Hull:

The wife of an English farmer, Hull -a pen name of Edith Maude Winstanly- visited the Sahara only after the publication of her novel. The popularity of her first orientalist fantasy inspired Hull's sequel, **The Son of the Sheik**, as well as her many other bestselling "novels of the East", such as **The Desert Healer** and **The Captive of the Sahara**. The popular hysteria inspired by Hull's sadistic "sheiks" reached its peak with the hugely profitable film of *The Sheikh* and its sequel, which helped to elevate their star, Rudolph Valentino, into an icon of exotic masculinity.<sup>38</sup>

Accordingly, we think that the East has always attracted the West's attention, which benefited constantly from East's assumption. As a pillar of Orientalism, Edward Said has shown no interest to "desert romances"; the literary genre where *The Sheikh* is listed. Yet it is important to notice that this kind of literature had certainly contributed to intensify and to strengthen the Orientalist thoughts and beliefs in Western popular culture. Similarly in both novels the Orient is represented as an exotic and mysterious area of Harem and belly dancers, indicating a long history of Orientalist fantasies. Hence, this depiction may be shown in *The Sheikh* by Diana's captivation for the reason that she was confronted by increased physical exhibition, as the Sheikh Ahmed dominates her by force. In this way, Hunddelston states in her article *The Harem: Looking Behind the Veil* (2012):

In their observations, European women were confronted by increased physical exposure. Many were uncomfortable with the way Eastern women were unashamed of their bodies, used to nudity and the unself-conscious way with which they carried themselves in the baths, in the harems and the dancing they performed for entertainment.<sup>39</sup>

Intrinsically, the Westerners were regarded as being civilized and advanced, whereas the Orientals were considered as primitive and savages. As a result, the West “considers how the Orient, became known in the West as its great complementary opposite since antiquity.”<sup>40</sup> and developed the concept of Exoticism, which is considered with the perception of difference, or otherness. It is a kind of representation in which people, places and cultural practices are depicted as unfamiliar. More than this, the Orient is considered as a land of mystery and adventure, where Western writers locate the scenes of action and savagery in their writings, and create characters supposedly from the Middle East and North Africa. However, to give more evidence to what we are declaring, we have chosen to make reference to Joseph Conrad’s **Heart of Darkness** who used diverse imageries through his narrative which associated Africa and Africans with many stereotypes such as: strange, superstitious, darkness, disease and madness. Thus, Edward Said asserts about this constructed image that:

“It is Europe that articulates the Orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life giving power represents, animals constitute the otherwise silent and dangerous space beyond familiar boundaries.”<sup>41</sup>

This quotation pursues a conception of Western outlooks and thoughts about the Orient, which suggests that the Orient is represented as a space of an insinuating danger. As believed by Said, the Orient is a geographical landscape that has an essential function in the European imagination. As a consequence to such a representation, the European race and culture is regarded as an advanced one in contrast to other exotic races and cultures.

On that account, among French literary works, the word exotic becomes known in the French language as something which is not familiar to the country during the Renaissance. It is a design they have about a country and its people. And as far as *The*

*Immoralist* is concerned, we may deduce through this work that the Westerners have taken the East as a source of exotic inspiration. In *The Immoralist*, Gide provides an accurate portrait of the East on the one hand, but on the other hand, he calls the inner self of his protagonist in order to deconstruct the restrictions to which he has to obey. Hence, in a surprising description Michel reveals how he watched with indifference Moktir who stole Marceline's scissors:

I saw him go noiselessly up to a table where Marceline had laid her work and a little pair of scissors beside it, seize them furtively, and in a twinkling engulf them in the folds of his burnous. My heart beats quickly for a moment, but neither reason nor reflection could arouse in me the smallest feeling of indignation. More than that! I could not manage to persuade myself that the feeling that filled me at the sight was anything but joy. When I had allowed Moktir ample time for robbing me, I turned round again and spoke to him as if nothing had happened. Marceline was very fond of this boy; but I do not think it was the fear of grieving her that made me, rather than denounce Moktir, invent some story or other to explain the loss of her scissors. From that day onwards, Moktir became my favorite.<sup>42</sup>

As a result, according to Edward Said, the abundance and acceptance of this stereotypical misrepresentation of the Middle East in French literature means a mental abuse that provided colonialism, and says in this view that Eastern influence is more exotic. This may be illustrated in the novel by the way Michel describes the landscape of Biskra as being insignificant by stating: "There was nothing to keep us in Biskra- except the charm which afterwards called me back there."<sup>43</sup>

The depiction of the Easterners is closely connected with some stereotypical descriptions such as sexual imageries, unconscious fantasies, desires, fears and dreams. In *The Sheik*, Hull emphasizes ethnic distinctions between races and highlights the separation among whites and natives whom she associated with animals. Throughout the novel Diana's fall in love with the sheik Ahmed is shown as a submission that the heroine enjoys freely. For instance, when describing the sheik Ahmed and the location Hull says:

The man himself was a mystery. She could not reconcile him and the barbaric display in which he lived with the evidence of refinement and education that the well worn books in the tent evinced. The fastidious ordering of his appointments puzzled her; it was strange to find such place.<sup>44</sup>

The novel by Edith Maude Hull can be considered as an oriental and an imperial novel, in view of the fact that Western women regard the desert as a location, where European customs, principles, social and sexual behavior are released. Therefore, “Diana” is a typical representative of the white race as well as the British and French civilizing missions throughout her attitude and statement in the novel. Hull states:

Diana looked up swiftly with angry eyes. Under the man’s suave manner and simple words a peremptory tone had crept into his voice. She sat quite still, her fingers raking the war sand, and under her haughty state guide’s eyes wavered and turned away. “We will start when I choose, Mustafa Ali,” she said brusquely. “You may give orders to your men, but you will take your orders from me. I will tell you when I am ready. You may go.”<sup>45</sup>

The Western literary tradition is mostly constructed by reporting an inaccurate representation of the Orient, which is putting into practice of Colonialism and Imperialism. Therefore, in *Culture and Imperialism* (1993), Said furnishes a fastidious interest on the way the Oriental settings are exploited. He estimates the interconnected relationship between enterprise and the culture which mirrors and reinforces it. In this case, we put an emphasis on the indestructible affinity between the history of the empire and the great literary works which contributed to the conception of an unreliable and misrepresenting discourse about the Orient.

According to Said, the Orient is constantly indicated as the uncivilized other. Thus in Andre Gide’s novel, French Algeria is a major locale for the actions of *The Immoralist* that assure satisfaction to the protagonist who is considering it as a primitive land. Hence, in order to make clear this point, Gide evokes the narrator “Michel”, who humiliates the Arabs by describing the land as a space of abnormal native boys. Meanwhile, the populations of

the Orient, particularly the Arabs, are associated with barbarism, and Gide considers that being in these regions with its inhabitants is enjoyable but dangerous and risky. Hence in *The Immoralist* we read:

One morning Marceline came in laughing. 'I have brought you a friend,' she said and I saw come in behind her little dark- complexioned Arab. His name was Bachir and had large silent eyes that looked at me. They made me feel embarrassed, and that was enough to tire me. I said nothing, only looked cross. The child, disconcerted by the coldness of my reception, turned to Marceline and, with the coaxing grace of a little animal, nestled up against her, took her hand and kissed it, showing his bare arms as he did so. I noticed that under his thin white gandourah and patched burnous, he was naked.<sup>46</sup>

This passage mirrors the real motivations as well as desires of the West, when they came in contact with the Orient. For this reason, Said asserts that the West has to exhibit the discordance between the West and the East, in order to legitimize the supremacy of the civilized West over the subordinated East. He confirms that the relationship between the Occident and the Orient is a relation of power. To go further, the Western constructed image of the Orient is a strengthening pretext of Western imperial rule over the mysterious Orient.

In the same way, the Harem is discussed as a location into which European men were not allowed because of Islamic traditions. It was perceived as an unidentified and mysterious environment which they could not explore, so they represented that space with their imagination. "Thus their writings regarding Eastern women and customs were factitious, based purely on the hegemonic beliefs of their Western culture, religion and ignorance of Eastern culture."<sup>47</sup> As a consequence, Harems were sexualized by European male fantasy and desires, and turned out to be an aspect of Orientalism given that the interpretation of the East is constructed by the West. "Women's bodies were the metaphoric battlegrounds for European domination of North Africa."<sup>48</sup> For that reason the Harem was developed into a fascination and was considered as an attraction for European women, who

developed a new literary genre called “Harem Literature”, where they imagine Harems as places of Imperialism and of imprisonment and of unwilling and unenthusiastic sexual captives in the period between 1850 until after World War II. So, Hull describes the space where Diana was captivated as follow:

She lifted her head at last and looked around her. The room was curious mixture of Oriental luxury and European comfort. The lavish sumptuousness of the furnishing suggested an unrestrained indulgence, the whole atmosphere was voluptuous, and Diana shrank from the impression it conveyed without understanding the reason [...] It was midday when she awoke again. This time she was not alone. A young Arab girl was sitting on the rug besides her looking at her with soft brown eyes of absorbed interest as Diana sat up she rose to her feet, sallaming, with a timid smile.<sup>49</sup>

Evoking Harems is appreciated in this kind of romances for the exoticism and Orientalism they inspire to the readers. “The harem provides an exploration of the female sexuality for women within the safe pages of a book without actually stepping out the boundaries of Western convention.”<sup>50</sup> Thus, according to some feminist scholars such as Annie West, the acceptance of Orientalism in Western thoughts is one reason for the expansion of the genre, by strengthening influential ideas about desires and passion in the desert. For this reason Hsu –Ming Teo explores desert romances from the twelfth to the twenty-first century on her work entitled *Desert Passions: Orientalism and Romance Novels* (2015), and claims that:

For centuries Sheikh, Sultans and Pashas have intrigued audiences, perhaps in part because of Western perceptions of the sexual power play associated with harems. Maybe too because they just seems exotic! Think Mozart’s ‘Escape from the Seraglio’ Edith Maude Hull’s ‘The Sheikh’, Peter O’ Toole and Omar Sharif ‘Lawrene of Arabia’.<sup>51</sup>

The obsession illustrated in the quotation above explains that the Orient is definitely a Western invention, where they project their erotic fantasies. Therefore, the cliché about the Harem’s representation in Western literature and painting is the basis of those fabricated impressions about the Orient. Frequently in their writings, the Westerners evoke the Harem



as being a location of decadence. Harems are illustrated as misleading seats that are used as a way of domination over the Orient by revealing those spaces where they discharge their fantasies. Hence, due to misrepresentation of the Orient, Laurel Ma states in *The Real and Imaginary Harem: Assessing Delacroix's Women of Algiers as an Imperial Apparatus* that:

Western civilization was inherently superior to the “primitive savages” of the Orient. It provided a rationale for European imperial domination under the euphemism of civilizing mission. In extending its rule over North Africa, the West was supposedly uplifting intellectually and morally inferior “natives” with its education, religion, and technology.<sup>52</sup>

As a result, we deduce that Western representation of the Orient is mistaken, since Western understanding of the Orient is not constructed from real facts, but from stereotypes. Thus, the image of the Orient is frequently associated with sexual symbols, and by choosing the Orient as a setting, the two authors insist upon the sensuality of the Orient where a huge number of women are detained in captivity in the harem. Accordingly, in *The Sheikh*, Hull describes Diana's astonishment while she is detained in Ibraheim Omair's harem as follows:

The Arab women turned to look at her again with a sneering smile that was full of significance, but beyond a fleeting glance of disdain Diana paid no attention to her. She stood rigid, one foot beating nervously into the soft rug. She noticed irrelevantly at the moment that both her spurs and the empty holster had been removed whilst she was unconscious, and with the odd detachment that transfers a train of thought from the centre of importance even at a supreme moment, she wondered, with an annoyance that seemed curiously futile, why it had been done.<sup>53</sup>

Accordingly, the image of the Orient is created by the Westerners, who put a particular emphasis on “exoticism”. Throughout their novels the two authors come in contact with the Algerian living and reported insignificant details of the land, and in their writings “there is no real involvement with the natives who are not individualized but represented “en masse””<sup>54</sup> Furthermore, all along of their literary outputs, both authors project their erotic fantasies in these distant lands. However, Said confesses that it is inevitable to avoid reduction and falsification when approaching another culture. Moreover,

he projects the possibility of reaching an actual truth about their cultures, particularly if those cultures are exotic, so he argues in this context:

There is nothing controversial or reprehensible about such domestication of the exotic; they take place between all cultures, certainly, and between all men. My point, however is to emphasize the truth of the Orientalist, as much as anyone in the European West who thought about or experienced the Orient, performed this kind of mental operation but what is more important is the limited vocabulary and imagery that impose themselves as a consequence.<sup>55</sup>

The Orient is regarded as a territory of material goods that is exposed to domination and exploitation by the imposing colonialism. The Westerners subordinate the East and represent it as a barbarous land; therefore, in their literary outputs both authors depict how the mysterious illustration of the Orient corresponds to the real intentions of imperialism. Through this Western comprehension of the Orient, Gide and Hull reveal the actuality of the primitive Oriental world by reporting the way of life and customs of those provincial locations. For instance in one of its description of the Algerian desert in *The Sheik*, Hull states that:

The Eastern luxury of the tent and its appointments no longer seemed theatrical, but natural setting of the magnificent specimen of manhood who surrounded himself by all the display dear to the heart of the native how much was for its pleasure and how much was for the sake of his flowers she had never been able to determine. The beauties and attractions of the desert had multiplied a hundred times. The wild tribesmen, with their primitive ways and savagery, had ceased to disgust her, and the free life with its constant exercise and simple routine was becoming indefinitely dear to her. The camp had been moved several times-always towards the south- and each change had been a source of greater interest.<sup>56</sup>

Meanwhile, through Western knowledge of the Orient, “narratives about geographical possession and images of legitimacy and redemption the striking consequence have been to disguise the power situation.”<sup>57</sup> Colonialism is considered as an essential practice for the reason that it is judged as a system which is serving the Orient and its peoples who benefit from this imperial administration that “strongly depends on the weaker.”<sup>58</sup> Consequently, the Westerners succeeded to maintain their powerful position which allowed them to subjugate the other races by means of Imperialism as it is illustrated

in Gide's *The Immoralist*. For that reason, "Gide's relationship to Africa belongs to a larger formation of European attitudes and practices towards the continent."<sup>59</sup> In Gide's *The Immoralist*, the narrator "Michel", as his predecessors, shows his indifference to the Orient and the insignificance of this land to him, he says:

I intended to stay here only a few days. I will confess my folly; in so new country nothing attracted me except Carthage and few roman ruins- Timgad, about which Octave had spoken to me, the mosaics of Sousse, and above all the amphitheatre of El Djem, which I decided we have to visit without any delay. We had first to get to Sousse take the mail diligence; between there and here I was determined to think nothing worth my attention.<sup>60</sup>

Correspondingly, in the same way as Gide, Hull too introduces throughout her romance an exotic and underdeveloped East where she denigrates the oriental setting by advocating many stereotypes about the Arabs. Hence, Orientalism effects facilitate the extension of this misleading notion of Western supremacy and lead to the subjugation of the Easterners who are reduced to the other. *The Sheik*, then, by the selection of an eastern region and by the combination of the characters, is both an Oriental and imperial narrative through which unbalanced attitudes are shown between the East and the West, and the way the suspicious features of the Colonial discourse functions are revealed.

To conclude with, our analysis of the Oriental setting in Western literature, we suggest that the writing of André Gide is of a great importance mainly during the modernist era. For that reason, we assume that *The Immoralist* has an impact on the expansion of Orientalism and Imperialism according the fact that "Gide's relation to Africa belongs to larger formation of European attitudes and practices towards the continent."<sup>61</sup> Furthermore, through such literary and dramatic genre the author continues to spread the same stereotypes as his predecessors and advocates "imperialism's Christianizing and civilizing mission of the nineteenth century lives on the novels"<sup>62</sup> that supposedly promised a better life for the

postcolonial world with noble principles such as freedom and democracy. Therefore, Gerard Cohen- Verignaud reviews Said's analysis about Gide's *The Immoralist* in his book *Radical Orientalism: Rights, Reform, and Romanticism* (2015) and states that: This Saidain verdict on André Gide's *L'immoraliste* has become a generalized judgment, so that the appearance of ethnic or cultural differences in the Western writing necessarily entails an imperial wish to "hold on to an overseas territory"<sup>63</sup>

In a similar way, Hull's *The Sheik* affects its readers and maintains its position as one of the most influential desert romances that "have probably done more to reinforce orientalist ideas in Western popular culture because of their strong sales and wide readership."<sup>64</sup> Therefore, we deduce that through this kind of romance the representation of the Eastern area as well as the Oriental characters is so sexualized and eroticized that it hides an imperial aspiration. Therefore, our arguments may be supported with the following quote:

Contemporary sheikh novels continue to construct an arrogant, dominating, chauvinistic, seemingly callous but sexually potent and insatiable sheikh hero who is a hybrid product of Western and Oriental race and culture. Almost all sheikh novels have as their heroes an Arab man who either has European blood or has been so thoroughly acculturated to the West through its educational institutions –Oxford, Harvard, Yale- that his mentality is split between East and West.<sup>65</sup>

Therefore, through our analysis in this section, we have attempted to show how the Oriental region has been used by Western writers who have chosen to include it in their respective writings. Through *The Immoralist* and *The Sheik*, then, both Gide and Hull provide an exotic portrait of the Orient, as well as misleading and stereotypical ideas in order to deconstruct the harsh constraints of the European society. The East, is shown as "[...] a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western Empire."<sup>66</sup> Though, due to

the lack of illustrations and scenes describing the Oriental setting in both novels, we will focus in the coming section on the representation of the different characters in the Oriental land, in order to go further in our analysis.

## Endnotes

<sup>17</sup> Edward Said, *Orientalism* (London: Penguin, 2003), 42.

<sup>18</sup> Halouane L and Kherraz C, *Louis Rousselt's India and its Native Princes: Travel in Central India in the Presidency of Bombay and Bangal (1899): A Postcolonial Comparative Study* (Master Thesis, Mouloud Mammeri University of Tizi-Ouzou, 2015), 12.

<sup>19</sup> Said, *Orientalism*, 6.

<sup>20</sup> Ibid, 1.

<sup>21</sup> Ibid, 41.

<sup>22</sup> Edward Said, *Culture and Imperialism* (New York: Vintage Books, 1993), 15.

<sup>23</sup> Osman Bencherif, *The Image of Algeria in Anglo-American Writings 1783- 1962* (University Press of America, 1997), 181.

<sup>24</sup> Phylis Clark, *Gide's Africa* (The Johns Hopkins University Press, 1997), 62 Viewed 26 Septembre 2015. [http:// www.jstor.org/ stable/ 3189755](http://www.jstor.org/stable/3189755)

<sup>25</sup> Andre Gide, *The Immoraliste* (Great Britain: Penguin Books, 1930),4.

<sup>26</sup> Said, *Orientalism*, 54.

<sup>27</sup> Andre Gide, *The Immoraliste*, 44.

<sup>28</sup> Osman Bencherif, *The Image of Algeria in Anglo-American Writings 1783- 1962* (University Press of America, 1997), 180.

<sup>29</sup> Ibid, 163.

<sup>30</sup> Ned Curthoys and Debjani Ganguly, *Edward Said: The Legacy of a Public Intellectual* (Melbourne University Press, 2007), 243.

<sup>31</sup> Elizabeth Gargano, *“English Sheiks” and Arab Stereotypes: E.M. Hull, T. E. Lawrence, and the Imperial Masquerade* (University of Texas Press, 2006), 171. Viewed 20 April 2015. <http://www.jstor.org/stable/40755460>

<sup>32</sup> Ibid, 172.

<sup>33</sup> Osman Bencherif, *The Image of Algeria in Anglo-American Writings 1783- 1962* (University Press of America, 1997), 171.

<sup>34</sup> Ibid, 182

<sup>35</sup> Ibid, 181.

<sup>36</sup> Elizabeth Gargano, *“English Sheiks” and Arab Stereotypes: E.M. Hull, T. E. Lawrence, and the Imperial Masquerade* (University of Texas Press, 2006), 172. Viewed 20 April 2015. <http://www.jstor.org/stable/40755460>

<sup>37</sup> Ibid, 171.

<sup>38</sup> Ibid, 172.

<sup>39</sup> Diane Huddleston, *The Harem: Looking Behind the Veil* (Western Oregon University: Department of History Seminar Paper, 2012), 17.

<sup>40</sup> Said, *Orientalism*, 58.

<sup>41</sup> Ibid, 57.

<sup>42</sup> Andre Gide, *The Immoralist*, 44, 45.

<sup>43</sup> Ibid, 47.

<sup>44</sup> Edith Maude Hull, *The Sheik* ( The Project Ebook of The Sheik, 2004), 46.

<sup>45</sup> Ibid, 25.

<sup>46</sup> Andre Gide, *The Immoralist*, 26.

- <sup>47</sup> Diane Huddleston, *The Harem: Looking Behind the Veil* (Western Oregon University: Department of History Seminar Paper, 2012), 1.
- <sup>48</sup> Laurel Ma, *The Real and Imaginary Harem: Assessing Delacroix's Women of Algiers as an Imperial Apparatus* (University of Pennsylvania, 2012), 8.
- <sup>49</sup> Edith Maude Hull, *The Sheik*, 36.
- <sup>50</sup> Diane Huddleston, *The Harem: Looking Behind the Veil* (Western Oregon University: Department of History Seminar Paper, 2012), 4.
- <sup>51</sup> Hsu- Ming Teo, *Desert Passions: Orientalism and Romance Novels* (University of Texas, 2015), 282.
- <sup>52</sup> Laurel Ma, *The Real and Imaginary Harem: Assessing Delacroix's Women of Algiers as an Imperial Apparatus* (University of Pennsylvania, 2012), 4.
- <sup>53</sup> Edith Maude Hull, *The Sheik*, 123.
- <sup>54</sup> Osman Bencherif, *The Image of Algeria in Anglo-American Writings 1783- 1962* (University Press of America, 1997), 164.
- <sup>55</sup> Said, *Orientalism*, 60.
- <sup>56</sup> Edith Maude Hull, *The Sheik*, 82.
- <sup>57</sup> Edward Said, *Culture and Imperialism* (New York: Vintage Books, 1993), 191, 192.
- <sup>58</sup> *Ibid*, 192.
- <sup>59</sup> *Ibid*, 193.
- <sup>60</sup> Andre Gide, *The Immoralist*, 19.
- <sup>61</sup> Edward Said, *Culture and Imperialism* (New York: Vintage Books, 1993), 193.
- <sup>62</sup> Ned Curthoys and Debjani Ganguly, *Edward Said: The Legacy of a Public Intellectual* (Melbourne University Press, 2007), 259.



<sup>63</sup> Gerard Cohen- Verignaud, *Radical Orientalism: Rights, Reform, and Romanticism* (Cambridge University Press, 2015), 4.

<sup>64</sup> Ned Curthoys and Debjani Ganguly, *Edward Said: The Legacy of a Public Intellectual* (Melbourne University Press, 2007), 241.

<sup>65</sup> Ibid, 250.

<sup>66</sup> Said, *Orientalism*, 203.

### **a. Section two: Wo/men Characterization**

As we have demonstrated in the previous section, it is common to European writers to include exotic space as well as exotic people like Arab characters in their writings. André Gide and E.M. Hull are not exceptions. In fact, both introduce the "Other" as inferior. They imply the inferiority of these foreigners, not only through their choice of the setting, the Algerian Desert, but also through the representation and the depiction of their characters.

The aim of this section is to tackle the concept of otherness as has been represented in both *The Immoralist* (1902) and *The Sheik* (1919), through which Europeans degrade the Orientals to privilege their superiority. In fact, this is how Europe establishes a discourse based on binary oppositions and dichotomies such as; "civilized/ uncivilized", "Occident/ Orient" and the "self/Other".

Westerners use the term "Other" to define what they do not understand about Eastern culture and its people. Within this context, Edward Said points out in his definition of Orientalism that the Orient serves the west to define itself as a distinct image in terms of people, ideals, and culture...etc. Said says: "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality and experience."<sup>67</sup> In this work, Said focuses his attention on the interplay between the "Occident" which refers to the West, and the "Orient" which refers to the East as two distinct and different parts of the world.

To start comparison in this section, we will explore the meaning of the "Other" from a European perspective. We will try to find out how the West sees the East by focusing on the representation of Easterners. Said argues that the European colonizer depicts his race

and culture as superior to non-European. Interestingly enough, we think that André Gide's and E. M. Hull's works go on this direction.

The image of villain Arabs versus the good western characters is highlighted in both Gide's and Hull's respective works. As Said argues, Western scholars appropriated the task of exploration and interpretation of the Orientals with the implication that the East is not capable of composing its own narrative.

Both André Gide's and E. M. Hull's main characters are members of bourgeois class, who experience a geographical displacement from north to south, and seek freedom from social constraints. Michel from France to Africa and Lady Diana Mayo from England to Africa. For Europeans, the Orient offers a redeem of freedom apart from the institutions and norms of Europe. Once in Algeria (Biskra), both Michel and Diana meet the indigenous people, and even live with them for a period of time. Since the encounter, they misrepresent the Orient, and associate them with a set of stereotypes like savagery, cruelty and inferiority. Orientalist writers degrade the image of Orientals or Arabs, as a means to glorify European's superiority. Said says: "the essence of Orientalism is the ineradicable distinction between Western superiority and Oriental inferiority."<sup>68</sup>

To speak about inferiority and savagery of Orientals in Gide's *The Immoralist* (1902) is to evoke the fact of describing Arabs as a contrasted image of Michel. Gide introduces him as a well-educated, independent European man who has typically masculine virtues, while the Arabs as backward and uneducated. Michel is a historian by profession. His intelligence and work ethic are incontestable, as evident by his fervent devotion to his studies from a young age, and his secret authorship published under his father's name. His

devotion to academic will continue through the terrible moments of his illness. At a certain moment when he seems to lose hope and gives himself up to his disease, Michel states: “after all, what did life in store for me? I worked to the end, did my duty resolutely, devotedly. The rest...what does it matter? ”<sup>69</sup>. This clearly denotes Michel's typical European virtues, as intelligence, strength and hard work, which all demonstrate Europeans' high cultural level and education.

Furthermore, Gide portrays Michel as an educated man holding European values, whereas the natives as being savages and uneducated. During Michel's illness, his wife, Marceline introduces the local boys to him such as Bachir, Ali and Moktir whose beauty and health fascinate and hypnotize him. It is worthy to note that at the beginning, Gide depicts the local boys as being vigorous, healthy and pure; but as soon as the children grew up, they are seen as savages needing to be civilized, unable to reach any achievement or acquire any knowledge. On his coming back to Biskra, after two years of absence, Michel is shocked by the dramatic state of the Arab boys who once fascinated him. He says:

I do not recognize the children [...]. Can it really be they? What a shock! What has happened? They have grown up of all knowledge-hideously. In barely two years! It seems impossible...what a fatigues, what vices, what sloth have put their ugly mark on faces that were once so bright with youth? What vile labours can so soon have stunted those beautiful young limbs? What a bankruptcy of hope![...]. Bachir is scullion in a café; Ashour is laboriously earning a few pennies by breaking stones on the roads; Hamatar has lost an eye [...]. Sadek has settled down! He helps an elder brother sell loaves in the market; he looks idiotic. Agib has set up as a butcher with his father; he is getting fat; he is ugly; he is rich; he refuses to speak to his low-class companion [...] Boubakir? Married. He is not fifteen yet. It is grotesque. Not altogether though.[...] He explains his marriage is a mere farce. He is [...] an utter waster; he has taken to drink and lost his looks...so that is all that remains,[...] that is what life made of them[...]And Moktir? Ah! Moktir has just come out of prison.<sup>70</sup>

According to Gide, they cannot accomplish development and they are far from civilization. Therefore, Gide's description of the Arabs as a contrasting image of Michel made to place the occident higher than the Orient. As such, Said says that in western literature, “ the East

is exoticised, mystified, and represented as a savage seductive, carrying all the dark traits of humanity, such as decadence, cruelty and sexual desire as opposed to the west being portrayed as civilized, rational, and reasonable”<sup>71</sup>

In a similar way, E.M.Hull's novel reflects the preconception and the misrepresentation of Arabs, describing them as inferior to Europeans. Hull portrays the Orientals as people who neither look nor act like Westerners. The most outstanding character that holds well these stereotypes is the brute protagonist, Orientalist native, Sheik Ahmed Ben Hassan .At some point, Ahmed says to his European friend, Raoul de Saint Hubert: “you are a French nobleman, and I----! [...] I am an uncivilized Arab. We cannot see things in the same way.”<sup>72</sup> This quotation can be seen as an excellent illustration about the binary oppositions that exist between the Europeans as being noble, civilized, educated people with rational thinking, versus the Orientals that are represented as the "Other" associated with savagery, backwardness and irrational thinking. Ultimately, one can say that the superiority of the Self and the inferiority of the Other reflect the contrasting image between Easterners and Westerners.

The European is a close reasoner; his statements of fact are devoid of any ambiguity, he is natural logician, albeit he may not have studied logic, he is by nature sceptical and requires proof before he can accept the truth of any proposition; his trained intelligence works like a piece of mechanism. The mind of the Oriental, on the other hand, likes his picturesque streets, is eminently wanting in symmetry. His reasoning is of the most slipshod description.<sup>73</sup>

Moreover, in Hull's *The Sheik* (1919), the opposition revolves around the moral character of both Raoul de Saint Hubert and Ahmed Ben Hassan. By comparing Raoul and Ahmed's actions and behaviour, the two characters themselves represent a binary opposition. This is achieved through the comparison that the English woman, Diana Mayo

who travels around the Algerian Desert, does when she observes the Sheik with his European friend, Raoul. Diana depicts Ahmed as a brute and fierce animal. She says: “he is [...] a graceful, cruel, merciless beast.”<sup>74</sup> She adds: “the flash of his eyes was like the tiger's in Indian jungle.”<sup>75</sup> Lady Mayo compares Ahmed to a wild animal, or as a savage man with no sign of human behaviour. Whereas, Raoul is portrayed as an intellectual and educated, kind man. His behaviour, manners, actions and even the way he speaks differ completely from those of his Oriental friend, “As they are talking the contrast between the two men was strongly marked.”<sup>76</sup>

Thus, while the Arab is associated with the savagery, the European appears to be a well educated, developed and creative person. The Western superiority over the Eastern inferiority is expressed through the wild behaviour of the Sheik and the nobility of his European friend.

It becomes clear that savagery and inferiority are two of the pivotal stereotypes prevailing in André Gide's and E. M .Hull's colonial texts. This attribute is made for the sake of promoting the European superiority. They have done so through the comparison that both authors have made between the Westerners and Orientals. In fact, Gide depicts Michel as a strong and well-educated man; whereas the Arabs like Bachir, Sadek, Boubakir and Mektir as uneducated and savages. This contrast image is also created by Hull, as she associates Raoul with nobility while the Arab Sheik with savagery and inferiority. Therefore, both authors create a contrasting image between the Occident and the natives of the Orient.

This contrasting image can be considered as a binary opposition through which Said presents the Orient in relation to the Occident. As a matter of fact, the notion of binary opposition creates boundaries between groups of people; therefore, it leads to prejudices and discrimination. As a result, each group may fear and consider the opposite group as a threat, and hence view it as the "Other". This portrayal becomes so fixed in public consciousness that is stereotypical, and these stereotypes continue to influence public opinion about minority groups. As a result, mistrust and abhorrence have become the common western feeling toward the distorted and deformed images of the Orient. In other words, the unconscious wish not to separate the stereotypes and prejudices from reality of Arab-Western relations, and "there is no written document that can effectively eliminate prejudices that are embedded in peoples' mind."<sup>77</sup>

Throughout Gide's and Hull's respective works, the notion of binary opposition is used as a mean to explore differences between the Occident and the Orient in terms of culture, class and gender differences.

This is the apogee of orientalist confidence. No merely asserted generality is denied the dignity of the truth; no theoretical list of oriental attributes is without application to the behaviour of Orientals in the real world. On the one hand there are westerns and on the other hand there are Arab-orientals; the former are (in no particular order) rational, peaceful, liberal, logical, capable of holding real values, without natural suspicious; the latter are none of these things.<sup>78</sup>

The above quotation shows the West as the contrasting image of the East in terms of rationality, education, civilization and culture. They appear as two distinct parts of the World. Terms such as inferiority, savagery and backwardness are directly related to the Orientals, and automatically the Europeans become strong, educated and civilized. This can be seen as a hierarchy where certain groups are established as being superior to the others. What makes the East and the West binary opposites is the notion that they cannot

coexist. “East is East and West is West and never the twain shall meet.”<sup>79</sup> In other words, the Eastern countries, culture, traditions, customs and people are much different and distinct from the western ones, thus they can neither think in the same way nor live together.

Savagery and inferiority are not the only stereotypes attributed to the Orientals. The colonialist discourse portrays the Orientals as dangerous creatures. This danger is well illustrated by the different roles that are attributed to the Arabs in both *The Immoralist* (1902) and *The Sheik* (1919). André Gide and Edith. Maud. Hull consider the Orientals as thieves, sex starved, rapist and corrupt people, therefore, dangerous.

In his novel, Gide describes some natives as people who hold different vices. Michel, the main character, catches Moktir stealing a pair of scissors as he thinks Michel is not looking at him. Michel declares:

One morning I had a curious revelation as to my own character; Moktir, the only one of my wife's protégé who did not irritate me( because of his good looks perhaps), was alone with me in my room; up till then, I had not cared much about him, but there was something strange, I thought, in the brilliant and sombre expression of his eyes. Some kind of inexplicable curiosity made me watch his movements [...] though I had my back turned to him, I could see what he was doing reflected in the glass. Moktir did not know I was watching him and though I was immersed in my reading. I saw him go noiselessly up to a table where Marceline had laid her work and a little pair of scissors beside it, seize them furtively, and in a twinkling engulf them in the folds of his burnous.<sup>80</sup>

This quotation shows Moktir as a thief. Interestingly, Michel does not get angry at all, on the contrary, he feels delighted and amused. It is probably at that precise moment that he consciously acknowledges that he derives satisfaction from immorality. In addition to this, the other characters are described as sex starved. Through Heurtevent Family, Gide depicts the Orientals as rapists, ravishers who look only after sex; therefore; they appear as unworthy creatures. Michel says:

I questioned Bute as I had questioned [...]. fumes of abuss rose darkly from his stories and I breathed them uneasily and fearefully, my head began to turn. He told me to begin with that



Heurtevent had relations with his daughter [...] the mother! She has been dead full twelve years...he used to beat her [...], the eldest daughter has already had two children by the father.[...] one night the eldest son tried to rape a young servant girl, and as she struggled, the father had intervened to help his son and he held her with his huge hands, while the second son went piously on with his prayers on the floor above, the youngest looked on at the drama as an amused spectator. As far as the rape is concerned, I imagine it was not very difficult, for Bute went on to say that not long after, the servant girl, having acquired a taste for this sort of thing, had tried to seduce the young priest.<sup>81</sup>

This justifies Gide's perceptions of the Orientals as sex starved. Said claims: "the association is clearly made between the Orient and the freedom of licentious sex."<sup>82</sup> Gide is one of many French writers who incorporate the Orient into his writings; hence *The Immoralist* reflects the Western stereotypes that Edward Said describes in his work *Orientalism*. Said argues that western literature has long taken for granted the superiority of what is Western, and undermine everything that is not.<sup>83</sup>

Similarly, Edith Maud Hull depicts Orientals as sex starved people, Said asserts: "the association between the Orient and sex is remarkably persistent."<sup>84</sup> She attributes to the Arabs the worst stereotypes that a man can have. Two days after Diana's trip around the Algerian desert, Ahmed kidnap her, rape her several times and made of her a sexual object.

It was not a dream. It was real, it was an actual fact from which there was no escape. She was trapped, powerless, defenceless, and behind the heavy curtains near her was the man waiting to claim what he had taken. Any moment he might come; the thought sent her shivering closer to the ground with limbs that trembled uncontrollably. Her courage, that had faced danger and even without flinching, broke down before the horror that awaited her. It was inevitable; there was no help to be expected, no mercy to be hoped for. She had felt the crushing strength against which she was helpless. She would struggle, but it would be useless; she would fight, but it would make no difference. Within the tent she was alone, ready to his hands like a snared animal.<sup>85</sup>

This quotation shows clearly Diana's suffering under Ahmed's control. Added to kidnapping, corruption is another stereotype by which the Orientals are represented. Hull portrays the Arabs as corrupt people. Mustapha Ali is a character who holds well this vice. Earlier, Mustapha is supposed to be a great proficient and reputable guide, soon revealed to

be just as a venal man who is ready to do everything for money. Ahmed's request to Mustapha Ali is to bring him Lady Diana, whom he saw in Biskra. In short, for sake of money, Mustapha accepts Ahmed's request and betrays Diane's trust; all that matters to him is money. Such an act is depicted in Ahmed's words as he declares to Diana:

Voyons! You paid Mustapha Ali well to guide you in the desert. I paid him better to lead you to me. I paid him well enough to make him content to remove himself from Biskra, where awkward questions might be asked, to another sphere of usefulness where he is not known, and where he can built up for himself a new reputation as a caravan leader.<sup>86</sup>

Then, both characters, Ahmed and Mustapha are revealed as unworthy creatures, unreasonable and selfish humans, looking only for their own interest. It is important to notice that Hull works to reinforce the prejudices and clichés of the Arabs, as she attributes to them all the vices and negative images as being ravishers, rapists and corrupt people. All these stereotypes and ideas are anchored and fixed in people's mind, which make the Orient feel inferior. As such, in his book entitled *Culture and Imperialism* (1993), Said argues:

Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imagining.<sup>87</sup>

During the 19<sup>th</sup> century, after the expansion of colonialism, the interest in the colonized lands became deeper, and the curiosity to know more about the history and the nature of the people under European control had become greater. Therefore; The East had become an intriguing destination for travellers. Many of them went there and wrote about their experiences in such exotic lands among strange people and unfamiliar customs. As a matter of fact, the colonial enterprises in the Middle East and Africa imported all sorts of falsified accounts and distorted images about those exotic lands and their indigenous people. According to Edward Said, the West can not understand the Orient because it is different

from their own culture, and that they have painted an Eastern world that needed civilization. As a justification for colonialism, the civilizing invasion was framed to rescue the inhabitants who were seen incapable to govern themselves.<sup>88</sup>

The theme of dominance is another important point that one should take into consideration, when comparing the two novels. Both authors take the liberty of attributing their characters dominance over the other. In *Orientalism* (1978), Edward Said advocates that Orientalism is “a western style for dominating, restricting, and having authority over the Orient”<sup>89</sup>

As far as Gide is concerned, Michel’s dominance can be explored through his relationship with the Arabs. We are first introduced to Michel on his honeymoon in self-professed loveless marriage to Marceline. In Africa, Michel comes to the realization that he has come very close to death. He subsequently battles tuberculosis and emerges victorious with a will to live. After his recovery, Michel finds himself attracted to the young Arab boy, Bachir whom Marceline has brought for his amusement. Michel says:

When he laughed, he showed very white teeth; he licked his cut complacently and his tongue was as pink as cat’s. Ah! How well he looked! That was what I had fallen in love with-his health. The health of that little boy was a beautiful thing.<sup>90</sup>

Michel is fascinated and hypnotized by the charm and the beauty of Bashir’s health. He is vigorous, youthful, healthy, and all what Michel wishes he could have. In fact, Bachir whom Marceline brings to the sick chamber is only for Michel’s amusement. As he thinks about Bachir’s health, Michel gains the will to live. Michel declares “I thought of Bachir’s beautiful, brilliant flow of blood...and suddenly I was seized with a desire, a craving, something more furious and more imperious than I had ever felt- before, to live! I want to

live! I will live.”<sup>91</sup> Michel seems fascinated, but Gide rather uses the Arab boys just as a means for Michel’s amusement and entertainment.

Once Michel has drawn enough of the will to live from the boys’ health, he gets tired of them. “But soon I was tired of them. I was no longer so weak that I need the spectacle of their health”<sup>92</sup> he declares. Arabs are not so important for Michel but he just considers them as a means through which he gains his health and amusement to reach his goal. Soon after achieving his goal, i.e. wins over death, he rejects them. In fact, he is only attracted to the virility of health found in young men’s bodies.

When analyzing *The Immoralist* (1902), one can notice how all the natives are only depicted and represented through Gide’s main character; Michel. According to Phyllis Clark, Gide’s Western perspective is evident in *The Immoralist* (1902). Yet, Orientalist perspective is depicted through Michel’s attitude after visiting Tunis. Clark claims that in *The Immoralist*, the Arabs are only presented through Michel’s eyes, which means that everything we know about the Arabs is only told by Michel. In this case, one may suggest that the author gives Michel a position; whereas the others are subordinated. This reflects Europe’s dominance over the Orient. “There are Westerners, and there are Orientals. The former dominate; the latter must be dominated.”<sup>93</sup> In addition, Gide degrades the natives as he make of them creatures unable to communicate. Michel says: “Bachir [...] had large silent eyes that looked at me.”<sup>94</sup> So, while the author gives Michel a voice the natives have been silenced. In fact, the Other has been marginalized and silenced, due to the fact that the colonizers are in the “privileged center.”<sup>95</sup> the story is told by Westerners’ voices, and because of this, the native Other is voiceless, and condemned to silence. Said asserts that in cases where the Other does get attention, “it is as a negative value”<sup>96</sup>

Dominance is also shown in *The Sheik*. Hull attributes Ahmed a dual identity. On the one hand, he is an Arab on the other hand, he is an Englishman. Raoul de Saint Hubert claims: “he is English [...] he is the son of your English peers. His mother was a Spanish lady.”<sup>97</sup> So, considering him as a European, he tends to represent the British imperialism. Ahmed shows his imperial control through the way he governs and reigns. The Sheik demands total obedience of every one. Ahmed controls the natives who live in the desert. “The other feature of Oriental-European relations was that Europe was always in a position of strength.”<sup>98</sup> Everybody obeys him and submits to his authority. “I am not accustomed to having my orders disobeyed.”<sup>99</sup> Ahmed declares. As a chief of the desert, all his tribe’s men obey and respect him, and are submitted to his authority. His authority is shown through his tribe’s obedience, they even worship him. “Ahmed Ben Hassan’s tribe worship first and foremost their Sheik”<sup>100</sup> Ahmed says: “My tribe obey[s] me and only me.”<sup>101</sup> As an Englishman, Sheik Ahmed appears as a master and dominator. “The sheik enacts apparently transgressive [...] ultimately reaffirms the Englishman’s capacity for domination,”<sup>102</sup> Elizabeth Gargano states. On the other side, when Ahmed Ben Hassan is presented as an Arab adopted and raised by an Arab sheik, Hull attributes Ahmed a negative image like being cruel and pitiless mainly towards Diane; therefore, considered as the Other.

Another important point that is required to be put forward is the female representation in both André Gide’s *The Immoralist* (1902) and E. M .Hull’s *The Sheik* (1919). In fact, gender issue plays an important role in shaping the way we think about the others in society. The portrayal of women as being submissive, weak and passive maintains a clear link with "Orientalist" description of Eastern societies.

In this concern, Gide in *The Immoralist* demonstrates that his female character, Marceline accomplishes her role as a woman who has physically taken care of her husband. Michel initially relies upon Marceline's soothing maternal presence and care in order to recover from his illness. When Michel marries Marceline at the age of twenty five, it was simply at the request of his dying father. While on their dutiful honeymoon trip in northern Africa, Michel faces death and as he falls ill of tuberculosis, Marceline assumes her role as a wife taking care of her husband. She nurses the "helpless infant back to life". So, under the careful eyes of Marceline, Michel begins to recover a new health. Marceline sacrifices herself daily, and never has a mind or a wish for her own, but prefers to sympathise always with the minds and wishes of Michel. Gide attributes Marceline a role that is limited to taking care of her husband and helping him to achieve health.

As Michel's strength increases, Marceline's steadily decreases. Miraculously cured, he would take long horse rides, and not return to Marceline. Then, he has his time set for his lectures. All the while his Wife's condition is worsening. Marceline begins to see that maybe her husband does not care if she dies, and she is no longer sure he even loves her. With Marceline's degenerating health, Michel revisits Syracuse and finds Moktir, strong and out of prison. With a newly acquired strength, Michel fully depletes his dying wife of her life, as he sees that she can no longer be of service to him, he can not stand her anymore, he says: "I lost my temper with her."<sup>103</sup> This shows Michel's disregard for his wife. He quickly gets tired of her as he declares:

We sat down on a bench. Marceline was silent. Some Arabs passed by; then came a troop of children. Marceline knew several of them; she signed to them and they came up to us. She told me some of their names; questions and answers passed, smiles, pouts, little jokes. It all rather irritated me and my feeling of embarrassment returned. I was tired and perspiring. But I must confess that what made me most uncomfortable was not the children's presence-it was Marceline's.<sup>104</sup>

Michel finds the company of the boys and young men to be more pleasing than the company of his wife. When Marceline falls ill, her husband passes on to her. After his recovery, Michel abandons his wife, as she grows weak; he lets her die egoistically and in a very inhuman and immoral manner. Once in Algeria, Michel degrades and neglects Marceline; therefore, she finds herself leading a life that is similar to the one of Middle Eastern and Arab women. She is weak, obedient and submissive to her Husband's demands. Gide portrays Marceline as an object, and then associates her with passivity. She shares the same destiny as the Oriental woman, as her husband degrades and neglects her.

In *The Sheik*, Hull associates the image of women with passivity and oppression. She does so through Ahmed's attitude toward Diana. After the kidnapping, Ahmed forces Diana to live under his authority and teaches her to learn obedience. Ahmed claims: "what is required is obedience to my wishes."<sup>105</sup> Diana is, thus, powerless and has lost her independence at the moment she is kidnapped. When Diana sets out her journey, she never thinks that her being a woman would be detrimental to her beliefs, identity and life. The strong-willed, independent, obstinate, stubborn and fearless woman, we encounter at the beginning of the story, quickly becomes, and turns to be a weak-willed woman, totally passive, submissive and obedient to the brutal rapist Sheik Ahmed.

Diana Mayo had not known the meaning of the world fear and had never in all her life obeyed anyone against her inclination, but twenty-four hours she had lived through years of emotions. For the first time she had pitted her will against a will that was stronger than her own, for the first time she had met arrogance that was greater and a determination that was firmer than hers. For the first time she had met a man who had failed to bow to her wishes, whom a look had been powerless to transform into a willing slave. In few hours that had elapsed she had learned fear, a terrible fear that left her sick with apprehension, and she was learning obedience.<sup>106</sup>

By facing such an Oriental man, Diana becomes a mere passive; thus, object for male gaze. She finds herself leading a life of a poor and oppressed Arab woman, which reflects the position of Oriental women in such a patriarchal society.

Since the colonial era, the image of an Arab woman has been used to represent backwardness and oppression. On the one hand, she has always been a victim of stereotyping, whether as a result of her own culture, a patriarchal society, or of the Western misinformation and lack of awareness.

The Arab males are pitiless and cruel toward women. Women accept their fate without any defence. In fact, marriage relationship is scary because their husbands treat them in an aggressive way, both physically and emotionally. They have no regard towards their feelings or emotions. This is noticeable in Hull's description of Ahmed:

He was pitiless in his arrogance, pitiless in his Oriental disregard of the woman subjugated. He was an Arab, to whom the feelings of a woman were non-existent. He had taken her to please himself and he kept her to please himself, to amuse him in his moments of relaxation.<sup>107</sup>

It is made clear from the above quotation that women are not only victims of Western colonization, but also victims of their own societies. The males consider them as sex slaves through whom they satisfy their desires. "He was an Arab and to him a woman was a slave, and as a slave she must give everything and asks for nothing."<sup>108</sup> In other words, it is believed that women are pitiful creatures who follow their husbands like a dark shadow are forced to remain silent and obey them at all times. They are granted a body only to satisfy men's desires. They are nothing more than chattel for men's use and sexual gratification. Said says: "the Arab [...] appears as an oversexed degenerate."<sup>109</sup>



The local man is very eager to control women. This is shown in Hull's description of Diana when she is totally controlled by Ahmed. Hull writes: "She knew that her life was in his hands, that he could break her with his lean brown fingers like a toy is broken, and all at once she felt pitifully weak and frightened. She was utterly in his power and his mercy—the mercy of an Arab who was merciless."<sup>110</sup> This means that the Arabs are pitiless towards women. Diana feels degraded, soiled as she has thought she has felt the humiliation of her position.

The Arab standards were not those of the men amongst whom she had lived. The position of a woman in the desert was a very precarious one. There were times when she forgot altogether that he was an Arab until some chance, as now, drove the hard fact home indisputably. He was an Arab, and as a woman she needs expect no mercy at his hands. [...]. What she had already suffered would be nothing compared with what would be.<sup>111</sup>

Through Diana, Hull denounces the miserable life of Arab women who suffer from male oppression. Ahmed forces Diane to endure his will and make her an object, thus she becomes his mistress. In fact, in the Arab world, women are inferior, passive and submissive to that patriarchal figure. At the beginning of her work, Hull depicts Diana as a woman holding qualities like softness, intelligence and activeness as a symbol of the European woman; therefore of Western culture that gives them height position including their rights as, the right for education, right to vote...etc. these rights allow Western women to involve in public sphere and enjoy their lives as men do. After she falls under Sheik's hands, she is transformed into a passive and submissive woman. In fact, Hull's aim is to demonstrate through Diana the positions of Arab women in such patriarchal countries. By exaggerating patriarchal oppression in the East, Western feminists (writers) aid the colonialist identification of "third world women as "victims" of "native" patriarchal

structures as a first diagnostic, or analytic, step, followed by benevolent intervention as a second (political) move.”<sup>112</sup> Indeed, Middle Eastern women are doubly oppressed. On the one hand, they are oppressed by the rule of patriarchy in Arab societies. On the other hand, they are oppressed by colonialism. “The notion of double colonisation – i.e. that women in formerly colonised societies were doubly colonised by both imperial and patriarchal ideologies.”<sup>113</sup> In fact, women’s oppression shows that gender issue has been manipulated to reinforce the "clash of civilisation" of East versus West.

In short, both Gide and Hull present their female characters, Marceline and Diana, as weak, inferior, and submissive to their male characters. Though, at the beginning of the novels, Marceline and Diana stand to represent European women holding qualities like intelligence and activeness, but once in Algeria both are transformed and become as the Arab women who are suffering from male oppression. “In many different societies, women, like colonised subjects, have been relegated to the position of the ‘Other’, ‘colonised’ by various forms of patriarchal domination. Thus, they share with the colonised races and cultures an intimate experience of the politics of oppression and repression”<sup>114</sup>

## Endnotes

<sup>67</sup>Edward Said, *Orientalism* (London: penguin, 2003), 1, 2.

<sup>68</sup> Ibid, 42.

<sup>69</sup> André Gide, *The Immoralist* (Great Britain: Penguin Books, 1930), 19.

<sup>70</sup> Ibid, 149,150.

<sup>71</sup> Mirela Karagic, “*Representation of the Other: A Postcolonial Study of the Representation of the Natives in Relation to the Colonizers in The Strange and Disgrace*” (2013), 1.

<sup>72</sup> E. M .Hull, *The Sheik* (The project EBook of The Sheik, 2004), 100.

<sup>73</sup> Said, *Orientalism* , 38.

<sup>74</sup> Hull, *The Sheik*, 55.

<sup>75</sup> Ibid, 93.

<sup>76</sup> Ibid, 82.

<sup>77</sup> Chantel Taylor, “*Seeing Love in Black and White: Students Perception on Interracial, African American and White Couples*” (University of Florida, 2010), 4.

<sup>78</sup> Said, *Orientalism* , 49.

<sup>79</sup> Rudyard Kipling, The Collected poems of Rudyard “*The Ballad of East and The West*” (Hertfordshire: Wordsworth Edition, 1994), 331.

<sup>80</sup> Gide, *The Immoralist*, 44, 45.

<sup>81</sup> Ibid, 120, 121.

<sup>82</sup> Said, *Orientalism*, 190.

<sup>83</sup> Ibid, 7.

<sup>84</sup> Ibid, 309.

<sup>85</sup> Hull, *The Sheik*, 34, 35.

<sup>86</sup> Ibid, 44.

<sup>87</sup> Edward Said, *Culture and Imperialism* (New York: Vintage, 1994), 6.

<sup>88</sup> Edward Said, “Macat Analysis,” <http://www.macat.com/books/Orientalism-analysis>, viewed on 02 April 2016.

<sup>89</sup> Said, *Orientalism*, 3.

<sup>90</sup> Gide, *The Immoralist*, 27, 28.

<sup>91</sup> Ibid, 29.

<sup>92</sup> Ibid, 40.

<sup>93</sup> Said, *Orientalism*, 36.

<sup>94</sup> Gide, *The Immoralist*, 26.

<sup>95</sup> Bill Ashcroft, *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (Oxford: Routledge, 1989), 104.

<sup>96</sup> Mirela Karagic, “Representation of the Other: A Postcolonial Study of the Representation of the Natives in Relation to the Colonizers in *The Strange and Disgrace*” (2013), 6.

<sup>97</sup> Hull, *The Sheik*, 137.

<sup>98</sup> Said, *Orientalism*, 40.

<sup>99</sup> Hull, *The Sheik*, 52.

<sup>100</sup> Ibid, 103.

<sup>101</sup> Ibid, 43.

<sup>102</sup> Elizabeth Gargano, “English Sheik and Arab Stereotypes: E. M. Hull, T. E. Lawrence, and the Imperial Masquerade” (University of Texas Press, 2006), 175.

<sup>103</sup> Gide, *The Immoralist*, 43.

<sup>104</sup> Ibid, 35.

<sup>105</sup> Hull, *The Sheik*, 91.

<sup>106</sup> Ibid, 46.

<sup>107</sup> Ibid, 53.

<sup>108</sup> Ibid, 79.

<sup>109</sup> Said, *Orientalism*, 286,287.

<sup>110</sup> Hull, *The Sheik*, 45, 46.

<sup>111</sup> Ibid, 65.

<sup>112</sup> Rajeswari Sunder Rajan, *Real and Imagined Women: Gender, Culture and Post Colonialism* (London and New York: Routledge, 1993),43.

<sup>113</sup> Bill Ashcroft. Gareth Griffiths and Helen Tiffin, *The Post-Colonial Studies Reader* (London: Routledge, 1995), 250.

<sup>114</sup> Ibid, 249.

#### IV. Conclusion

This research paper has attempted to examine the Orientalist discourse in Andre Gide's *The Immoralist* (1902) and E.M. Hull's *The Sheik* (1919). Hence, the two works assert that Orientalism has been a very significant theme in European literary texts. It is an exaggerated method through which the Orient is identified as exotic, backward and uncivilized. Therefore, the examination of the two works aimed to clarify that the representation of the Oriental land and its culture are fallacious and constructed. It has also attempted to reveal that both authors associate the other with a set of stereotypes and prejudices, in order to degrade them and to promote Europe's superiority.

This paper has attested that there is a common Orientalist representation of the Orient and Orientals in both novels. It has also proved that both authors share some points concerning the depiction of the Orient as a foreign and mysterious space, and the Orientals as the distinct other. Therefore, through our analysis we suggest that the Orient presented a center of fascination for the Westerners who refer to imagery in the depiction and the representation of the Orient and Orientals. The two texts, then, are full of misperceptions that lead to perceive the Orient as an exotic place, and reduce the natives into inferior and uncivilized creatures. As a result, we conclude that this misleading and stereotypical representation of the Orient and its inhabitants indicates an intellectual abuse that provided colonialism.

Through this research work, we have tried to contribute to the field of comparative literature by discussing some points that were not covered in the scope of the previous

works. Therefore, through our study we compared E.M. Hull's *The Sheik* to Andre Gide's *The Immoralist*.

In an attempt to make *The Sheik* known to our readership, our paper permitted us to examine the representation of the Orient and Orientals by Andre Gide and E. M. Hull relying on Edward Said's theory of Orientalism which proves that the Western depictions of the Orient are absolutely inaccurate. Our study opens also a new possibility of studying the two works together by relying on Mary Louise Pratt's "the contact zone" which shows how cultures meet and often clash with each other. It also explains that the interchange of cultures produce ideas and perspectives about people of different cultures.

## V. Bibliography

### 1. Primary Sources

- Gide Andre. *The Immoralist*. Great Britain: Penguin Books, 1930.
- Hull E.M. The Sheik. The Project EBook of The Sheik, 2004. Viewed 7 December 2014.<<http://www.guenteberg.org/cache/epub/7031/pg7031.txt>>

### 2. Secondary Sources

- Ashcroft, Bill. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. Oxford: Routledge, 1989.
- Ashcroft, Bill et al. *The Post-Colonial Studies Reader*. London: Routledge, 1995.
- Bencherif, Osman. *The Image of Algeria in Anglo- American Writings, 1785- 1962*. New York: University Press of America. Inc. Lanham, 1997.
- Bowen, Willis H. *Review*. Books Abroad, Vol. 28, No. 2 (Spring 1954), pp 222-223, University of Oklahoma, 1954. Viewed 30 september 2015. <http://www.jstor.org/Stable/40093117>.
- Clarck, Phyllis. *Gide's Africa*. On Behalf of The South Central Modern Language Association, Vol. 14, No. 1 (Spring, 1977), pp. 56- 73, The Johns Hopkins University Press, 1997. Viewed 26 September 2015. <http://www.jstor.org/stable/3189755>.
- Curthoys Ned and Ganguly Debjani. *Edward Said: The Legacy of a Public Intellectual*. Melbourne University Press, 2007.
- Gide, André. *L'immoraliste*. Barcelone: Novoprint, 2014.



- Hallouane, Lynda and Kherraz, Celia. *Louis Rousselet's India and its Native Princes: Travel in Central India and in the Presidency of Barmah and Bengal (1899): A Postcolonial Comparative Study*, Master Thesis. Mouloud Mammeri University of Tizi-Ouzou, 2015.
- Karagic, Mirela. "Representation of the Other: A Postcolonial Study of the Representation of the Natives in Relation to the Colonizers in *The Strange and Disgrace*".2013.
- Kipling, Rudyard. "The Ballad of the East and West". The collected Poems of Rudyard Kipling. Hertfordshire: Wordsworth Edition, 1994.
- Ma, Laurel. *The Real and Imaginary Harem: Assessing Delacroix's Women of Algiers as an Imperialist Apparatus*. University of Pennsylvania, [majy@sas.edu](mailto:majy@sas.edu),2012.
- M. Huddleston, Diane. 'Harem: Looking Behind the Veil'. Western Oregon University, 2012.
- Nazari, Alexendra. *L'autre Exotique et le Moi Curieux dans Les Lettres Persanes de Montesquieu et L'Immoraliste d'Andre Gide*. Clarmont McKenna College, 2011.
- Rajan, Rajeswari Sunder. *Real and Imagined Women: Gender, Culture and Postcolonialism*. London and New York: Routledge, 1993.
- Said, Edward. *Orientalism*. London, Pinguin Books, 2003.
- Said, Edward. *Culture and Imperialism*. New York: Vintage Books, 1993.
- Said, Edward. "Macat Analysis." <https://www.macat.com/books/Orientalism-analysis>. viewed on 02 April 2016.

- Taylor, Chantel. “*Seeing Love: in Black and White: Student Perceptions on Interracial, African American, and White Couples*”. University of Florida, 2010.
- Teo, Hsu-Ming. *Desert Passions: Orientalism and Romance Novels*. University Press of Texas, 2015.
- Verignaud, Gerard Cohen. *Radical Orientalism: Rights, Reform, and Romanticism*. Cambridge University Press, 2015.