

وزارة التعليم العالي والبحث العلمي

MINISTERE DE L'ENSEIGNEMENT SUPERIEUR ET DE LA RECHERCHE SCIENTIFIQUE

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Domaine : Lettres et Langues Etrangères.
Filière : Langue Anglaise.
Spécialité : Littérature Générale et Comparée.

**Dissertation submitted in Partial Fulfillment of the Requirements for the
Degree of Master in English**

Title

**Race, Gender, and Nationalism in Emily Eden's *Up the Country*
(1866) and Edith Wharton's *In Morocco* (1920).**

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Promotion:2017- 2018

N° de série:

N° d'ordre :

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DEDICATION

I dedicate this work to my family, my beloved parents, my dear sisters and my brother Samy.

My husband for his great support and encouragement.

To all my friends and classmates in Comparative Literature.

Hayet.

I would like to dedicate this work to:

My dear parents;

All my family;

My dear uncle SIDHOUM Belkacem;

My sweet nephews Youcef and Yanis;

My dearest caring Dr AIT-ABDALLAH Zohra;

My lovely Khalti Aldjia, and Meriam;

All my friends.

Dalila.

Acknowledgements

We would like to express our deepest gratitude to our supervisor Dr Mouloud Siber whose help allowed the accomplishment of this dissertation. We would also like to thank him for his interesting theme and permanent support, his practical feedback and his constant guidance and advice.

We would like to thank the panel of examiners composed of Dr Arezki Khelifa and Mr Samir Ferhi for having kindly accepted to examine and correct this research paper.

We extend our thanks and gratitude to Prof. Dalila Arezki for her catching lectures and constructive workshops and all our teachers particularly M^r Rahmani Ali, D^r Belgasmia Nora, D^r Seddiki Sadia, P^r Guendouzi Amar, Mouhoubi Mohammed, as well as the head of the specialty of Comparative Literature D^r Boutechent Fadhila.

Abstract

This dissertation provides a postcolonial comparative study of Emily Eden's *Up TheCountry* (1866) and Edith Wharton's *In Morocco* (1920) by focusing on Race, Gender, and Nationalism. To carry out this study, we have relied on Edward Said's *Orientalism* (1978) and Reina Lewis's *Gendering Orientalism: Race, Femininity and Representation* (1996). The emphasis has been put on the affinities in the two authors' misrepresentation and Orientalist description of the 'natives' and their cultural and social structures. Yet, our analysis is not restricted to the study of similarities between the two works. We have also examined Eden's and Wharton's different approaches to celebrate and consolidate their respective nations' imperial ideologies. This dissertation has examined how the Gender role has gained these women writers a privileged access to the forbidden sphere which enable them to study the 'Oriental woman' closely. The authors have adopted a feminist attitude in relation to their Orientalist and colonialist description of the 'natives'. After an analysis of the two works, we have come to some conclusions. The first conclusion is that both Eden and Wharton stigmatize the natives by depicting them as backward and inferior. They also reflect a racial and superior attitude of the white man who represents the 'West' as the center of civilization, in opposition to the 'East' dismissed as primitive and uncivilized. The second conclusion reveals that Eden and Wharton adopt a feminist attitude and reinforce the Orientalist and colonialist discourse. The last conclusion reveals that both Eden and Wharton embrace the imperial enterprise and support their nations' ideologies of expansion and the domination of the Orient.

Keywords: Postcolonial, Race, Orientalism, Gender, Nationalism, Imperialism.

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I. Introduction

The late 18th century and the beginning of the 19th century are characterized by a wide colonial expansion and Western competition to increasingly acquire new territories in the East. As a result, the Orient has been the subject of colonial domination and submitted to the Western “hegemony”¹ under the pretence of the civilizing mission. Accordingly, “the orient is not only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the other”². In the course of achieving its goals, the French, the British and later the American established colonialist and orientalist discourse in order to control the Orient. In doing so, “ the European [Westerners] culture gained in strength and identity by setting itself off against the Orient as sort of surrogate and even underground self”³. As a result, the orient is placed as the opposite side of the European “self”. It is orientalised and represented as the “other” which stands for “uncivilized”, “backward”, and “exotic being”⁴. The power of Western representation of the “East” is clearly explored in Edward Said’s *Orientalism* (1978) in which he defines Orientalism as a “Western style for dominating, restructuring, and having authority over the Orient”⁵. This authority facilitates both the military and the political intervention in the “East” which indeed has favored the competition to own more colonies and territories. Said’s analysis of Orientalism has helped to cover the work of many travelers to the Orient, among whom the French, English, and Americans are the prominent figures. The literary production of these orientalists is already personified with a pre-conceived knowledge and “distortion”⁶.

During the Victorian period, many European women have ventured to the colonies in order to explore its mysteries and use their writing experiences to challenge their male-counterparts as imperialist agents and colonial representatives. Reina Lewis in her study *Gendering Orientalism, Race, Femininity and Representation* (1996) has analyzed the role

played out by these women writers and focuses on their Western perception of the East and of the Eastern female identity in particular. They have studied the Oriental subjects in their domestic spaces in a world obsessively patriarchal. Among these travel writers, Emily Eden and Edith Wharton can be seen as orientalists and representatives of both French presence in Morocco and British rule in India, respectively.

Review of the Literature

Emily Eden's *Up The Country* (1866) and Edith Wharton's *In Morocco* (1920) have received a great deal of criticism. Both narratives have been considered as two written accounts of cultural and social misrepresentation of the "other" in both India and Morocco.

Many scholars who travel to India have elaborated many theories and assumptions about the country. These studies, particularly those women writers who travelled, have contributed in order to promote imperialism and support the British ideology. For instance, in "Representation of India in the Female Gaze: Four Women Travelers" (2015). Maureen Mulligan asserts that "British travelers in India in the 19th century merely accepted the standard imperial view of life in the subcontinent, without having the capacity to question attitudes and form their opinions"⁷. Mulligan argues that the traveler's narratives cannot be freed from pre-conceived ideas about the "Other", without making any attempt to know the Indian culture in order to justify the British imperialism. In the same context, Angelia Poon's *Enacting Englishness in The Victorian Period: Colonialism and Politics* (2008) points out that "The challenge to these writers might be said to consist of finding the representational equilibrium between rhetorical detachment and colonial involvement"⁸. According to Poon, in *Up The Country*, Eden constructs "knowledge of Indian society not much by insisting on similarities or alleged homologous structure with English society but by delineating differences between Englishness and Indianness"⁹. In other words, Eden's *Up The Country* denotes the distinction between the English subject from the Indian "other" as an ideology to reinforce their positions as colonial agents in the Victorian Era. In doing so, Eden's work provides knowledge of "the English- Indian relationship in racial, spatial and visual terms"¹⁰. In addition, it is considered as being an act of performance of English identity and imperial power.

In her recent study, *Politics, Identity, and Mobility in Travel Writing* (2016), Jeanne Dobino argues that Emily Eden's *Up the Country* (1866) is a "picturesque" one, [it is] meant to entertain and not be useful"¹¹. She comments on the work as being mainly "descriptive" with the encounter of the exotic Indian Landscape. In fact, the picturesque is one of the subjects that have fascinated many travelers to the Orient in the early 19th century and increased their sense of adventure. Dobino claims that Eden's narrative "enters into a 'survey of modality' as she provides useful commentary on the physical foundation of Empire"¹². For Dobino, *Up the Country* is more than a travel narrative since it involves a personal experience through which the traveler finds herself implicated in the socio-political ideology of the colonial discourse and the representation of the British Empire.

In "Subjects and Sovereign: The Husbands and Wives, who Ruled British India (1774-1925)" (2017), Christina Casey claims:

Emily's journals are best viewed as transitional pieces, since they were written in the 1830-40's and published in the 1860's during which period the colonial government shifted from East India Company control to Crown and Parliamentary control and the governorship became the viceroyalty, a visible presentation of British monarch's power in India.¹³

Eden's work is perceived from a historical perspective as it reveals the changes that occur in the Indian society before and after the rule of the Raj. Being the sister of the new General Governor of India, Emily's journal has helped scholars and historians to collect a great deal of information about this crucial period in the history of both India and Great Britain. Eden's commitment to the Empire demonstrates her effective participation in the politics of the British imperial rule in India and the representation of the colonial government.

Similarly to *Up The Country* (1866), Edith Wharton's *In Morocco* (1920) has received its share of criticism and was considered by critics as a pro-imperialist travelogue. In her article entitled "Fictions of Colonial Anxiety: Edith Wharton's 'The Seeds of the Faith' and 'A Bottle of Perrier'" (2004), Charlotte Rich sheds light on Wharton's view on native's interaction with the Westerners. Rich argues that "In her travel account Wharton passes

judgment on Moroccan society as a whole”¹⁴. According to Rich, Wharton attributes a set of stereotypes to native’s cultural and social structure during her visit to Morocco. Furthermore, she advocates that “the narrator emphasizes the stagnant, stupor inducing “timelessness” of the atmosphere, recalling similar reflections about the Arab world in *In Morocco*”¹⁵. Rich claims that Wharton’s prejudiced conception about the Moroccan’s culture is embodied with Colonialist and Orientalist discourse in order to justify the need for Western intervention.

In an article entitled “Imperialism and the Writing of the Self in Postcolonial Criticism: Preliminary Notes on the Moroccan Self and Imperial Heritage” (2017), M’bark Bouzzit, condemns and criticizes the Western Imperial ideologies in its depiction of the Orient. According to him, the imperial enterprise follows a set of strategies that put the colonizer in the position of the “self” against the colonized “Other” who is portrayed as culturally inferior. The Moroccan self is historically defined to be begrimed and denigrated by the Western’s depiction. For instance, he rejects Wharton’s description of Morocco in her travel narrative *In Morocco*. He argues “Edith Wharton’s *In Morocco* (1917) denigrated Moroccans and spoke of ‘Oriental neglect’, ‘ignorance’ and ‘sexual imprisonment’ as being inherent to the ‘Moroccan culture’ while jaunting around Morocco in the early twentieth century”¹⁶. Bouzzit criticizes the fact that Wharton projects stereotypical misconception about the Moroccans and denigrates the Arab culture. Bouzzit’s reaction is a response to Wharton’s assertion that:

There are few points of contact between the occidental open mind and being imprisoned in a conception of sexual and domestic life based on slave-service and incessant espionage. The Moroccan lady knows little of cooking, needlework or any household arts.¹⁷

Clearly, this quotation suggests Wharton’s racist attitude towards the Moroccan subjects. Bouzzit focuses on the Western generalization of stereotypical representation of Moroccans and his analysis of Wharton’s book is perceived from a cultural and social perspective.

Another article about Wharton's travelogue was written by Judith E. Funston, entitled "In Morocco: Edith Wharton's Heart of Darkness" (1988). Funston discusses Wharton's Orientalist and feminist view in her travelogue. He considers the narrative as "a highly personal account of an alien land."¹⁸ He also perceives the work from a feminist perspective. He asserts:

While Wharton's feminism is most openly expressed in chapter V, *In Morocco* taken as a whole can be seen as a statement of her feminism. As a woman travelling throughout Morocco, Wharton was entering uncharted territory, literally and figuratively and her acute awareness of herself as a pioneer informs the book [...] *In Morocco* offers us a glimpse of the artist as woman.¹⁹

It is obvious from this quotation that Wharton adopts a feminist view in her travel narrative. Funston argues that her gender access to 'uncharted territories' gained her the self-esteem that she deserves as a woman writer. Furthermore, Wharton attributes negative stereotypes to the Moroccan women she encounters. She writes that "the Harems and Ceremonies is the core of *In Morocco*, in that Wharton probes the heart of darkness of Moroccan culture"²⁰. Wharton's negative attitude to the Oriental life and native's culture is obvious. Funston's study of Wharton's *In Morocco* is perceived from a feminist perspective which motivates us to a further analysis to the gender role played out by the two authors in their respective travelogues.

Issue and Working Hypothesis

It may seem from the previous review of literature that many critics studied about Emily Eden's *Up The Country* (1866) and Edith Wharton's *In Morocco* (1920) from different perspectives. Each critic focuses on his/her particular aspects. However, not much attention is given to the prevalent themes of Gender, Race, Nationalism and the relation with the colonialist discourse in both works. Thus, our aim is to add a new perspective by studying the themes of race, gender and nationalism.

The aim of this research paper is to establish a postcolonial comparative study of Eden's *Up The Country* (1866) and Wharton's *In Morocco* (1920) in terms of similarities and differences. To our best knowledge, little comparison has been carried out in relation to this topic, and no comparison has put the two authors together. Therefore, this is what has motivated us to investigate and explore it. Our discussion will be narrowed down into two aspects which are: the misrepresentation of the Indians and Moroccans from a Western perception of the "self" versus the "other" and the contribution of women travelers as colonial agents and orientalist cultural producers. Our second claim suggests that the main difference that lies between the two travelogues is in term of the two nation's ideologies. On the one hand, France uses assimilation as an ideology to dominate the native's mind, culture and justify its presence in Morocco. From another hand, Britain opts for a multi- cultural ideology to maintain its power over the Indians. Both writers promote imperialism which are strongly sustained and approved through the authors' two narratives, respectively.

First, we aim to investigate the way both works denigrate the Indians and Moroccans as the native inhabitants in the two narratives by using stereotypes and prejudices. We will show that this relation is based on racial differences that give the Westerners a position of 'superiority' over the 'inferior' other which is part of the colonialist and orientalist discourse. Second, our focus will be centered on the two authors as women travelers who stand as two prominent feminist figures who are seeking to reinforce their positions as "colonial agents" in the course of the colonizing mission. These writers try to challenge the previous view about women as being subjects to patriarchal domination and affirm their identities not only as feminist writers but further as effective Orientalist cultural producers. Third, our concern is devoted to study of the theme of Nationalism in Eden's *Up The Country* and Wharton's *In Morocco*. In both narratives, the authors try to fulfill their duties towards their countries of birth or adoption, and proclaim their "Englishness" or "Frenchness" by supporting the English

or French empires in their colonial ideologies. In order to tackle this issue, we intend to base our analysis on postcolonial concepts borrowed from Edward Said's *Orientalism* (1978). The latter is considered as a revolutionary book in postcolonial studies especially when dealing with the relationship between the West and East and Reina Lewis's *Gendering Orientalism: Race, Femininity and Representation* (1996) in which she highlights the period that is marked by increasing imperial activity and female participation in the cultural sphere as a reaction to Said's assertion that "Orientalism itself, furthermore, was an exclusively male province"²¹.

In addition to an introduction, methods and materials, and conclusion, the discussion of this research paper is divided into three chapters. The first chapter explores the theme of race in the two narratives and examines the way the two authors reveal it through the description of the natives. As for the second chapter, it examines the way the two writers as women have contributed in the colonial project and as orientalist's cultural producers during the Victorian Era. The third chapter is devoted to the study of Nationalism in both authors' celebration of their nation's ideologies and the way they both promote imperialism.

Endnotes

1. Edward Said, *Orientalism*, London: Penguin Classics, 2003, 7.
2. Ibid, 1.
3. Ibid, 3.
4. Ibid, 1.
5. Ibid, 3.
6. Ibid, 8.
7. Maureen Mulligan, Representation of India in the Female Gaze: Four Women Travelers, Rhupkatha Journal, Las Palmas De Gran Canaria, University of Spain, 2015, 59.
8. Angelia Poon, *Enacting Englishness in the Victorian Period: Colonialism and Politics*, London, Routledge, 2008, 75. Retrieved from <https://books.google.tg/books>
9. Ibid, 82.
10. Ibid, 98.

11. Jeanne Dobino, *Politics, Identity and Mobility in Travel Writing*, New York & London: Routledge, Taylor & Francis Group, 2016, 7.
12. Ibid, 7.
13. Christina Casey, *Subject and Sovereigns: The Husbands and Wives Who Ruled British India*, Cornell University, 2017, 74.
14. Charlotte Rich, Fictions of Colonial Anxiety: Edith Wharton's "The Seed of The Faith" and "A Bottle of Perrier", *Journal of the Short Story in English*, 2004, 10 retrieved from <https://journals.Openedition.org/jsse/408>.
15. Ibid, 17.
16. M'bark Bouzzit, *Imperialism and the Writing of the Self in Postcolonial criticism: Preliminary Notes on the Moroccan Self and Imperial Heritage*: Arab Center For Research & Policy Studies, 2017, 6.
17. Edith Wharton, *In Morocco* quoted in M'bark Bouzzit, *Imperialism and the Writing of the Self in Postcolonial criticism: Preliminary Notes on the Moroccan Self and Imperial Heritage*: Arab Center For Research & Policy Studies, 2017, 6.
18. Judith E Funston, *In Morocco: Edith Wharton's Heart of Darkness*, Long Island University, Brooklyn New York, 1988, 1.
19. Ibid, 12.
20. Ibid, 148.
21. Edward Said, *Orientalism*, London: Penguin Classics, 2003, 207.

II. Methods and Materials

1. Methods

The present dissertation deals with the misrepresentation of the natives based on racial differences, women's role in the colonial and orientalist discourse and the celebration of imperial ideologies in Emily Eden's *Up The Country* (1866) and Edith Wharton's *In Morocco* (1920). To accomplish our study, we have decided to rely on theoretical concepts borrowed from Said's *Orientalism* (1978) and Lewis' *Gendering Orientalism: Race, Femininity and Representation* (1996).

a- Orientalism

Our choice of Said's *Orientalism* is justified by the fact that he provides an analysis of the relationship between the Occident and the Orient. In *Orientalism*, Said has disclosed the facets of Western representation of the non-European territories and its native population. According to him, Orientalism is seen

As a form of thoughts for dealing with the foreign has typically shown the altogether regrettable tendency of any knowledge based on such hard-and-fast distinction as "East" and "West": to channel thought into a West or an East compartment.²²

This quotation suggests that for Said Orientalism is merely an idea, a way of thinking which is expanded to the representation and classification of the non-European territories and population including its culture and belief. Said makes reference to the distinction between the two 'binary opposition' of "the familiar Europe, the West, and the strange the Orient, the East"²³ which goes beyond the geographical limitation. For him, the Orient is not a geographical space but rather ideologically constructed and animated by the West. Orientalism, therefore, depends

For its strategy on this flexible positional superiority, which puts the westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand [...] with very little resistance on the Orient's part. Under the general heading of knowledge [...] and within the umbrella of Western hegemony over the Orient.²⁴

Said's theory discerns the aspect of Western representation of the Orient based on the former's superiority and dominance. Therefore, we find it accurate to use Said's ideas to demonstrate Eden's and Wharton's racial attitudes in relation to Indians' and Moroccans' culture. Furthermore, Orientalism is regarded as "a discourse that is by no means indirect, corresponding relationship with political power in the raw"²⁵. Said explains that Orientalism is a discourse whose main aim is to justify and reinforce the policy of colonialism and the imperialistic expansion in the Orient. This discourse is prevalent and reflected in the travel literature of the Orientalist scholars and writers of the nineteenth century which aims to celebrate the 'White man's' civilizing mission. Eden's *Up The Country* and Wharton's *In Morocco* are no exception since both of them include a set of misrepresentations and misidentification of the native inhabitants in order to celebrate their nation's ideologies of expansion and justify colonialism.

b. Gendering Orientalism: Race, Femininity and Representation

In order to support Said's concept of racial misrepresentation of the 'Other', we have opted for Reina Lewis's concept of *Gendering Orientalism* which is not only an extended analysis of Said's work to clearly understand the relationship between West and East but also as a response to his gender-blindness in his *Orientalism*. She states that "Said never questions women's apparent absence as producers of orientalist discourse or as agents within colonial power"²⁶.

It is clear from this quotation that Lewis criticizes Said for the Gender neglect in his study. Therefore, she focuses her analysis on women as subjects of Orientalism and examines the way European women are involved in the Orientalist culture. Yet, she tackles an important issue in the nineteenth century notably "the relationship between imperialism, women, and culture"²⁷. Lewis sheds light on the position of upper-class women and their contribution to the imperial project; she explores the relation between race and gender which helped to

structure a better understanding of colonial ideologies and the representation of the Orientalised ‘other’. Therefore, she examines how:

Discourses of femininity constrained women’s access to positions of power and participation in colonialism and culture even whilst that very limitation couched and understood in terms of gender, was also animated by imperial ideology²⁸

It is clear from this quotation that Lewis has centered her study on the roles that are played by women which gained them access to positions of power in the making of colonial discourse and in supporting their nation’s ideologies. Furthermore, Lewis has analyzed the inclusion of Western women in the forbidden space of the ‘harem’ and how this description is reflected in their literary production. The focus of their study is laid on the ‘Oriental woman’ and how she is perceived by Western women through their representation in arts and literature. In this regard, Lewis asserts:

Women did produce imperialist images and that an analysis of the production and reception of representations by women will develop an understanding of the interdependence of ideologies of race and gender in the colonial discourse of the period [...] and produced a range of meaning for the texts and identities for the authors.²⁹

Therefore, we find it relevant to use and extend these ideas to the study of the relation between gender and Orientalism and the way it promotes imperialism. So, in the light of what has been said, we find it relevant to carry out our study of Eden’s *Up The Country* (1866) and Wharton’s *In Morocco* (1920) in the light of Lewis’ *Gendering Orientalism: Race, Femininity, and Representation* (1996).

2. Materials

a- Up The Country

Up The Country is a collection of letters written by Emily Eden to her sister in England in the upper provinces of India from 1836 to 1842. Afterwards, the letters are gathered in a book and published in 1866 nearly twenty years after Emily’s sojourn in India. Emily’s dairies start on board the ‘Megna’ flat on October, 21st, 1837. Once in India; she narrates her land journey which takes two years from the province of Calcutta to Simla and

back. Particularly, she portrays her daily hardships in adopting the camp life and expresses her feelings of frustration and discomfort “It is really a pity so to throw its discomfort away in going farther off”³⁰. The journals narrates Eden’s journey in the Northern provinces of India passing through Delhi, Lahore and the Benjup accompanied by her unmarried brother George Eden who was appointed the Governor General of the East Indian Company. Eventually, she served as hostess. Yet, her visit to India was motivated by the wish to satisfy her inquisitiveness of discovery to the new British colony and praise her nation’s achievement in bringing civilization to this country. During her adventure, Emily’s diaries record all the events and capture all the sights she sees and the people she encounters. She also provides an insight about the durbars and the official meetings with the Maharaja [local kings] as part of her commitment to her brother and the British Empire. Besides, she attends a never ending series of dinners, balls and picnics with Lord Auckland in every station they stop at. Emily Eden’s accounts of the Governor General’s trips are filled with insight, laughter and irony at the absurdity of the British officers, their wives and the Indians especially the ‘Indian women’ she encounters in the zenana.

b- In Morocco

Edith Wharton’s *In Morocco* is an account of her Journey to Morocco in the winter of 1917 under the French authorities and protection in order to explore the land and meet its population. Being “as a wealthy, famous, and well-connected American”³¹ this has helped Wharton to expatriate to France and to be the host of Lyautey Luis Hubert Gonslave, a French marshal and a colonial administrator, and a resident general in Morocco who suggests to her the idea of writing about Morocco for political and commercial purposes to which she positively responded. Wharton divides the book into eight chapters starting her delineation from the city of Rabat to Marrakech, passing through both male and female spaces. The book provides also black and white photographs of the Moroccan landscapes, architecture, and its

populations and traditions. Wharton documents her experiences in the different areas of Morocco like in ‘Rabat’³², ‘Meknes’³³, and ‘Volubilis’³⁴ by depicting these cities as well as “the people, architecture, customs and, history of the regions”³⁵. From the one hand, she describes and admires the beauty of the cities and its architecture. On the other hand, she criticizes their architecture’s “monotony”³⁶. Wharton condemns the neglecting of the antique cities and the practiced act of vandalism towards the monuments and archeological sites by the Moroccans. She sustains the French colonialism which she describes as having “achieved in saving Morocco”³⁷ from destruction either by internal or external danger. Wharton lands to another main theme in the life of the Orientals which is Harem and Ceremonies. She condenses her depiction about the Moroccan woman by criticizing her passiveness and mode of life. For her, the Moroccan woman is trapped by both the Oriental man and the society.

Endnotes

22. Edward Said, *Orientalism*, London: Penguin Classics, 2003, 46.
23. Ibid, 43.
24. Ibid, 7.
25. Ibid, 12.
26. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 18.
27. Ibid, 1.
28. Ibid, 15.
29. Ibid, 3.
30. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 1.
31. Katherine Klebes, *American Women’s Travel Writing as Literature: Margaret Fuller, Edith Wharton, and Willa Cather*, University of Florida, 2012, 12.
32. Edith Wharton, *In Morocco*, New York: Charles Scribner’s sons, 1920, 16.
33. Ibid, 59.
34. Ibid, 39.
35. Katherine Klebes, *American Women’s Travel Writing as Literature: Margaret Fuller, Edith Wharton, and Willa Cather*, University of Florida, 2012, 75.

- ^{36.} Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 155.
- ^{37.} Ibid, 222.

III. Result

This dissertation studies the colonial and Orientalist discourse and the misrepresentation of the Moroccan and Indian ‘natives’ in Eden’s *Up The Country* (1866) and Wharton’s *In Morocco* (1920). In order to carry out this study, we have decided to rely on theoretical concepts borrowed from Said’s *Orientalism* (1978) and Lewis’s *Gendering Orientalism* (1996). Our choice of these theoretical frameworks is motivated by the fact that Said’s study has covered many aspects of the colonial discourse as well as the relationship between the Occident and the Orient while Lewis’s *Gendering Orientalism* has extended some of his concepts and goes beyond to introduce the gender role in the ideology of Orientalism and how it has affected the literary production. The investigation has revealed that the two female writers embody an imperialist view. In order to legitimize their claims, both writers falsify and distort the true image of the native inhabitants as an ideology to reinforce the discourse of colonialism. Yet, when it comes to the celebration of their respective empires, the two authors share some affinities in praising and supporting their nation’s ideologies.

The study reveals that Eden and Wharton portray the ‘natives’ in a fallacious and unfair manner. They attribute to them a set of stereotypical descriptions as a way to justify colonization. The two notions of ‘misrepresentation’ and ‘colonial stereotype’ developed by Said disclose the core of colonial discourse which is used to construct the identity of the Indian and Moroccan ‘natives’ as inferior to the White colonizer. Both authors represent the “natives” as ‘backward’, ‘savage’, and ‘primitive’. They argue that the barbarity of their manners and culture requires the intervention of the West to bring civilization and enlightenment.

Lewis’s theory of *Gendering Orientalism* has helped us to discern Eden’s and Wharton’s attitudes towards the native’s culture and social system. It has allowed us to

examine their positions towards the colonized 'Other', particularly the Oriental woman whom both writers encounter and study closely in the harem and zenana. The reading of *Up The Country* and *In Morocco* in the light of Said's *Orientalism* displays the two authors' position towards their nation's imperial enterprise. In *Orientalism*, Said explains how the British and the French empires adopt some similar strategies of power and differ in others when it comes to the expansion in the Orient. Our findings suggest that French's ideology is more about assimilating the 'native' and reforming their culture while the British Empire's policy is more concerned with multi-cultural exchange within its colonies. Both Eden and Wharton celebrate their nations' ideologies and support imperialism as part of the white man's civilizing mission.

IV. Discussion

Chapter One: Stereotypical Misrepresentation of Natives in Eden's *Up The Country* and Wharton's *In Morocco*

This chapter aims to compare how the issue of race is elaborated in Eden's *Up the Country* (1866) and Wharton's *In Morocco* (1920). In both narratives, the two writers describe the natives by using stereotypes and prejudices. These stereotypes are based on racial differences set by the "superior" West over the "inferior" East. Despite the two works' difference in term of place and time and they display distinct cultural background and identities. Hence, they share many aspects that make the comparison relevant.

Starting with the assumption that the relationship between the West and the East is that of a "binary opposition", our analysis will be based on the way the description made by both authors reflect "this flexible positional superiority"¹ in the way it denigrates, marginalizes and even dehumanizes the natives. Accordingly, "European culture gained strength and identity setting itself off against the orient as a sort of surrogate and even underground self"². This strategy is part of the colonial discourse to maintain its domination and hegemony on the Orient. In this perspective, Said asserts that "the relationship between Occident and Orient is relationship of power, domination, of varying degrees of a complex hegemony"³. It is clear from this quotation that the "superior" West identifies itself in reference to the "inferior" Orient. The two authors use a set of assumptions and stereotypes in their travelogues in order to demonstrate this oppositional distinction between the Western 'us' and the Orientalized 'other' which requires "a necessity of the imagination"⁴ that the writers use to shape the Orientalist discourse within the course of civilizing mission.

Like many writings about the Orient, Eden's *Up The Country* and Wharton's *In Morocco* are not free from stereotypical misrepresentation of the 'natives'. The central stereotype used is that of 'savagery'. In *Up The Country*, 'savagery' is related to the

description of the “Indians”, the native inhabitants of India who are portrayed as “savage”, “wretched”, and even reduced to “animals”. Throughout the travelogue, Eden displays the barbarity, stupidity, and helplessness as the main characteristic features of the Indian race. Eden’s journals provide a detailed description of the Indians she encounters, their way of life, customs, and manners in every station and in every Indian province. During her early tour in the Upper provinces of India, Eden witnesses the drought season in Cawnpore. Consequently, Eden sends a letter to her sister to whom she captures the scene of a starving native child she writes:

G. [George] and I walked down to the stables this morning before breakfast, and found such a miserable little baby, something like an old monkey, but with glazed, stupid eyes, under the care of another little wretch of six years old. I am sure you would have sobbed to see the way in which the little atom flew at a cup of milk, and the way the little brother fed it⁵

This quotation suggests Eden’s stand point about the Indians as being wretched, stupid and reduced to the state of animals. Despite the desolate scene, Eden’s description denigrates the Indian children and even criticizes the way they eat. Moreover, she uses “it” instead of “him” in describing the little baby, her intention is to reveal that she dehumanizes and categorizes him as an animal or merely an object. By such a stereotyped description of the Indians, Eden demonstrates that they are still primitive and need to be rescued and civilized by the British. In evoking primitiveness, Said assumes that it is “an idea to which anyone dealing with or writing about the Orient had to return, as if to a touchstone outlasting time or experience”⁶.

During her two years of land trips from Simla to Calcutta, Eden has endured the hardship of camp life, the heat, and bad roads. She is accompanied by many British counterparts, Indian servants, and soldiers. In her trips, she makes use of her experience to keep the distinction between the two races. She describes to her sister a group of domestic servants and bearers who carry out the palanquin of travelers:

It is an odd way of sending children to school. I should like to see you packing off your three youngest boys for the chances of these naked half savages [the bearers] taking them

and feeding them and looking after them on the road, without even a servant to attend to them⁷.

The above quotation vividly illustrates Eden's view about the Indians as being primitive. This assumption is justified by the fact that the Indians are not trustworthy. Eden's observation alludes that the savage Indians are incapable of taking care of anything, and they should not be granted any responsibility. Therefore, it is the duty of the British to civilize and instruct them with English manners and attitudes in order to lead them towards civilization and enlightenment.

Similarly, Wharton's account of her journey in Morocco reflects her misrepresentation of the 'natives' whom she encounters. For her, the Moroccans are 'savages', 'barbarous' and 'lazy'. Therefore, the 'Arabs' are seen as the inferior 'other'. This conception of 'inferiority' is evoked throughout the narrative for the sake of placing Western superiority over the Orient. In describing a dancer's performance at Moulay Idriss, Wharton says:

The Hamadachas [dancers] are much more savage than Aissaouas, and carry much farther their display of cataleptic anaesthesia; and, knowing this, I had wondered how long I should be able to stand the sight of what was going on below our terrace. But the beauty of the setting redeemed the bestial horror.⁸

The above quotation reveals the author's denigration of the dancer's performance. Wharton's conception of the Moroccans is definitely a stereotyped one; she qualifies their behavior as 'savage' and 'bestial'. In addition, she expresses her unbearable agony in watching the performance which she qualifies as 'horror'. Indeed, she hints to the reader that the 'Moroccans' are an uncivilized and primitive race; she also focuses on the distinction that lies between them and the Westerners.

Moreover, during her visit to Meknez, Wharton describes Moulay-Ishmael, one of the greatest Sultans of Morocco. Despite his achievements and deeds, the description insists on his violence and barbarity. She portrays him in the following way:

Such was the appearance of this extraordinary man, who deceived, tortured, betrayed, assassinated, terrorized, and mocked his slaves, his subjects, his women and children and

his ministers like any other half-savage Arab despot, but who yet managed through his long reign to maintain a barbarous empire.⁹

This quotation suggests that the Arab chief is savage, barbarous and primitive. Wharton's stereotypical imagery is clearly conceived in her description of the Arab sultan whom she portrays as violent, hostile, and tyrannical with his folk. Eventually, Wharton uses this stereotypical misrepresentation as a generalization of the Arab race in order to justify the Western superiority and hegemony over the Moroccan subjects. This racial classification is based on the beliefs that the Arab can only be inferior and is liable to remain so.

As it can be deduced from what has been mentioned above, one of the recurrent stereotypes used in both Eden's and Wharton's works is that of savagery and primitiveness. This attribution serves to legitimize European and Western colonial control and domination over other races. It is meant to reduce the colonized people and minimize their social and cultural structure.

In support of the previous stereotype of savagery used in the two narratives, the notion of nakedness is a defect that both authors label to identify the 'Indians' and 'Moroccans', and it is considered as a sign of primitivism and lack of civilization. In an article entitled "The Aesthetic of Natives' Dress and Undress: Colonial Stereotype and Mimicry in Paul Gauguin's and William Somerset Maugham's Cultural Forms" (2013), Siber and Riche assert:

Nakedness is taken to be a metonymy for the larger ideology of the primitivism and semi-primitivism of the colonized subjects [...] it is taken to signify the extent to which the exotic people are put at uncivilized states [...] the colonizer considered it as a sign of their primitivism and semi-primitivism.¹⁰

This definition denotes the authors' reference to nakedness as a sign of primitivism and uncivilized state of the colonized people. This stereotype is definitely part of the colonial ideology of the West to justify its domination of the inferior 'Other'. Both Eden and Wharton make constant reference to the nakedness of the native inhabitants whom they encounter. In her account, Eden describes a troop of irregular horseman in Futtehghur. She says:

They [the horseman] had no particular costume when first we came in sight, being occupied in cleaning their horses-and the natives think nature never intended that they should work clothes on; but they heard G.[George] was coming and by the time we arrived they were all scarlet and silver and feathers- such odd, fanciful dresses.¹¹

It is easy to grasp from this quotation Eden's use of nakedness as a mark of the primitive state of the colonized Indians whose "undress" denotes their debased condition and inferiority. Eden hints to the reader that the absence of clothes in the Indian's culture is natural. The Indians don't bother themselves to cover their bodies. This misconception is meant to debase and distinguish the inferior Indians from the European superiority.

Another instance of nakedness from Eden's account is portrayed during her encampment in the province of Mussoorie where she attends a festival. She depicts some native Indians in the following way:

After that we went to see a Sikh temple, where there was a festival, and about a hundreds fakeers, the most horrid-looking monsters it is possible to see. They never wear clothes, but powder themselves all over with white or yellow powder, and put red streaks over their faces.¹²

This quote denotes Eden's misjudgment about Indian manners and habits. Her stereotypical attitude towards the Indian population is meant to emphasize the idea that their physical appearance is an evidence of their deficiency. Furthermore, she associates this notion of native's "undress" with primitiveness. It is evident from this quotation that Eden never tries to understand the conditions and circumstances of the nakedness of the natives; she focuses on this idea in order to dehumanize the Indians.

Similarly, during Wharton's tour in the country, she portrays some local native women whom she encounters in one of the "sedentary"¹³ villages in Volubilis. She describes the scene as follows:

In the Oued their women kind were washing the variegated family rags. They were handsome blue-bronze creatures, bare to the waist, with tight black astrakhan curls and firmly sculptured legs and ankles; and all around them, like a swarm of gnats, danced countless jolly pickaninnies, naked as lizard, with the spindle legs and globular stomachs of children fed only on cereals.¹⁴

This quotation suggests Wharton's stereotyping of the Moroccan women that she encounters. She uses "creature" instead of "people" or "women" to emphasize her denigration of the Arab race. Despite the beauty of Moroccan women and children, Wharton despises the way they dress and behave. Their laundry is perceived as "variegated" and "rag" clothes which lack fashion and harmony. Wharton's intention is to hint to the reader that the uncovered women's waist and nakedness are related to primitiveness and the absence of civilization. She even uses the blackness and nakedness of the children to draw analogy with 'lizard' and 'gnats' as a means to reduce them to animalistic status. Eden and Wharton do not try to understand the reasons behind native's 'nakedness' and 'half nakedness'. Instead they consider "it as the very sign of their primitivism"¹⁵. This misconception is meant to distinguish the European race, the "self" with the uncivilized "other" who is supposedly in need to learn about civility and manners of the white man.

In addition to the notion of nakedness, both authors make reference to the lack of quality in the 'education' of the 'natives' which can be interpreted as lack of civilization and advancement. In the city of Allahabad, Eden visits one of the local native schools and depicts the way native girls are educated. She asserts:

I went in the morning, with captain M., to see a native female school, which some of the ladies wanted me to see. I have not the least esteem for them (the schools, not the ladies) [...] and there has never been an instance of conversion; so there is something in their reading the Bible just as they would any story book that is rather wrong than right, I think.¹⁶

Eden's quote suggests that she debases the Indian's education; she is clearly criticizing the teaching procedures imposed to the native girls and underestimates the Indian's schools. Furthermore, she questions the credibility of Indian education that she qualifies as 'wrong'. Eden's attitude towards the Indian education originates from her misconception of the Indian inferiority and backwardness. She also hints that the schools are not useful to them because of the use of the so-called archaic methods in their teaching.

Similarly, Wharton has tackled the same stereotypical misrepresentation of Moroccan education as a sign of the lack of knowledge and civilization. During her visit to Fez, she is fascinated by the city and its architectural building especially that of the University of Kairouyin. Despite Wharton's admiration of the Moroccan architecture, she despises and devalorizes the educational system. As she says:

Repetition is the rule of the Arab education as it is for Arab ornament. The teaching of the University is based entirely on the mediaeval principle of mnemonics; and as there are no examinations, no degrees, no limits to the duration of any given course, nor is any disgrace attached to slowness in learning, it is not surprising that many students, coming as youths, linger by the fountain of Kairouyin till their hair is gray.¹⁷

This quotation suggests Wharton's denigration of the Arab education. She considers that this education makes "an empty 'mind' passively open to the reception of deposits of reality from the world outside"¹⁸. For her, the Arab education is similar to that of mediaeval Era. In fact, this comparison is not random. It is meant to emphasize the stagnant and unchanging level of the teaching process which is seen as archaic and backward like in medieval Europe which has witnessed a severe period of degeneracy. Wharton considers the 'slowness' of the Moroccan education as a sign of lack of advancement and progress that needs "submission to the rules of the established order"¹⁹ of French protection in order to make it practical. Wharton, ironically, mocks the duration of teaching which seems to be without limitation. She also hints that an Arab can proudly spend his entire life at the university and waste his youthful years in a meaningless education and acquire no knowledge.

Moreover, Wharton depicts another scene in which she denigrates the Moroccan scholars and students during her stay in the city of Fez. She claims that:

The life of the scholar is easy, the way of knowledge is long, the contrast exquisite between the foul lanes and noisy bazaars outside and this cool heaven of learning. No wonder the students of Kairouyin say with the tortoise: "burn me rather than take me away".²⁰

This quotation suggests that duration of learning is too long and makes the scholar's life easy and monotonous. Wharton associates this stereotypical misjudgment of Moroccan scholars to

a popular tale of a 'tortoise', which was circulating among natives. The story speaks about a huge tortoise discovered during the building of the "great gate Ech Chemmain", ²¹ which has covered the mouth of a well under the gate's foundation. The tortoise is asked to move out from the well. But, the tortoise refuses to move and declares "burn me rather take me away". Wharton's reference to the tortoise's story is meant to mock the student's devotion to an unlimited process of learning.

From what have been mentioned above, one of the crucial stereotypes that prevail in Eden's and Wharton's works is that of education. This is meant to stigmatize and denigrate both the native's education and the learners. Both writers misrepresent the Moroccan and Indian subject in order to reinforce the superiority of the Westerners as the side holding knowledge and to legitimize their intervention in the Orient under the pretence of Enlightenment and the civilizing mission.

A prominent stereotype used in Eden's and Wharton's travel accounts is that of 'religious' inferiority. The two authors show the native's inferiority in terms of religious beliefs and faith. Eden constructs a negative image of the Indian's religion. In one of the caravan marches in the province of Simla, she details the ignorance of the Indians about their existence and of the West civilization. She states:

I always wonder how ignorant of the ways of the world the inhabitants of these solitary valleys can be, and how such ignorance feels. No 'crafty boys', no fashions, no politics, and, I suppose, a primitive religion that satisfies them. There are temples of great age in all these places. I imagine half these people must be a sort of vulgar Adams and Eves- not so refined, but nearly as innocent.²²

This quotation suggests that the natives follow blindly a 'primitive religion' that serves only to reinforce their ignorance. Thus, this religious ignorance leads the population to the lower stages of civilization like 'Adam' and 'Eve'. Eden's intention is to justify the need for protection and guidance by the European's enlightenment who "saw in the East a medium for the spiritual restoration of Europe and European civilization"²³.

Another instance of religion which Eden has mentioned in her narrative is the one in which she speaks about “Muslim ritual” in Delhi. She declares:

As tomorrow is the great Mussulman holiday-they call it their Buckra Eed, or sounds to that effect; and it is, in fact, a commemoration of Abraham offering up Isaac, only they do it in honour of Ishmael. Nothing can be more inconvenient [...] a shocking sacrifice of Christianity to Mahomedanism!²⁴

This quote denotes Eden’s misunderstanding of the “fraudulent”²⁵ Muslim rituals that she judges as ‘inconvenient’ and ‘shocking’. She contrasts this ritual to Christianity as a source of divine and true faith. For her, Islam can only be considered as a menace and threat to the European doctrine and culture. Hence, “for Europe, Islam was a lasting trauma [...] to represent for the whole Christian civilization a constant danger”²⁶. Eden’s misconception of Indian religion is meant to emphasize their belonging to primitive, strange and uncivilized culture and beliefs under the Mahomedanism doctrine. It is also a way to maintain Christianity as the supreme European source of faith and truth.

Likewise, Wharton’s narrative projects the same perspective of stereotypical representation of ‘religion’. In Marrakech, she has visited the Saadian tombs and the mosque of Mansourah and gives some historical details about the Saadian dynasty. She asserts:

Like all previous invaders they [the Saadian] preached the doctrine of pure Islamism to the polytheistic and indifferent Berbers, and found a ready hearing because they denounced the evils of divided empire, and also because the whole of Morocco was in revolt against the Christian colonies of Spain and Portugal.²⁷

From this quotation, we deduce Wharton’s misconception of ‘Islam’ as a doctrine which provoke hostility and invasion. She categorizes the Berber as being ‘polytheistic’ in their beliefs and faith. For her, history has proved that Morocco has been subject to several invaders who share the same religious ideology of violence and tyranny. Instead, the only benefit they credit to Islam is to use it as a motive to free themselves from invasion and conquest. Wharton’s misunderstanding of Islam is meant to make a generalization to the Arabs who “can function only in conflict situations; that prestige is based solely on the ability

to dominate others; that a shame culture- and therefore Islam itself- makes a virtue of revenge”.²⁸

Wharton regards Muslim religion as backward because it does not ensure the improvement and the prosperity of the society. She asserts:

Nothing endures in Islam, except what human inertia has left standing and its own solidity has preserved from the elements. Or rather, nothing remains intact, and nothing wholly perishes, but the architecture, like all else, lingers on half-ruined and half-unchanged.²⁹

Through this quotation, Wharton perceives Islam as a religion that causes destruction and stagnation to an already monotonous society. For her, the Moroccans underestimate the values of their historical monuments and ignore their national treasures and heritage which is left by the precedent civilizations. She regards Islam as a symbol of backwardness and Moroccans as uncivilized and ignorant. In this perspective, Said claims that “not for nothing Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians.”³⁰ Eden’s and Wharton’s misjudgments of the native religion are meant to keep hold of generalized image of the Indians and Moroccans as barbarous and primitive in associating their religion to violence, tyranny and wars. This strategy is meant to seek for spreading Christianity as a way to promote imperial expansion.

Another recurrent stereotype that is tackled in both travelogues is that of monotony. This misrepresentation is designated to reprise the assumption of disinterest and annoyance caused by the native’s boring life and customs. In Benares, Eden attends a ball with her brother George Auckland in honor of meeting with the Rajah of that province. She sends a letter to her sister in which she expresses her impassion towards the events. She asserts:

Yesterday, we had a grand expedition which I am going to give you and the children, once for all, at great length, and then you will for the future take it for granted that all native fêtes are much alike. The Rajah of Benares asked us to his country-house called Ramnuggur.³¹

This quotation suggests that Eden is frustrated by a monotonous, repetitive and uncreative event. She hints that the Indian's life can be taken for granted by any civilized European whose elaboration and interference may improve the value of such events.

Wharton's travelogue includes the same stereotypical misconception about the Moroccan's daily activities. In a Souk in Marrakech, Wharton has witnessed a dancing performance by "Chleuh boys"³² that she depicts as a "grave static"³³ dance. She describes the sight as follows:

The performance, like all things Oriental, like the life, the patterns, the stories, seemed to have no beginning and no end: it just went monotonously and indefatigably on till fate snipped its thread by calling us to dinner.³⁴

This quotation displays Wharton's perception about the Moroccan's life as being merely 'monotonous' which seems to be the general atmosphere of the Oriental life.

The same stereotype is used in Wharton's description is identified during her visit to one local mosque in Marrakech whose architecture is described in detail. She writes:

It is difficult, in describing the architecture of Morocco, to avoid producing an impression of monotony. The ground-plan of mosques and Medersas is always practically the same element, few in number and endlessly repeated, make up the materials and the form of the ornament.³⁵

Wharton's quote suggests her misjudgment of the Moroccan's architecture that she classifies as monotonous. Wharton uses her visual senses to express her negative impression towards the failure of the Arab race to create a unique fashionable style and inventive architecture. This stereotypical misrepresentation is meant to hint that the so called 'Orient' lacks civilization and need to be renewed and innovated by the Western fashion designs. Yet, both authors make reference to the monotonous rhythm of life and attitudes of the indigenous population in both travelogues. This stereotypical representation of the Orient is systematically part of the colonial discourse whose main objective is to denigrate, underestimate, and dehumanize the natives to justify their presence and to strengthen their control and domination.

Yet, monotony is not the only stereotype that Eden and Wharton use in their works to portray the natives' backwardness. In fact, 'Superstition' is another prominent stereotype used in the two narratives. Both writers believe that 'native' Indians and Moroccans are extremely superstitious. Through their description, they eminently illustrate their conceptions relying on their experience in both India and Morocco. Eden tends to believe that the Indians are superstitious and perform strange and horrid rituals. During her visit to one rich native in Mirzapore, she hears about some native's rituals. She comments on it as follows:

He is the man who has taken the Thugs, and he told me such a horrid stories of them. The temple at which they dedicate themselves to the goddess of destruction in this town. The Thugs offer human sacrifices there whenever they can procure them.³⁶

Eden's quote singularly illustrates how extremely she stereotypes the Indian as being superstitious. She condemns the Thugs of following blindly a violent ritual which consists of performing sacrifices either by will or by force. For her, the Indian's worship of goddess of destruction means merely being in the state of primitiveness and barbarity. Eden's misrepresentation of the Indian ritual illustrates the strangeness and awkwardness of the Indian's customs and rites that Eden has found difficult to conceive and absorb.

Likewise, Wharton in her narrative includes examples of superstition that characterize the Arab culture and community. At the Residence of Rabat, she has witnessed Aid-El-Kebir. She records the event in the following way:

In reality, of course, the Moslem blood-sacrifice comes, by way of the Semitic ritual, from far beyond and behind it; and the belief that the Sultan's prosperity for the coming years depends on the animal's protracted agony seems to relate the ceremony to the dark magic so deeply rooted in the mysterious tribes peopling North Africa.³⁷

This quotation relates the Muslim's celebration of a religious rite to "the dark magic". Wharton ironically criticizes the fact that the welfare of the sultan is associated with the animal sacrifice. For her, the Moroccans and all Arabs are deeply attached to their superstition. Therefore, it reveals that they are still sticking to a 'mysterious', strange, and primitive culture.

Both Eden and Wharton portray Indians and Moroccans as backward, inferior and primitive races in need of a civilized race to represent, speak for, and guide them towards enlightenment and salvation. Said asserts:

It is Europe that articulate the Orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life-giving power represents, animates, constitutes the otherwise silent and dangerous space beyond familiar boundaries.³⁸

The colonial discourse elaborate a relationship between colonizer/colonized that is characterized by “a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire.”³⁹

These colonial stereotypes are meant to dehumanize and denigrate the colonized ‘Other’ who fails to protect himself from ignorance and his primitive state which needs the intervention of the White’s man supervision and guidance. Therefore, the Western countries support their ideologies of expansion by the so-called ‘civilizing mission’ in order to keep its power in the colonized countries. In the following chapter, we will try to expose the authors’ different approaches in praising and supporting their nation’s ideologies adopted by both France and British Empires in India and Morocco by making recourse to Said’s *Orientalism*.

Endnotes

1. Edward Said, *Orientalism*, London: Penguin classics, 2003, 7.
2. Ibid, 3
3. Ibid, 5
4. Ibid, 5
5. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 65-66. Accessed on January, 2018, <https://www.archive.org>
6. Edward Said, *Orientalism*, London: Penguin Classics, 2003, 230.
7. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 103. Accessed on January, 2018, <https://www.archive.org>
8. Edith Wharton, *In Morocco*, New York: Charles Scribner’s sons, 1920, 52-53. Accessed on January 15, 2018, <https://www.archive.org>

9. Ibid, 71-72.
10. Mouloud Siber, Bouteldja Riche, "The Aesthetic of Natives 'Dress and Undress: Colonial Stereotype and Mimicry in Paul Gauguin's and William Somerset Maugham's Cultural Forms", Mouloud Mammeri University of Tizi-Ouzou, 2013, 3.
11. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 71. Accessed on January, 2018, <https://www.archive.org>
12. Ibid, 113.
13. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 43. Accessed on January 15, 2018, <https://www.archive.org>
14. Ibid, 43.
15. Mouloud Siber, Bouteldja Riche, "The Aesthetic of Natives 'Dress and Undress: Colonial Stereotype and Mimicry in Paul Gauguin's and William Somerset Maugham's Cultural Forms", Mouloud Mammeri University of Tizi-Ouzou, 2013, 4.
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24. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 109. Accessed on January, 2018, <https://www.archive.org>
25. Edward Said, *Orientalism*, London: Penguin Classics, 2003, 59.
26. Ibid, 59
27. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 151. Accessed on January 15, 2018, <https://www.archive.org>
28. Edward Said, *Orientalism*, London: Penguin Classics, 2003, 48.

- ^{29.} Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 79. Accessed on January 15, 2018, <https://www.archive.org>
- ^{30.} Edward Said, *Orientalism*, London: Penguin Classics, 2003, 59.
- ^{31.} Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 26. Accessed on January, 2018, <https://www.archive.org>
- ^{32.} Wharton Edith, *In Morocco*, New York: Charles Scribner's sons, 1920, 147. Accessed on January 15, 2018, <https://www.archive.org>
- ^{33.} Ibid, 148.
- ^{34.} Ibid, 148.
- ^{35.} Ibid, 155.
- ^{36.} Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 36. Accessed on January, 2018, <https://www.archive.org>
- ^{37.} Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 166-167. Accessed on January 15, 2018, <https://www.archive.org>
- ^{38.} Edward Said, *Orientalism*, London: Penguin Classics, 2003, 57.
- ^{39.} Ibid, 202-203.

Chapter Two: Colonialism and Nationalism in Emily Eden's *Up The Country* (1866) and Edith Wharton's *In Morocco* (1920)

This chapter studies nationalism and its relation to colonialism in Eden's *Up The Country* (1866) and Wharton's *In Morocco* (1920). It aims to demonstrate how both authors manifest their glorification and pride towards their empires. Historically speaking, France and Britain are best known as the main imperial powers in the world in the nineteenth century. In this context, Said advocates: "The two greatest empires were the British and the French; allies and partners in some things, in others they were hostile rivals"¹. The competition between the two empires is motivated by the scramble for acquiring new territories in the Orient. Colonization as part of the ideology of the White man is justified by the civilizing mission, which is perceived as an act of grandeur and power. Therefore, "...having transported the Orient into modernity, the Orientalist could celebrate his method, and his position, as that of a secular creator, a man who made new worlds as God has once made the old"². The rivalry between the two imperial powers pushes the Orientalists to support their nation's ideologies of expansion whether in the native country like in Eden's *Up The Country* or the nation of adoption like in Wharton's *In Morocco*. The act of glorification and idealization of their respective countries is defined as a sense of nationalism.

In his study *Nationalism in Europe 1890-1940*, Oliver Zimmer has devoted his analysis to the study of nationalism by introducing some scholars' perceptions and interpretation. He introduces Kedorie's definition of nationalism as a:

Doctrine invented in Europe at the beginning of the nineteenth century [...] briefly, the doctrine holds that humanity is naturally divided into nations, that nations are known by certain characteristics which can be ascertained, and that the only legitimate type government is national self-determination³

It follows from this quotation that nationalism as defined by Zimmer is a European ideology that distinguishes each nation's self-determination from another. According to him, this nation must be politically independent. Besides, he claims that the sense of nationalism is

inherited in the imperial enterprise since the act of grandeur is manifested through colonization. Zimmer adds:

It would be more accurate to say that nationalism and imperialism become fatally and inextricably linked, mutually reinforcing each other. In the large and powerful states at least, committed nationalists were usually champions of imperialist projects because they believe that the honor of their nation depended on success in the race for empire [...] the future of their nations depended on their abilities to build large colonial empires.⁴

The above quotation suggests that nationalism is related to imperialism. It is believed that in the colonial era the fervent nationalists are the ones who support the imperial project and play an active role in promoting and supporting their nation's ideologies of expansion and conquering new territories.

In this sense, Wharton and Eden support the presence of British and French authorities in India and Morocco. Thus, they regard imperialism as a philanthropic mission in order to improve the life's condition of the non-Europeans. According to Eden, the act of colonization "does more good than harm"⁵, for it brings modernity and ensures social order and stability. According to Said "The modern Orientalist was, in his view, a hero rescuing the Orient from the obscurity, alienation, and strangeness"⁶. Therefore, his positional superiority comes from his self-confidence. Accordingly, the ideology of the White Man's superiority is the source of his power and the pretext with which he legitimizes his interventions and accomplishments in the Orient.

As a matter of fact, Eden and Wharton demonstrate their commitment and support for their nation's imperialistic ideology in their texts. They both glorify and idealize the British and French empires, respectively. In this perspective, they celebrate their nation's colonial achievements in their texts to express exaltation. For instance, in her letters Eden refers to the "splendor of the Governor General's progress"⁷. Eden's intention is to highlight the British improvement of Oriental life in India. Furthermore, she puts centrality on the greatness of her brother George Auckland, whose success in the new colony is worth mentioning. He was able

to establish a network of railroads in order to facilitate the movement of people and improve the means of transportation and commodities in an impenetrable land. Thanks to the governor General, India has finally acquired a better infrastructure. In this regard, Eden asserts:

Now that India has fallen under the curse of railroads, and that life and property will soon become as insecure there as they are here, the splendor of a Governor General's progress is at an end.⁸

In this quotation, Eden praises the grandeur of her brother George, the General Governor of India. For her, he accomplishes a huge mission, which is the establishment of railroads in impenetrable lands. This means of transportation facilitates the hardship of traditional Indian travel. Therefore, through the achievement of General Auckland, the British Empire has gained confidence and support of the Indians. In the same letter, Eden describes the transformation of the region of 'The Kootûb'⁹, a sacred and religious monument of ancient Indian civilization. She recounts how the place was reshaped to integrate it into the modern European life style. She asserts:

The Kootûb will probably become a Railway Station the Taj will, of course, under the sway of an Agra Company(Limited, except for destruction), be bought up for a monster hotel; and the Governor-General will dwindle down into a first-class passenger with a carpet-bag.¹⁰

It is clear from this quotation that England fulfills her project of building India. Yet the constructed buildings are not merely houses or roads but stations and hotels. These renovations are meant to transform the region into a touristic one in order encourage European to visit it. Eden uses the term 'monster' to demonstrate how huge the investment of the white man is. Once again, the Europeans are glorified for "having transported the Orient into modernity"¹¹. This refers to the power and wealth her country possesses and from which it draws its power. The governor General modernizes India and transforms it into a trademark to attract tourists into it. Eden praises the impact of England over India

Similarly, Wharton shows pride for France as her nation of adoption. She enumerates some of the big fulfilled projects of the French power in North Africa. Some of these include

the construction of 'roads', 'light railway', and insertion of 'carts'. At her arrival to Rabat, she records the improved infrastructures brought by France to the North Africa and the Moroccan shores by giving detailed information about the process. She asserts:

Ten years ago, there was not a wheeled vehicle in Morocco: now countless carts, omnibuses and motor vehicles travel its thousands of miles of trail, and its hundreds of miles of firm French road. There are light railways from Rabat to Fez in the west, and to a point about eighty-five kilometers from Marrakech in the south ; and it is possible to say that within a year a regular railway system will connect eastern Morocco with western Algeria, and the ports of Tangier and Casablanca with the principal points of the interior.¹²

In this quotation, Wharton criticizes the ancient Moroccan ways of transportations. She regards this country as an "old untamed Moghreb"¹³ state. However, with the coming of the French authorities to Morocco, great changes have occurred. Wharton praises the French achievements in the Maghreb, which helped to break the monotony and animate it from North to South. Indeed, it reflects the strength of the French empire, convinced of its utility for the Moroccans that "are a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves"¹⁴. Wharton expresses her pride in France and points the efforts made "to domesticate the Orient"¹⁵ as a symbol of greatness and superiority.

In the course of glorifying and celebrating their nation's ideologies, both writers narrate the process of bringing stability and order by the British and French imperial powers to the colonies. Their penetration into the so-called 'Oriental' lands causes in the beginning riots, but later on stability takes place after the control of the local populations. Eden asserts:

It is horrible to think how this class of Europeans oppresses the natives; the great object of the Government being to teach them reliance on English justice, and the poor natives cannot readily understand that they are no longer under their own despotic chiefs. They will be a long time understanding it here.¹⁶

This quotation denotes Eden's belief in the capacity of the English rigidity and strictness to control and dominate the Indians. The Government draws an objective which is the brainwashing of the natives that dictate them to rely on 'the English justice' rather than their

‘despotic chiefs’. The latter are indeed the local Indian kings that generally rebel against the British authorities, but the colonizer succeeds in persuading them to keep their authority over the tribes and working in collaboration with the Imperialist settler. The latter rewards the natives for their subjugation to the British rules and order. Indeed, they mislead the natives and use them to execute power over them. For example, Eden describes the submission of a chief. She asserts: “Hindû Rao being a Mahratta chief, a dependent on our government who has attached himself to our camp-not quite an idiot, but something like it”¹⁷. Eden glorifies the European method of teaching by the use of coercion which demonstrates a form of authority over the Indians. In this perspective, Said affirms that “The West is the actor, the Orient a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behavior.”¹⁸.

In the same context, Wharton recounts the disastrous state of Algeria and Tunisia in opposition to Morocco. The General Lyautey provides protection and security to the latter colony. She asserts:

It is only necessary to see the havoc wrought in Tunisia and Algeria by the heavy hand of the colonial government to know what General Lyautey has achieved in saving Morocco from this form of destruction, also. All this during five years of unexemplified and incessant difficulty; and probably the true explanation of the miracle is that which he himself gives when he says, with the quiet smile that typifies his Moroccan war-policy: ‘It was easy to do because I loved the people.’¹⁹

In this quotation, Wharton compares the devastated state of the French colonies of Algeria and Tunisia to that of Morocco. She also praises the French administrator of Morocco for saving it from destruction and war. According to her, despite the difficulties he faces the General succeeds in saving it. Ironically, General Lyautey affirms his loyalty towards the Moroccans to justify the French presence in Morocco. In the same context, Wharton asserts: “It may be that the political stability, which France is helping them to acquire, will at last give their higher qualities time for fruition”²⁰. According to Wharton, French political strategies

have taken stability and order to the Moroccan subjects. Thus, it affirms that the French administrator's efforts are fruitful.

The nationalist pride of the two writers is represented in their glorification of some national figures or symbols. Eden does so by celebrating Queen Victoria. She asserts:

G. wants to give Runjeet of our Queen in her coronation robes. The Sikhs are not likely to know if it is an exact likeness as far as face goes and the dress I have made out quite correctly, from description in the papers and from prints, it really is a very pretty picture.²¹

Eden delineates Queen Victoria to 'The Sikhs' in a way to amplify the beauty and the sovereignty of the British crown. This shows her loyalty to the Queen since she stands for her country. Eden's description of the Queen puts the latter in a higher position as a symbol of beauty and nobility. She associates the beauty of the queen to the supremacy of the White race. Eden's portrayal of the Queen demonstrates her respect towards a British national symbol.

Likewise, Wharton also idealizes the General Lyautey for being a skillful administrator and a great politician who in a short period of time succeeds to spread and impose the French policy in Morocco She asserts:

General Lyautey has always been one of the clear-sighted administrators who understands that the successful government of a foreign country depends on many little things...and every efforts was made to urge European resident to follow native models and use native artisans in building and furnishing.²²

This quotation denotes Wharton's attribution of the quality of a professional governor to General Lyautey, who is perceived as an enlightened colonial administrator. The White man is qualified as smart and skillful in opposition to the non-White. Besides, Wharton writes:

It is not too much to say that General Lyautey has twice saved Morocco from destruction: once in 1912, when the inertia and double dealing of Abd-el-Hafid abandoned the country to the rebellious tribes who had attached him in Fez , and the second time in August, 1914, when Germany declared war on France.²³

In this quotation, Wharton celebrates General Lyautey for saving Morocco from wars and destruction. In fact, the General has saved the country from other wars to involve it somehow

in his own. Wharton perceives the White man who is indeed a colonizing savior. She is even proud of the French administrator's deeds.

In addition to similarities, there are two important points of difference in comparing the two travel books by Eden and Wharton. The first difference centers the policies of the two empires related to Britain's multicultural attitude in order to maintain power in the Indian colony and France's use of assimilation.

The British government schedules programs to spread its culture among the natives taking into account respectfully the natives' culture and social structure. For instance, the British government keeps the local Hindu names of the regions and the different areas of India like the station of 'Meerut'. Eden asserts: "Meerut is a large European Station"²⁴. Furthermore, the fact of keeping the ancient local regions' names like 'Calcutta'²⁵, 'Cawnpore'²⁶, 'Simla'²⁷, 'Delhi'²⁸ is meant to prove British multicultural ideology which is a sign of respect of the native's culture. In addition, Eden affirms that the Indians are perpetuating their own traditions like the celebration of Hindu holidays. Eden writes: "It was a Hindu holiday. I must do the Hindus the justice to say that they make as many holidays out of one year as most people do out of ten"²⁹. Despite Eden's annoyance with the increased numbers of Indians' holidays, she manifests her comprehension of the Indian traditions. Therefore, even though the British colonialist has in mind to civilize the natives, they desire coexistence.

Concerning the French ideology in Morocco, it involves assimilation of the local population into French ways of life. For example, during her visit to several cities, Wharton has noticed:

In the writing of the proper names and of other Arab words the French spelling has been followed. In the case of proper names, and names of cities and districts, this seems justified by the fact that they occur in a French colony, where French usage naturally prevails... as to their respective pronunciation. Therefore, Wharton feels the need to conform to the French culture usage"²⁹

Wharton respects the French spelling that the French government imposes as its official language to that of the Moroccans. In a book written in English language, Wharton opts to respect the French usage. It reflects the objective of the French ideology to impose its own language in order to spread it. The French ideology tends to globalize the French culture.

Another difference that lies between the two works is about the two writers concerning their nationality. Eden is of British origin and serves her native country whereas Wharton is an American expatriate living and serving France. Despite the particularity of their nation's origin, they are both supportive of the British or French empires. Both writers express loyalty and glorify the greatness and powerfulness of each imperial power.

To conclude, the sense of nationalism in both writers reflects their commitment to and support of their nation's ideology. They believe in Imperialism as a system that saves humanity from obscurity, ignorance, famine and wars. They are both celebrating their nation's achievements to modernize India and Morocco. Their texts reflect the same Western interpretation of the civilizing mission, but it may be interpreted differently as being an act of dispossession and colonization of the so-called Orient. Therefore, the manifested glorifications and lauds towards their countries, chiefs, and culture symbolize their outloud determined nationalism.

Endnotes:

¹ Edward Said, *Orientalism*, London: Penguin Classics, 2003, 41.

² Ibid, 121.

³ Elie Kedourie, *Nationalism*, quoted in Oliver Zimmer, *Nationalism in Europe, 1890-1940: Studies in European history*, New York, Palgrave Macmillan, 2003, 6.

⁴ Ibid, 37.

⁵ Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 77. Accessed on January, 2018, <https://www.archive.org>

⁶ Edward Said, *Orientalism*, London: Penguin Classics, 2003, 121.

- ⁷ Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, v. Accessed on January, 2018, <https://www.archive.org>
- ⁸ Ibid, v.
- ⁹ Ibid, v.
- ¹⁰ Ibid, v-vi.
- ¹¹ Edward Said, *Orientalism*, London: Penguin Classics, 2003, v-vi.
- ¹² Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 5. Accessed on January 15, 2018, <https://www.archive.org>
- ¹³ Ibid, 13.
- ¹⁴ Edward Said, *Orientalism*, London: Penguin Classics, 2003, 35.
- ¹⁵ Ibid, 78.
- ¹⁶ Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 306. Accessed on January, 2018, <https://www.archive.org>
- ¹⁷ Ibid, 213.
- ¹⁸ Edward Said, *Orientalism*, London: Penguin Classics, 2003, 109.
- ¹⁹ Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 222. Accessed on January, 15, 2018, <https://www.archive.org>
- ²⁰ Ibid, 158.
- ²¹ Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 175. Accessed on January, 2018, <https://www.archive.org>
- ²² Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 220-221. Accessed on January, 15, 2018, <https://www.archive.org>
- ²³ Ibid, 209.
- ²⁴ Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, Accessed on January, 2018, <https://www.archive.org>
- ²⁵ Ibid, 64.
- ²⁶ Ibid, 79.
- ²⁷ Ibid, 98.
- ²⁸ Ibid, 89.

²⁹. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, xiii. Accessed on January, 15, 2018, <https://www.archive.org>

Chapter Three: Gender and Orientalism in Eden's *Up The Country* and Wharton's *In Morocco*

This chapter aims to discuss the gender issue in Eden's and Wharton's travel accounts and how their discourse of femininity participates in the Orientalist tradition. Our focus will be centered on the role played by these women as Orientalist and colonialist agents of the Empire and "how as individuals growing up in an age of unprecedented imperial expansion, they were affected by and involved in colonial ideology and imperial relation"¹. The travel to the "East" gives Western women opportunities to dispel the traditional assumptions of women as being the "angels in the house" whose main duty is to take care of the household and bear children. In this perspective, Lewis asserts:

Women were not imagined to have the intellectual, philosophical or visionary qualities required for creative endeavors. Any creative energy they might possess should be more properly directed into the exercise of their innate maternal vocation.²

Women are perceived as weak and lacking sufficient energy to participate in and produce any creative activity except that of domestic households. However, to change the previous misconception about women "feminized as the symbolic inferior other at home"³, women writers are increasingly taking part in the colonial project. This paved the way to many Western women to travel to the Orient "as an escape from the constraint of life at home"⁴ and prove themselves as useful Orientalists equally to their male counterparts.

Besides, gender difference has allowed these women to get access to the 'harem' in the Islamic world and the 'zenanas' in India, a private sphere reserved to the Oriental women and restricted to strangers and Western males. The advantage to the access to the harem has gained Western women the ability to observe the forbidden female space and associate their living conditions to that of Oriental women in the way that they both are subjects of oppression and subjugation of the patriarchy. In their travelogues, Victorian women often make use of their travel experiences in their writings to reflect a discourse of femininity and resistance to the social norms of the era. They seek to acquire self-determination and

identification in the “Orient” by putting centrality on the study of the encountered Oriental women not only for the sake sympathy but to distinguish themselves as the “white superior race” activate within the Western dominant representation of the Orient. In this regard, Lewis argues:

Women did produce imperialist images [...] an analysis of the production and reception of representations by women will develop an understanding of the interdependence of ideologies of race and gender in the colonial discourse of the period [...] and produced a range of meaning for the texts and identities for the authors.⁵

The contribution of Western women to Orientalism entails liberation from social restrictions and rising self-consciousness of the importance of their participation as Orientalist agents. It allows them to affirm their identities as active social and political members in the colonial discourse.

In Eden’s *Up The Country* and Wharton’s *In Morocco*, similar ideologies are displayed by both authors. Like many travelers, Eden and Wharton have traveled to both India and Morocco in order to explore and document their experience of the Orient. In doing so, both writers describe the natives they encounter using a set of representations and stereotypes inherent in the colonial discourse. However, the focus of these women is centered on the “female gaze” and the representation of the ‘Other’ women in their domestic sphere. Therefore, they are both “gendering Orientalism” and promoting a discourse of femininity.

Being a member of an aristocratic family, Eden has accompanied her brother George Auckland to India to fulfill his duty as a British elite and the new elected General Governor of the East Indian Company. She is similar to Western women travelers to the ‘East’; they are always accompanied by men “who worked abroad in business or colonial administration were often, and in our period increasingly, accompanied by sisters, wives and daughters”⁶. Eden expresses her strong relationship with her brother and her contribution and help that she provides to fulfill his duty during their sojourn in India. She asserts:

I never wish for a thing here that I cannot have, and G. [George] who has always been a sort of idol to me, is, I really think, fonder of me than ever, and more dependent on me, as

I am his only confident. I feel I am of use to him, and that I am in my right place when I am by his side⁷

This quotation suggests that Eden sees herself as supportive to her brother. She is clearly displaying her role as the ‘confident’ advisor to him. Eden’s assertion denotes her ability as a woman to take responsibilities and meet great expectations. Therefore, she implicitly defines herself as an active Orientalist agent and “traces how [her] gendered agency as cultural producer [s] contributed to and drew on the imperial project”⁸.

Similarly, Wharton’s travel to Morocco is achieved under a French general’s guardianship. Her host is the General Lyautey and his wife who have encouraged her to visit Morocco. The French government has appointed General Lyautey Resident General in Morocco. Thus, he provides Wharton with whatever she needs during her one- month tour in the country. She states that “a military motor, was at my disposal every morning”⁹. Wharton is considered to be among the first tourists during the French occupation of Morocco. She also feels grateful towards General Lyautey’s help and contribution which enable her to study the Orient. In both accounts, the authors have travelled to the Orient under the care of male authority, through whom they fight to gain a remarkable position in the Orientalist and colonialist discourse.

In *Up The Country*, Eden describes her adventures in the Upper Provinces of India and the difficulties and hardships she faced. She has endured the harshness of camp life for two years from Simla to Calcutta and back. In addition, she has faced a terrible hot weather and bad roads and lived in wilderness for almost four years. Despite her unstable health conditions, Eden has resisted to the harsh climate of India and the bad travel conditions. In doing so, Eden defies the stereotyped assumptions about women as being weak, sensational, and irrational. Thus, women like Eden “were to some extent aspiring to recognition in the terms of their culture”¹⁰.

Likewise, Wharton's sojourn in Morocco is characterized by the same difficulties that meet any traveler to the 'Orient'. She ventures in Moroccan cities which are never visited before by any male or female traveler. She has also faced the high temperatures of the Moroccan Sahara, sand storms, and bad narrow roads of isolated places in the country. Despite the fact that General Lyautey has provided Wharton with means of transportation and food, her travels throughout Morocco is fatiguing and dangerous especially when losing her way in the wilderness. She states: "if one lose one's way in Morocco, civilization vanishes as though it were a magic carpet rolled up by a djinn"¹¹. In a short period of time, Wharton has been able to visit several towns and cities and get access to reserved areas that are restricted to strangers, especially male ones. These accomplishments are evidence that Western women are capable of changing the previous stereotypes about women as helpless and dependent on male assistance to achieve their goals and challenge the patriarchal authority. Therefore, both writers impose themselves as effective agents in the Orient and play an important role in depicting their experiences in their literary texts. In this context, Lewis argues:

The traditional view [suggests] that women were not involved in colonial expansion [...] in contrast[...] women did play a part in the textual production that constituted Orientalism and, moreover, that gender as a differentiating term, was integral to the structure of that discourse and individuals experience of it¹²

From what has been mentioned above, we can deduce that both Eden and Wharton have sufficient self-determination to make themselves useful and good Orientalist agents. Therefore, their representation of the Orient is explored from a gendered perspective which can challenge patriarchal norms and affirm their identities as women writers within colonial discourse.

The two travelogues develop a set of ideologies through their representation of the "Other". Our focus will be centered on the 'Oriental woman' whom the two authors have observed during their trips to both India and Morocco. They have described their first contact with the Indian and Moroccan women. They are captivated by their physical appearances,

their dresses and veils as well as their mode of living. In *Up The Country*, Eden's first encounter is taking place when some Indian women come to meet her brother George to beg him to forgive their husbands' misdeed. She sends a letter to her sister to whom she describes the scene. She states:

There were two women on the landing-place with a petition. They were Hindu ladies, and were carried down in covered palanquins, and very much enveloped in veils. They flung themselves on the ground, and laid hold Of G., and screamed and sobbed in a horrid way, but without showing their faces, and absolutely howled at last, before they could be carried off [...] these little traits are to give you an insight into the manners and customs of the East, and to open and improve your mind¹³

Eden's quote shows her frustration about the Indian women 'enveloped in veil', a condition that denotes their inferiority and lack of access to the public sphere. Therefore, "their existence outside [the domestic space] is considered an anomaly, a transgression"¹⁴. According to Eden, their covered faces reflect agony and suffering hidden under the veil. Eden sympathizes with the Indian ladies who are portrayed as "helpless, degraded victims of religious custom and uncivilized cultural practices"¹⁵. Eden's representation of the Indian women can be interpreted as part of the British feminist writers' devotion to improve their states as being "helpless victims awaiting the representation of their plight and redress of their condition at the hands of their sisters in the metropole"¹⁶

Similarly, Wharton encounters in the Souk of Meknez a few women belonging to the humblest class in Morocco. Among these, there are servants and negresses whose attitudes outside the household. She asserts:

It is rare in Morocco, to see in the streets or the bazaars any woman except of the humblest classes, household slaves, servants, and peasants from the country tiny or small tradesmen's wives; and even they (with the exception of the unveiled Berber women) are wrapped in the prevailing grave-clothes¹⁷

This quotation suggests that women of a lower class are the only ones who get access to the public space to accomplish their household task except for the 'Berber woman'. For Wharton, the veil of Arab women is similar to 'grave-clothes' which denotes that they suffer from religious restrictions and are trapped in rigorous traditional customs under patriarchy. The veil

for Wharton “means that the woman is present in the men’s world, but invisible.”¹⁸ Besides, it is the symbol of death and absence of freedom. Therefore, she sympathizes with the Moroccan native women who “must be liberated by their more advanced white sisters”¹⁹

In another occasion, Wharton observes a group of women in the terrace of their housetop watching the market square in Marrakech. She portrays the scene as follows:

People were beginning to come out on the roofs: it was the hour of peace, of ablutions, of family life on the house-tops. Groups of women in pale tints and floating veils spoke to each other from terrace to terrace, through the chatter of children and the guttural calls of bedizened negresses.²⁰

This quotation suggests that the Moroccan woman is deprived of her liberty. She is always wearing the veil even in the top of her house. For Wharton, the veil of Arab women is a kind of enslavement by the religious and social restrictions. It is also an imposed authority of the ruling husband or man of the house. She portrays the women as ‘pale tints’ to emphasize their physical discomfort as well as their degraded conditions inside the walls of their houses. Obviously, the Muslim women are “deprived of power even within the world in which they are confined, since it is the man who wields authority within the family”.²¹

For Eden and Wharton, the Oriental woman is in need to be rescued from the imposed religious and social restrictions. Undoubtedly, both writers feel sympathy towards the living situation endured by these women. In this regard, Reina Lewis quotes Melman who states that “women’s work was read as authentic on account of their presumed feminine empathy with their Oriental subject”²². Thus, improving Oriental women’s status is part of “the white woman’s burden”²³ in order to liberate them from the restraint of the patriarchy and Oriental life. Besides, it gives opportunities to the Western women to reinforce their position within the colonialist discourse and civilizing mission.

Moreover, to get closer to the life of ‘Oriental women’ in their private sphere, travelers like Eden and Wharton never miss opportunities to observe and examine the ‘harem’ in Morocco and the ‘zenana’ in India, respectively. The access to the domestic space of the

Oriental woman gained these travelers the privilege of exploring the private and forbidden space the access which is restricted to male counterparts. In the orientalist discourse, the 'harem' is perceived by the West as an erotic and polygamous space for women dominated by a tyrannical man. In this regard, Lewis argues that:

The cult of the harem was central to the fantasies that structure Orientalism discourse. The mystique of the forbidden harem stemmed from the vision of it as segregated space, a polygamous realm, from which all men except the husband (generally conceptualized as the sultan) and his eunuchs were barred²⁴

The 'harem' as defined by Lewis suggests a place of imprisonment for the Oriental woman who lives in isolation from the outside world under the rule of a dominant husband in degraded conditions. It is worth mentioning that the 'harem' as a forbidden place to the male travelers has been the object of imagination and fascination "because it was the site of what to them constituted 'Oriental' female imprisonment"²⁵. According to Burton's *Burden of History: British Feminists, Indian Women, And Imperial Culture, 1865-1915*, the description of Oriental women is

As prisoners of the harem, suffocated by religious customs and at the mercy of brutish husbands, frequently interrupted the narrative of emancipationist arguments, serving as brief but apparently graphic 'proof' of women's fate in cultures where female emancipation went unrecognized²⁶

The definition above denotes that the "Oriental woman" is imprisoned in her domestic sphere and deprived of her rights under the control of traditional male dominance. Therefore, the oriental woman has little opportunities to explore the outside world.

Eden's travel to India has revealed the same attitudes about the 'zenanas' she has visited with the exception of the privileged wives and mothers of the Indian Rajah. For instance, during her stay in Allahabad, she encounters a famous woman known as the Maharani Baiza Bae, a widow of a former ruler whom she depicts as follows

Here there is a sort of Dowager Queen of the Gwalior country; her style and title being 'the Baiza Bae'. She is very clever, has been handsome, and, some say, is beautiful still. She cannot endure being only a Dowager Baiza Bae; and being immensely rich, she has been suspected of carrying on intrigues amongst her former subjects. She has always been visited by all great potentates.²⁷

Eden's depiction of the Maharani reveals her fascination with meeting her in the zenana. She portrays the lady as 'clever' and extremely 'handsome'. Eden's portrayal of the Queen of Gwalior is that of admiration and respect to the position that she has acquired. Being the widow of the ruler of Gwalior, "she consolidated this power with her status as the favorite wife"²⁸. Baiza Bae is known for her involvement in politics, a field restricted to women and barely opened to female subject. However, "the Bai came to be respected for her cunning and political leadership"²⁹, which helped to carry on her husband's duty. Eden's admiration of the Maharani is justified because they allocate the same self-determination to acquire position of power and share the same devotion to their countries.

Likewise, Wharton in her narrative recounts her experience in the Moroccan harem and documents all the scenes. She has been able to access to the upper class's harem in the private sphere, including the wives and the mother of the Sultan. In describing the latter, Wharton asserts:

This impressive old lady is the Sultan's mother [...] here at last was a woman beyond the trivial dissimulations, the childish cunning, the idle cruelties of the harem. It was not a surprise to be told that she was her son's most trusted adviser, and the chief authority in the palace. . If such a woman deceived and intrigued it would be for great purposes and for ends she believed in: the depth of her soul had air and daylight in it, and she would never willingly shut them out³⁰

Wharton's quote denotes her admiration of the Sultan's mother because of her authoritative status in the palace. For her, the sultan's mother plays an important role in maintaining power inside the Sultan's residence. She contributes to the decision-making of the palace, and she is seen as being the most 'trusted adviser' to her son. The Moroccan women belonging to royal families stand as the symbol of the self-confident women who hold social and political positions in their household.

Moreover, both authors have examined the way the wives and daughters of the Indian' kings and Moroccan Sultans live behind the walls of the zenana and harem.

In *Up The Country*, the Edens are invited by the Rajah of Benares to spend time in his country-house where Eden is introduced to his wives. She sends a letter to her sister in England in which she records the details of her meeting. She states:

Several native girls were introduced to us, but only one who was pretty, and who has just been betrothed to the father of the rajah. The young Ranees, or whatever they are called, are very shy, and stand with their eyes closed, but the older ones had great fun when we were going away in pouring the attar over our gowns, and utterly spoiled mine, which was silk: next time I shall go in muslin”³¹

This quote by denotes her fascination with the forbidden space of the Indian zenana. Eden’s depiction replicates the image of the ‘Oriental woman’ as it is perceived by the West. The latter builds its fantasy and assumption “around the specter of a passive and enslaved Indian womanhood”³². The Indian woman is the subject of oppression by the ruling patriarchy. In this case, they are under the mercy of their husbands.

Furthermore, in meeting Ranjeet Singh, the ruler of the Bunjap, Eden gets access to his wives’ private sphere and witnesses the conditions which they are enduring. She describes the place and the wives as follows:

The room was a wretched, little, low place: five of the ranees sat on silver chairs against the walls [...] four of them were very handsome; two would have been beautiful anywhere. I suppose they were Cashmeers, they were so fair. I wish I could make out how these women fill up their lives. Heera Singh [one of the wives of the maharajah] said they each had a little room of their own, like that we saw, but never went out of the anderoon on any occasion³³

This quotation suggests that the zenana represents an empty narrow place where Indian women are left to face their destiny. Eden views the domestic sphere as ‘wretched’ because it enslaves the Indian women within its walls. For Eden, it is a misfortune to see all these beautiful women in the service of the Maharajah and devote their lives to please one single man. It is clear that Miss Eden sympathizes with the oppressed Indian women she encounters. She criticizes the way of their living and inaccessibility to the outside world. In this regard, Lewis asserts: “[...] picturing Oriental women in a more flexible relationship to social and private spaces than the stereotypically enclosed walls of the fantasy seraglio”.³⁴

Similarly, Wharton has accompanied Mme Lyautey to visit his Majesty Moulay Youcef in his palace in Rabat to attend a mutual French-Moroccan ceremony. She has the opportunity to enter his harem and make her observations. She asserts:

The apartment of the Sultan's ladies falls far short of occidental ideas of elegance. But there was hardly time to think of this, for the door of the *mirador* was always opening to let in another fairy- tale figure, till at last we were surrounded by a dozen houris, laughing, babbling, taking us by the hand, and putting shy questions while they looked us with caressing eyes. They were all (our interpreters whispered) the Sultan's "favorites", round- faced apricot- tinted girls in their teens, with high cheek-bones, full red lips, surprised brown eyes curved up Asiatic lids, and little brown hands fluttering out like birds from their brocaded sleeves.³⁵

This quotation involves Wharton's portrayal of the 'harem' as a fanciful and 'fairy tale' place. The "harem pictures are generally scenes of minimal activity where the location simply provides a new setting for a single or group nude with the added pleasure of seeing the forbidden"³⁶. Like many travelers to the Orient, Wharton embodies through her narrative an Orientalist discourse to demonstrate how as an Orientalist she has participated in reinforcing such ideas about the Oriental harem. She focuses her depiction on the physical appearance of the wives or 'the favorites' of the Sultan. In doing so, she emphasizes the belief that the harem is an erotic and sexual sphere where women's existence is reduced to satisfy the pleasures of man. Thus, "in Orientalist discourse [...] the harem women's existence centers around the absent and controlling man"³⁷.

During her presence in the ceremony which is organized by the Sultan, Wharton portrays the joy of the harem when "the dancers and singers would come to entertain them presently"³⁸. Wharton has also been introduced to the legitimate little son of the Sultan. She states:

The favorites fluttered about him respectful but by no means awestruck, and the youngest began to play with the little prince. We could well believe the report that this was the happiest harem in Morocco, as well as the only one into which a breath of the outer world ever came³⁹.

This quotation denotes the author's attitude to the Moroccan harem inside the palace. For Wharton, the fact that the Sultan has allowed a group of musicians to perform inside the

domestic sphere of his women make them “the happiest harem in Morocco”. She alludes to the fact that Arab women can only be the subject of domination and oppression from their menfolk. The latter are the only authority to which they subdue. In this perspective, Lewis argues that:

For the convent, like the harem, was often seen by its opponents as archaic, self-contained, tyrannous and tempting. Above all it was seen as essentially sexual, a subject of prurient fascination and dread⁴⁰

For Lewis, the ‘harem’ is a place that generates the entire Western perception of the forbidden space of the Oriental woman. It is perceived as ‘archaic’, ‘tyrannous’ and typically ‘sexual’. These representations are meant to “dispute the West’s vision of the harem as a space devoted to indolence and passion”⁴¹.

The penetration inside the harem and zenana has permitted both authors to observe closely the Moroccan and the Indian women in their households. Furthermore, in both travelogues, Eden and Wharton have criticized the Indian and Moroccan customs and traditions often imposed by patriarchy. As a matter of fact, in some occasions Eden also criticizes the attitudes of the British citizens in India and questions their behavior. In Futtugunge, Eden attends a ball where she encounters an Englishwoman whom she observes and categorizes as being ‘unmannered’. She states:

There was a lady yesterday in perfect ecstasies with the music. I believe she was the wife of an indigo planter in the neighborhood, and I was rather longing to go and speak to her, as she probably had not met a countrywoman for many months; but then, you know, she might not have been his wife, or anybody’s wife, or he might not be an indigo planter. In short, my dear Mrs. D., you know what a world it is—impossible to be too careful, &c.⁴²

Eden’s assertion suggests that she is not comfortable with the Englishwoman’s behavior. She considers her attitude similar to that of Indian woman whom she encounters during her tour in India. It is clear that Miss Eden questions Englishwoman’s credibility. Eden’s skeptical attitude reflects uncertainty and mistrust with the British citizens in India. According to her, the British settlers are becoming more familiar with the Indian culture, and the mingling

among native have cost them lose their English manners. Thus, she is definitely disappointed by the fact that they are increasingly Indianized.

Likewise, Wharton demonstrates through her narrative the same racial and superior attitude towards the Moroccan women she encounters. In describing a half French-Algerian girl, Wharton asserts:

In spite of Algerian advantages, the poor girl could speak only a few words of her mother's tongue. She had kept the European features and complexions, but her soul was the soul of Islam. The harem had placed its powerful imprint upon her, and she looked at with the same remote and passive eyes as the daughters of the house.⁴³

Despite the fact that the girl is of French descent from her mother's side, Wharton criticizes and denies any similarities between her and the Western woman. She emphasizes the bad effect of the harem on her life and attitude. She also depicts the woman as being 'passive' like all the Moroccan women of the harem. It is evident that Wharton does not tolerate the mixing blood of the two distinctive races, the European and Arab one.

The Oriental woman has been the subject of study by Victorian women who have made their observations and criticized their living conditions. Despite the fact that Western women tend to sympathize with the native ones, White women often conceal a racist and superior attitude towards Indian and Moroccan subjects. Whether to escape gender oppression in Western societies or to affirm their identities at home, the nineteenth century women travelers seek recognition and identification as prominent contributors within the colonial discourse. Women's travel accounts provide information and offer a huge collection of data about social and political atmosphere of the Colonial period. Thus, their literary production is conceived as an effective source of knowledge to the colonizer for a better understanding of the colonized 'Other'. Like the White Western women, Eden and Wharton are admitted to the harem and zenanas. This gives them an advantageous opportunity to observe and study the Oriental woman. The powers these travelers have gained in the domestic sphere of the

Oriental woman have pushed them to re-examine their position at home and contribute to the emergence and development of the movement of feminism in the 19th century.

Endnotes

1. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 15.
2. Ibid, 56.
3. Ibid, 18.
4. Ibid, 117.
5. Ibid, 3.
6. Ibid, 116.
7. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 337. Accessed on January, 2018, <https://www.archive.org>
8. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 12.
9. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, preface, viii. Accessed on January 15, 2018, <https://www.archive.org>
10. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 22.
11. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 14. Accessed on January 15, 2018, <https://www.archive.org>
12. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 18.
13. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 19. Accessed on January, 2018, <https://www.archive.org>
14. Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society*, quoted In Mouloud Siber, Ellen M. Rogers as a Feminist and Orientalist Travel Writer; A Study of her *A Winter in Algeria: 1863-4*, Alicante Journal of English Studies, University of Mouloud Mammeri of Tizi-Ouzou, 2016, 139.
15. Antoinette Burton, *Burden of History British Feminists, Indian Women, And Imperial Culture*, 1865-1915, Chapel Hill & London, University of North Carolina Press, 1994, 8.
16. Ibid, 7.

17. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 51. Accessed on January 15, 2018, <https://www.archive.org>
18. Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society*, quoted In Mouloud Siber, Ellen M. Rogers as a Feminist and Orientalist Travel Writer; A Study of her *A Winter in Algeria: 1863-4*, Alicante Journal of English Studies, University of Mouloud Mammeri of Tizi-Ouzou, 2016, 143.
19. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 22.
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21. Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society*, quoted In Mouloud Siber, Ellen M. Rogers as a Feminist and Orientalist Travel Writer; A Study of her *A Winter in Algeria: 1863-4*, Alicante Journal of English Studies, University of Mouloud Mammeri of Tizi-Ouzou, 2016, 139.
22. Billie Melman, *Women's Orients. English Women and the Middle East, sexuality, Religion and Work 1718-1918* quoted in Reina Lewis. *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 129.
23. Antoinette Burton, *Burden of History: British Feminists, Indian Women, And Imperial Culture, 1865-1915*, Chapel Hill& London, University of North Carolina Press, 1994, 18.
24. Reina Lewis, *Gendering Orientalism: Race, Femininity and Representation*, London: Routledge, 1996, 111.
25. Antoinette Burton, *Burden of History: British Feminists, Indian Women, And Imperial Culture, 1865-1915*, Chapel Hill& London, University of North Carolina Press, 1994, 66.
26. Ibid, 63.
27. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 40. Accessed on January, 2018, <https://www.archive.org>
28. Elissa Vann Struth, *Splitting the Stereotype: Reading Women In Colonial Texts*, university of British Columbia, 2001, 4.
29. Ibid, 4.
30. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 177-178. Accessed on January 15, 2018, <https://www.archive.org>
31. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 29. Accessed on January, 2018, , <https://www.archive.org>

32. Antoinette Burton, *Burden of History: British Feminists, Indian Women, And Imperial Culture*, 1865-1915, Chapel Hill& London, University of North Carolina Press, 1994, 63.
33. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 232-233. Accessed on January, 2018, <https://www.archive.org>
34. Reina Lewis, *Gendering Orientalism: Race, Femininity and Rerepresentation*, London: Routledge, 1996, 112.
35. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 173. Accessed on January 15, 2018, <https://www.archive.org>
36. Reina Lewis, *Gendering Orientalism: Race, Femininity and Rerepresentation*, London: Routledge, 1996, 112.
37. Ibid, 112.
38. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 180. Accessed on January 15, 2018, <https://www.archive.org>
39. Ibid, 181.
40. Reina Lewis, *Gendering Orientalism: Race, Femininity and Rerepresentation*, London: Routledge, 1996, 107.
41. Ibid, 149.
42. Emily Eden, *Up The Country*, London: Spottiswoode and Co, 1867, 71. Accessed on January, 2018, <https://www.archive.org>
43. Edith Wharton, *In Morocco*, New York: Charles Scribner's sons, 1920, 187. Accessed on January 15, 2018, <https://www.archive.org>

IV. Conclusion

The present dissertation has attempted to study the Orientalist and colonialist discourse in Eden's *Up The Country* (1866) and Wharton's *In Morocco* (1920). This study has come up with some conclusions concerning the two works and their authors. Eden's and Wharton's travelogues have proved to be striking examples of how travel literature reinforces the misconceptions and the misrepresented images about the non-Western countries. Their depiction of these foreign lands and its people is full of distortions and prejudices. Their intention is to denigrate and repudiate the colonized 'Other' to the state of inferiority and stagnation. Therefore, the colonizer takes a position of superiority and justifies its domination and hegemony by the need to bring civilization and enlightenment.

In fact, this study has revealed that both authors use a set of stereotypes to depict the native inhabitant as primitive, backward and uncivilized. In addition, both authors reject the aspects of the native's culture and refuse to understand its difference from the Western one, which is meant to dehumanize and debase the Indians and Moroccans, respectively. Eden and Wharton agree on a series of points in their travelogues. They share the same standpoint on 'native' people and their cultures as primitive and backward. They also use the same colonialist and Orientalist discourse in their description. Furthermore, Eden's and Wharton's adventure in the deepest corner of the 'harem' and 'zenana' has allowed them to re-consider their positions as Orientalist and colonialist agents of empire. Despite the sympathy they show to the 'Oriental women', both authors adopt a racist and superior attitude in their travelogues which prove that they are both pro-imperialist writers.

Yet, they differ in celebrating their nation's ideologies of domination and expansion. Eden praises the British achievements in India and supports its imperial ideology of expansion. Wharton in her turn glorifies France's assimilation policy and its achievements in Morocco and North Africa. Both authors pay tribute to their respective empires and share the

same purpose which is the full commitment to their countries in their ideologies of expansion and domination of foreign lands. Furthermore, they both aim to celebrate the Western culture and justify its control and hegemony over the non-western territories.

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