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**From Anglo-French to Early American Orientalism: Maupassant's *Au Soleil* (1884), Edith Maude Hull's *The Sheik* (1919), and Francis Scott Fitzgerald's "The Offshore Pirate" (1920).**

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## **Dedication**

To all the members of my great and lovely family to whom I owe my life and success.

To all those who like me and supported me to achieve this work.

## **Kassia**

To my beloved parents,

Brothers and sisters,

Nephews and nieces,

And to all my friends,

Without whom none of my success would be possible.

## **Melissa**

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## Abstract

This dissertation studies the perception and the shift of Orientalism from Britain and France to America through Guy de Maupassant's *Au Soleil* (1884), Edith Maude Hull's *The Sheik* (1919), and Francis Scott Fitzgerald's "The Offshore Pirate" (1920). To achieve our goal, we have relied on Edward Said's *Orientalism* (1978). We have first studied the French then the British Orientalizing of Algeria in the two texts, *Au Soleil*, and *The Sheik*. Second, we have explored the shift of the mis/representation of the Orientals from European literature to be applied on the Black, Arab, and Italian minorities in the American fiction through "The Offshore Pirate." After the analysis of Maupassant's, Hull's, and Fitzgerald's texts, we have reached the conclusion that the three authors share the same Orientalist representation of the gendered, racial, and ethnic groups. We have also concluded that each one of these authors supports the Orientalist discourse and promotes the supposed superiority of his nation.

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## I. Introduction

Orientalism is, as Said observes, a discourse produced by the West to dominate, restrict and have “authority over the East”<sup>1</sup>. It existed earlier in the medieval and the renaissance periods through art. Until this point, however, the Europeans had a tiny involvement with the Orient and it was based on commercial exchanges. Prior to the turn of the nineteenth century, Orientalism was marked by the Western explorations, voyages and military expeditions to the Mediterranean Sea and the Middle-East, made by the two great powers, France and Great Britain, then, later on by the US. From the Western perspective, the Orient was determined to be “camel riding, terroristic, hook-nosed, venal lechers whose undeserved wealth is an affront to real civilization.”<sup>2</sup>

Nineteenth-century French Orientalism, through its extension of authority, had a fascinating influence on many Orientalist writers. The most notable of them was Guy de Maupassant who travelled to Algeria in 1881. He noted, as he puts it, the inferiority of the Arabs and portrayed them in his travel writing *Au Soleil* (1884). Maupassant made Algeria a gateway setting of Orientalism.

The French Orientalist ideas about the Orientals shaped the geographical setting of Algeria from France to Great Britain through only what is called “idée-reçue”. The British author Edith Maud Hull was one of the writers who never travelled to North Africa, but relied on the eyewitness of other British works. She collected her ideas from those British Orientalist writers who undertook journeys to Algeria, then used them in *The Sheik* (1919).

Those stereotypical ideas about the Orient crossed the Atlantic Ocean to reach America. Based on pre-conceived ideas, many American authors have used the same stereotypes in their literary works such as Francis Scott Fitzgerald in “The Offshore Pirate” (1920). The representation of the Orient in America was not limited only to the literary field. Rather, it reached the media, especially with the increasing progress of film industry. During

the twenties, cinema became a new hegemonic social agent, which reinforced the spread of the negative image given to the Orient. *The Sheik*, movie (1921), an adaptation of the British novel *The Sheik*, is an instance product of this kind of cinematic representation.

Maupassant's *Au Soleil* has received a great bulk of criticism. Grace Regina Thompson thinks that Maupassant portrays the Orient stereotypically, and this is due, according to her, to the influence of the previous literature he read like "Mille et une Nuit", which he mentions in his *Au Soleil*. She states: "Maupassant, qui voyage en Algérie près de la fin du XIXème siècle, est aveugle à ce qu'il voit parce que il le perçoit à travers la perspective de la littérature."<sup>3</sup> She also thinks that during the 19<sup>th</sup> century, it was literature that pushed Maupassant to travel to the Orient and to discover it himself.<sup>4</sup> According to her, this voyage to North Africa is a need for him, because this helps him to discover himself, by knowing the "other" whom the Westerners consider as their opposite.<sup>5</sup>

Oliver Glaog is another critic who shares the idea of Maupassant's stereotypical representation of the Orient, but according to him, Guy is not only an artist who is amusing himself in representing stereotypically and racially the Orient. According to the critic, Maupassant's role is rather greater than this; he intellectually defends and supports colonialism in Algeria. Oliver Glaog states: "[...] C'est un [Maupassant] soldat intellectuelle qui met au service son prestige pour faire avancer la cause des colons."<sup>6</sup>

However, over the last years, many critics have shed light on the manifestation of the racial aspect in Edith Maud Hull's novel *The Sheik*. Elizabeth Gargano has focused her attention on the racial stereotypes through reading *The Sheik* from the Orientalist/colonial perspective. She argues that *The Sheik* can be seen as "an uneasy attempt to weave together stereotypical assumptions concerning gender, class, and race, in patterns that would be tantalizingly shocking, but also acceptable to their English and American readership."<sup>7</sup> Pamela Regis, in her turn analyses *The Sheik* pointing out that the novel is written in a racist



language. She also stresses on the fact that the Arab identity of the sheik, as the reader may believe, can mislead people to accuse him of an inferior behavior, or even accuse him of interbreeding with the Western identity. She asserts: “[...] it is racist. The hero is, as the reader believes, an Arab, and this is supposed to raise our fears of miscegenation with the heroine, who is an English woman.”<sup>8</sup>

In addition to *The Sheik*, many critics have dealt with Fitzgerald’s short stories from different perspectives. Katja Ruunaniemi deals with women in the fiction of F. Scott Fitzgerald including Ardita, the heroine of “The Offshore Pirate”. Katja considers Ardita just as 1920s American flappers, “young women who adopted freer modes of behavior that their mothers had been accustomed to and frankly enjoyed doing anything their elders disapproved of.”<sup>9</sup> According to Katja, the 1920s brought profound changes to women in fashion, behavior, and habits. In “The Offshore Pirate”, Ardita reflects this through her dress and behavior.

Lesley Erin Brooks is another critic, who analyses some of Fitzgerald’s short stories of the 1920s, and concludes that there is a difference in Fitzgerald’s representation of the white Anglo-Saxon American characters and other characters of different races such as Jews and Blacks. According to Brooks, Fitzgerald’s short stories reflect the new cultural and nationalistic ideas in America. She believes that Fitzgerald’s writings contain many racial and ethnic stereotypes especially in the representation of African-Americans and Jews.<sup>10</sup>

### **Issues and Working Hypothesis**

It is clear that *Au Soleil*, *The Sheik*, and “The Offshore Pirate” have all been approached in the literature so far investigated. Yet, to the best of our knowledge the three works have not yet been studied together. There is accordingly no full-length study which would have attempted to deal with the Orient in the previous works collectively. Therefore, the aim of our dissertation is to deal with the three texts together.

The present dissertation intends to analyze the Orientalist perception of the gendered and racial groups; and to study the move of this perception from one Western work to another. In *Au Soleil* there is a representation of two different groups: the Algerians and the French, and of two different genders women and men. In *the sheik*, we find also men and women from Algerian and European Origins. And in “The Offshore Pirate” there is two distinct racial groups white and Black. In fact, in the three works we find a group that represents the “Self” and another one that stands for the “Other”. And all of Maupassant, Hull and Fitzgerald take part in the “Self” group which is represented differently from the “Other” group.

We also aim to study the way and the extent to which *Au Soleil*, and *The Sheik* misrepresent and “otherize” the Orientals specifically in Algeria, using stereotypes inherited from the French and British colonial/Orientalist discourse starting from the Renaissance period. Then, we will try to show how this misrepresentation extends to reach America and to serve the white race there in their representation of the Black, Arab, and Italian minorities. We will finally aim to discover the image that these writers attribute to their nations and people in their writings having the purpose of reinforcing the Orientalist discourse.

Over the last two decades, TV channels and popular fiction have produced a significant amount of images of Oriental People who are depicted as “terrorists”, “irrational” and “backward”. Such images might reach different parts of the world. One must wonder whether [we] are warlike and barbarians as portrayed by the western world. This has led us to carry research on the origins and on the shift of these stereotyped images.

To explore our issue, we will rely on Edward Said’s theory, put in his book, *Orientalism: Western Conception of the Orient* (1978). This choice is motivated by the fact that Said has theorized the misrepresentation of the Orient in the Western travel writings, literary work, and media sources. Said explains that Orientalism, as a discourse, becomes an

influential part of the Western culture, literature, and different disciplines which all try to have power and authority over the Orient. Edward Said argues that

without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period.<sup>11</sup>

In fact, the Occidentals try to make the Orientalist discourse a reality through which they can maintain their supposed superior position. As a matter of fact, during the colonial era until the Second World War, much of the Western literature reinforced the Orientalist discourse. Sara Mills thinks that “texts can be seen to be the nexus of a range of different discourses.”<sup>12</sup> Moreover, the meaning of ‘discourse’ either written or oral does not consist in the language itself but in language as it is used. Michel Foucault says: “what I have said is not ‘what I think’ but often what I wonder whether it couldn’t be thought.”<sup>13</sup> Thus, the Westerners have always an aim, and an effect that they wish to get through their use of the Orientalist discourse.

So, besides the difference in the nature and origins of these texts we have attempted to study them together relying on H. Aram Veaser’s argument that “The New Historicism has given scholars new opportunities to cross the boundaries separating history, anthropology, art, politics, literature and economics.”<sup>14</sup> He also argues that: “New Historicism has a portmanteau quality. It brackets together literature, ethnography, anthropology, art history, and other disciplines and sciences.”<sup>15</sup> And, unlike, Formalism which studies ‘Art for Art’s sake’, “The New Historicists combat empty formalism by pulling historical considerations to the center stage of literary analysis.”<sup>16</sup>

To reach our aim, we will structure our dissertation following the **IMRAD** format. We have started with an introduction followed by a review of literature. Then, we will explain Edward Said’s theory of Orientalism in method and material section. We will also provide

brief summaries of *Au Soleil*, *The Sheik*, and “The Offshore Pirate”. The results section will comprise the results of our work. The discussion part will be divided into two chapters. The first one is about the demonstration of the misrepresentation of the Arab Orientals in both Guy de Maupassant’s *Au Soleil* and E. M. Hull’s *The Sheik*. It also shows the supposed superiority of the Occident over the Orient. The second chapter focuses on analyzing Fitzgerald’s portrayal of the Blacks as an “Other” group and of the Nordics as a dominant one throughout his short story. The chapter also makes reference to *The Sheik* movie, showing the representation of other minority groups in America like the Italian Immigrants and the Arabs.

### Notes:

- <sup>1</sup> Edward W. Said, *Orientalism: Western Conception of the Orient*, (London: Penguin, 2003), 03.
- <sup>2</sup> Ibid., 108.
- <sup>3</sup> Grace Regina Thompson, ‘*La Femme en tant que Territoire : pénétration et Libération en Afrique du Nord au XIX<sup>ème</sup> siècle*’ (FRN 490 Ind Study : Departmental Honors, 2012), 10.
- <sup>4</sup> Ibid., 11.
- <sup>5</sup> Ibid.
- <sup>6</sup> Oliver Glaog, ‘*Representation Coloniales de Lahonthan à Camus*’ (PhD diss., Duke University: Departement of Romance studies, 2012), 133.
- <sup>7</sup> Elizabeth Gargano, ‘English Sheiks and Arab Stereotypes: E.M. Hull, T.E Lawrence, and the Imperial Masquerade’ (Texas Studies in Literature and Languages Vol.48, No.2 (summer 2006), p. 171-186, university of Texas Press), 172.
- <sup>8</sup> Pamela Regis, *A Natural History of the Romance Novel*, (Philadelphia: University of Pennsylvania Press, 2003), 115.
- <sup>9</sup> Katja Ruunaniemi, ‘Women in the Fiction of F. Scott Fitzgerald’ (a Pro Gardu thesis., Jyvaskyla University, 2001), 41.
- <sup>10</sup> Lesly Erin Brooks, MA. ‘From Flapper to philosopher: F. Scott Fitzgerald’s Hidden Cultural Evaluations of American Society’ (Master diss., Virginia Commonwealth University, 2014), 4.
- <sup>11</sup> Said, *Orientalism*,3
- <sup>12</sup> Sara Mills, *Discourse* (London: Routledge, 1997), 117.
- <sup>13</sup> Ibid., 16.
- <sup>14</sup> H. Aram Veaser, Introduction to *The New Historicism* (New York: Routledge, 1989), ix.
- <sup>15</sup> Ibid., xi.
- <sup>16</sup> Ibid.

## II. Methods and Materials

### 1. Method

The conduct of this work will rely on Edward Said's theory, *Orientalism: Western Conception of the Orient* (1978). Said identifies the power relations between the West and the East, which is based on a system of "Othering", and on a negative tradition of representing the Orient in literary works as well as media.

Edward Said's work explores the ideological discourse produced by the Occident over the Orient. He argues that "the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony."<sup>17</sup> In fact, this explains that the relationship between the Occident and the Orient is the relationship of a dominant and dominated.

Said maintains that Orientalism makes its shape through "the dichotomy exchange between individual authors and the large political concerns shaped by the three great empires - British, French, American-."<sup>18</sup> He notes that Orientalism works as a discourse maintained by different stereotypes and 'idées reçues'. Furthermore, Said claims that this relationship of power and prejudice is biased by the Occident. He says "Orientalism is a discourse informed by notions that the West is strong, upright and rational while the Orient is weak, passive and irrational."<sup>19</sup>

In addition to this, Said explains that Orientalism is a system of "Othering" which is attributed to the Arabs who are living in the Orient. It also consists of other groups and races. He says "the Oriental, [...], is a member of a subject race and not exclusively an inhabitant of a geographical area."<sup>20</sup>

Furthermore, media have a great role in shaping the western perception of the Arab World, and portraying the minorities in a stereotypical way. For Said,

Television, the film and all the media's resources have forced information into more and more standardized molds. So far as the

Orient is concerned, standardization and cultural stereotyping have intensified the hold of the nineteenth century academic [...]<sup>21</sup>

Then, television and media in general is the source of the propagation of the stereotyped images on the Orientals.

## **2. Summaries of the works**

### **2- 1. *Au Soleil***

Published in 1884, Guy de Maupassant's *Au Soleil* is a collection of many of his travels. It recounts his voyage to the Orient. Maupassant starts his trip in Europe and moves to Algeria, and then returns to Europe, exactly to Great Britain. Once in Algeria, Maupassant visits many regions. His first contact is Algiers, where he notices at the beginning the beauty and mystery of nature and of the European construction. He also notes anarchy and primitiveness.

Arrived to Oran, Maupassant portrays the severe weather and nature. He also describes the indigenous life and speaks about the Algerian resistance to the French colonizer, led by Bou-Amama. During his visit to different tribes, he describes the Algerian way of life, religion, trade, food, Etc. Maupassant also refers to the Oriental women and their position in the society.

In Kabylia (Boujie), he speaks about the French administration and about the importance of land in this region again he describes people. Throughout the work, Maupassant draws his own image of the colonial Algeria and brings it with him to the European reader.

### **2- 2. *The Sheik***

Published in 1919, *The Sheik* is written by the British novelist Edith Maud Hull. The story concerns an independent English woman, Diana Mayo who is planning to go on a month

long trip into the Algerian desert taking with her only an Algerian guide. In Biskra, she is captured by an Arab chieftain, the sheik Ahmad Ben Hassan.

For several months, the sheik forces Diana to submission. He regularly rapes her. Initially, Diana tries desperately to resist but ultimately finds herself falling in love with him. She discovers her feeling to Hassan after she is allowed to go riding in the desert where she manages to escape. However, she is recaptured by Ahmad. Come back to the tent, she realizes that she is in love with him.

As trust goes between them, the sheik allows Diana to go riding again. Unluckily, she is captured by the sheik's rival, Omair. When Ahmad rescues her, he is injured. In return to the tent, Raoul, Ahmed's friend, explains to Diana the reason why the sheik hates the English, and reveals to her the sheik's real identity, mainly that he is born half Spanish and half British.

## **2- 3. “The Offshore Pirate”**

“The Offshore Pirate” is F. Scott Fitzgerald's short story, part of a collection of stories in his “Flappers and Philosophers”. The story is about a young, beautiful, independent and aristocratic woman, Ardita Farnam who is in a voyage with her uncle to Florida. The latter asks her to meet Toby Moreland, a son of colonel Moreland. Ardita refuses, and each one goes his way.

Ardita later on meets Curtis Carlyle. The latter is a pirate who has a boat named “Narcissus”, and six “negroes” aboard it. Curtis, the white man, exercises his power over the six blacks. In their turn, they are submissive to his service.

Ardita's story continues with Carlyle and the six “bodies”; they stay some days together where they are trying to know each other, and the “negroes” are serving them. During this period, the relationship between Ardita and Carlyle develops from a relationship between a pirate and an independent woman to a love story, and they decide to live together.

At the end of the story, Carlyle appears with a new identity. It is revealed that Curtis Carlyle is the same aristocrat Toby Moreland of the beginning.

**Notes:**

<sup>17</sup> Said, *Orientalism*, 05.

<sup>18</sup> Ibid., 16.

<sup>19</sup> Ibid., 41.

<sup>20</sup> Ibid., 92.

<sup>21</sup> Ibid., 26.



### III. Results and Discussion

The issue we have raised in this dissertation centers on analyzing late nineteenth and early twentieth centuries Orientalist discourse throughout Guy de Maupassant's travel writing *Au Soleil*, Edith Maude Hull's novel *The Sheik*, and Francis Scott Fitzgerald's short story "The Offshore Pirate." We have attempted to show the common ways the three authors portrayed the Orientals and maintained the supposed superiority of the Occidentals.

The method we relied on to reinforce our arguments is borrowed from Said's *Orientalism* (1978). We have also used the concept of New Historicism by H. Aram Veesser, and Sarah Mills's concept of discourse, to show the way the stereotypical ideas about the Orientals shifted from one work to another.

In the first chapter of our dissertation, we have analyzed the French and British Orientalizing of Algeria in both Guy de Maupassant's *Au Soleil* and E. M. Hull's *The Sheik*. The two texts show negative descriptions to both the "Oriental" men and women, and their way of behaving. The two authors also try to prove the Western superiority as a justification for domination and colonization of the Orient. In fact, the reader realizes that *Au Soleil* shares some common stereotyped images with of *The Sheik*.

In the second chapter, we have examined the way Scott Fitzgerald applies the same discourse on the Blacks, as used in the British novel *The Sheik*. We have also made reference to Hollywood movie *The Sheik* to reinforce the misrepresentation of the Orientals, including the Arabs, Blacks, and Italian immigrants. It is also to accentuate the supposed superiority of the West over those minority groups.

Then, throughout the study of the three Western works, we came to the conclusion that the stereotypical ideas about the Orient shifted from the French literary works to the British ones to reach then, the American works of fiction.

#### Chapter one: French and British Orientalizing of Algeria

During the colonial period of the nineteenth and early twentieth centuries, Orientalist literature and scholarship were dominated by the Europeans. Mainly by the French, and the British who got many colonies in Asia and Africa. As these European nations had industrialized, the need for new markets and raw materials grew. And the solution was a competition for more colonies in the Orient. But in order to get profits from any given colony, the colonizer searches not only to plant his flag in it, but also to dominate all the fields. Then, again, in order to dominate, the colonizer reduced the natives of the colonized areas to weak and “savage animals”, and spread these created images through literature. Edward Said claim:

During the nineteenth and twentieth centuries the Orientalists became a more serious quantity, because by then the reaches of imaginative and actual geography had shrunk, because the Oriental-European relationship was determined by an unstoppable European expansion in search of markets, resources, and colonies, and finally, because Orientalism had accomplished its self-metamorphosis from a scholarly discourse to an imperial institution.<sup>1</sup>

During the colonial era in Europe, the created and stereotyped images of the Orientals were extending. For instance, one can find almost the same misrepresentation of the Algerians in a French work of literature, whose author visited Algeria, and in a British work, whose author was influenced by these French writers’ ideas, even if he had never seen Algeria. In fact, Said shows the influence of France as a location where one can get knowledge about the Orient during the first half of the nineteenth century, a period of French colonialism. He states: “[...] for something more than the first half of the nineteenth century Paris was the capital of the Orientalist world.”<sup>2</sup> This explains the shared portrayal of the Algerians in Maupassant’s travel writing *Au Soleil* and Hull’s novel *The Sheik*.

The Algerians, have always been stereotyped by the Occident. During the nineteenth century the stereotypes have been reinforced by many colonialists and Orientalists in order to maintain the supposed European superiority and domination. Richard Dyer explains that a stereotype’s most important function is to maintain clear lines and sharp boundaries between

the center and the periphery and decide who is allowed to be on the inside and who must remain outside the center circle.<sup>3</sup> It is for this reason that the Europeans relied on stereotypes when speaking about their Oriental colonies. Edward Said argues that several terms were used by Western writers and scholars to portray the Oriental- European relations. He says: ‘The Oriental is irrational, depraved (fallen), childlike, “different”; thus the European is rational, virtuous, mature, “normal”.’<sup>4</sup>

The nineteenth-century was also a period of travel writings. A number of writers visited North Africa and Arab countries and transferred stereotyped images through their writings. Maupassant, the French journalist and writer is among those who visited Algeria for the first time in 1881, during the French colonization. In *Au Soleil*, Maupassant portrays the Algerians as “primitive”, “savage”, and “bizarre”. He also gives a specific image of the Oriental woman. This misrepresentation makes the French as the civilized “Self” and the Algerians as the uncivilized “Other”, and it also promotes the colonial discourse. In *The Location of Culture*, Homi K. Bhabha argues that “in the colonial discourse, that space of the other is always occupied by an *idée fixe*: despot, heathen, barbarian, chaos, violence.”<sup>5</sup>

In *Au Soleil*, “primitiveness”, “barbarism”, and “savagery” are dominant characteristics by which Maupassant represents the Algerians. Bhabha states: “[...] terrifying stereotypes of savagery, cannibalism, lust and anarchy [...] are the signal points of identification and alienation, scenes of fear and desire, in colonial texts.”<sup>6</sup> In some passages Maupassant shows clearly these stereotypes, and in other passages he refers to them through the behavior, the culture and the simple life of the indigenous (the Algerians). For instance Maupassant says:

Peuple étrange, enfantin, demeuré primitif comme à la naissance des races. Il passe sur la terre sans s’y attacher, sans s’y installer. Il n’ a pour maisons que des linges tendus sur des bâtons, il ne possède aucun des objets sans lesquels la vie nous semblerait impossible. Pas de lits, pas de draps, pas de tables, pas de sièges, pas une seule de ses petites choses indispensables qui font commode l’existence. Aucun

meuble pour rien serrer, aucune industrie, aucun art, aucun savoir en rien.<sup>7</sup>

Maupassant is not only portraying the Arabs as “childlike”, “uncivilized”, and “primitives”, but he also compares them to the civilized French in order to show clearly the great difference that he notices in civilization, concerning even the basic elements of life like a house, a bed and other things. Maupassant also refers to and attacks the lack of development of the Arabs through education, different knowledge and industry. By doing this, he introduces the idea that the French presence in Algeria is a necessity and its purpose is only civilization. Bhabha claims that “by ‘knowing’ the native population in these terms [stereotypes], discriminatory and authoritarian forms of political control are considered appropriate.”<sup>8</sup> He adds: “what is visible [then] is the necessity of such rule which is justified by those moralistic and normative ideologies of amelioration recognized as the civilizing mission or the White Men’s Burden”<sup>9</sup>. Albert Memmi states: “he [the colonizer] seeks to legitimize colonization.”<sup>10</sup> Maupassant tries to legitimize French colonialism by using stereotypes; he supports the colonial discourse.

In addition to that, the notions of difference and inequality which Maupassant introduces through his comparison can be associated with Said’s explanation of racial inequality. He states: “Theses of Oriental backwardness, degeneracy, and inequality with the West most easily associated themselves early in the nineteenth century with ideas about the biological bases of racial inequality.”<sup>11</sup> Thus, even Darwinism which works as Said explains “to accentuate the “scientific” validity of the division of races into advanced and backward, or European-Aryan and Oriental-African”<sup>12</sup> can be applied to this passage.

Maupassant’s racial idea is also traced back to the writings of Arthur de Gobineau through his work *Essai sur l’intégralité des Races Humaines* (1853-5), the translation of the *Essay on the Inequality of Human Races* which appeared in (1898-1901). De Gobineau’s central argument is that human races are distinct and unequal. According to him, the white race, or the Admits, is created by God in the Garden of Eden. He writes: “we must, of course,

acknowledge that Adam is the ancestor of the white race. The scriptures are evidently meant to be so understood, for the generations deriving from him are certainly white.”<sup>13</sup> This “white race” is believed to be the superior one and must be separate from other “sub-human” races, the colored ones. He also refers to this superior race as the “Aryan” and maintains that the white Indo-European race is the first in world history to mingle with other inferior races. This inter-racial breeding causes “degeneracy” and the downfall of Western civilization. De Gobineau argues: “There is no true civilization, among the European peoples, where the Aryan branch is not predominant.”<sup>14</sup>

Then, this idea of an Arab race which is in its first stages of development also appears all along this work through Maupassant’s description of the Algerians with animalistic features. Memmi explains that the aim of the colonizer is to reduce the colonized people into animals. He writes: “[to establish the colonizer’s privileges] by one means only: debasing the colonized to exalt themselves, denying the title of humanity to the natives, and defining them as simply absences of qualities- animals, not humans.”<sup>15</sup> In fact, this is what Maupassant does when he claims: “deux cavaliers indigenes et [...] un vieux homme maigre en pointe à nez crochu, avec une physionomie de rat.”<sup>16</sup> He adds: “la femme arabe, en general, est petite, blanche comme du lait, avec une fysionomie de jeune mouton.”<sup>17</sup> Moreover, Maupassant’s portrayal of the Algerians as animals is also expressed through the natives’s behaviour and desire. In her *L’image de L’orient chez quelques écrivains français*, Mouna Alsaïd says: “le personnage oriental se caractérise notamment par: un aspect de primarité, lié à un comportement animal.”<sup>18</sup> This idea of animalistic behavior of the Orientals is the idea of many French writers like Lamartine, Nerval, Barrès, and Pierre Benoit. Like all these writers, Maupassant refers to the animalistic behaviors of the Orientals. He claims when speaking about the Algerians “tout prisonnier qui leur tombe dans les mains est aussitôt utilisé pour leur plaisirs.”<sup>19</sup> Maupassant tries to show how the Algerians follow only their desires and how

they proceed to satisfy them without any other consideration. For him they act like animals which cannot restrict their instincts. Furthermore, to show the natives as animals Maupassant focuses on portraying their society as a violent one where the powerful eats the weak like animals in a jungle. He states:

je lui donnai deux sous. [...] Et j'aperçus un grand nègre de seize ans qui se détachait d'une porte où il s'était caché et s'élançait sur mon cireur. En quelques bonds il l'eut rejoint, puis il le gifla, le fouilla, lui arracha ses deux sous qu'il engloutit dans sa poche et s'en alla.<sup>20</sup>

In addition to violence, this passage introduces “theft”, another common stereotype by which the Arabs are misrepresented. Maupassant asserts: “Qui dit Arabe dit voleur, sans exception.”<sup>21</sup> This is a clear stereotype. Maupassant here is generalizing. From only some experiences he relates the act of stealing to all the Arabs and one cannot decide about all the elements of a group according to one or two members.

Another element of misrepresentation Maupassant includes is the depiction of the Algerians as “savages” in all the fields. Guy de Maupassant repeats the word “sauvage/s” sixteen times. There is also the depiction of Maupassant’s support to other French writers’ views like Gautier’s and Flaubert’s who also describe the savagery of the Africans. Then, this repetition demonstrates his support of the colonial discourse. Maupassant uses the word “savage” to describe nature: “l’aspect de cette gorge aride, sauvage.”<sup>22</sup> Or to refer to the climate “ce climat sauvage.”<sup>23</sup>

Maupassant also uses the word “sauvage” to speak about the Muslim faith. He says : “On sent qu’une foi sauvage plane, emplit ces gens, les courbe et les relève comme des pantins; c’est une foi muette et tyrannique envahissant les corps, immobilisant les faces, tordant les cœurs.”<sup>24</sup> Maupassant speaks about a “tyrannical and barbarian” faith, the occasion where he says this is Ramadan, which is a sacred month for the Algerians and an important practice in their religion. He is indirectly criticizing Islam, the religion the Arabs, and describes it as barbarian. This stereotype of Islam is shared by almost all the Western world.

Islam became an image of fear, ignorance, terror, and danger and the Muslims are for the West: “the barbarians, irrational, backward, and the terrorists” as Said claims: “Islam come[s] to symbolize terror, devastation, the demonic, hordes of hated barbarians.”<sup>25</sup> One understands that Maupassant is supporting the idea that Islam and Muslims are a threat to the French, to their civilization, and to their religion. Said adds that: “Islam [...] represents for the whole of Christian civilization a constant danger.”<sup>26</sup> And for Maupassant, religion is among the elements that make the Algerians “uncivilized”. He describes them as “cerveaux bornés et obstinés.”<sup>27</sup> ... “des Arabes qu’on croyait civilisés [...] redeviennent tout à coup, dès que le Ramadhan commence, sauvagement fanatiques et stupidement fervents.”<sup>28</sup> For Maupassant, Islam is a threat to civilization; it is why according to the Western world, this religion must be controlled or totally replaced.

In addition to that, even when speaking about the Algerian resistance to the colonizer (the French), Maupassant shows savagery and barbarism. He claims that the Arabs kill just for the sake of killing even the innocents, women and children. He writes, for instance, when speaking about Bou-Amama and his French prisoners: “à minuit on tua l’un d’eux, sans raison.”<sup>29</sup> By this Maupassant also communicates that the resistance, as is included in the colonial discourse, is just rebellions of some bandits, without any organization or legitimacy. It occurs only in some places because of famine, and it is not a national movement. This is why Maupassant claims, when speaking about Bou-Amama and other resisters who “Dans tous les cas, ce rodeur n’a été que le chef d’une bande peu nombreuse, poussée sans doute à la révolte par la famine.”<sup>30</sup> Here, Maupassant also supports the colonial discourse.

In addition to all these stereotypes, Maupassant portrays the Algerians as ‘different’, and ‘bizarre’. Concerning sexuality, he claims: “On rencontre ici [Algeria] à chaque pas ces amours anti- naturels entre êtres du même sexe.”<sup>31</sup> He adds : “cet amour anormal est entré si profondément dans les mœurs que les Arabes semblent le considérer comme aussi naturel que

l'autre.”<sup>32</sup> The Westerners, especially writers, during the nineteenth century had the tendency of associating the Orient with sex, and portraying the sexual life of the Orientals by stereotypes. Said asserts: “the association between the Orient and sex is remarkably persistent.”<sup>33</sup> Maupassant is another writer who is interested in writing about the sexuality of the Orientals. But, he refers to homosexuality and focuses on men. He gives many examples through which he insists on showing the man in Algeria as ‘a barbaric horse’ who searches only sexual satisfaction either from women or even from men. Said claims: “the association is clearly made between the Orient and the freedom of licentious sex.”<sup>34</sup> Maupassant again by this example gives another point of difference between the Arab and the French, and according to him lack of education of the Arabs is among the reasons that lead to this kind of relations. Then, he even classifies homosexuality as a hereditary tradition and a passion of the Orientals. He states “une hérédité vicieuse chez ce peuple nomade, inculte, presque incapable de civilisation, demeuré aujourd’hui tel qu’il était aux temps bibliques.”<sup>35</sup> Each time Maupassant finds a way to refer to the Arabs as “primitive” race. According to him, they cannot accomplish development and they are far from civilization. In addition to all these stereotypes, Maupassant also refers to the Algerians as “racist”, “greedy”, “liars”, “unjust”, “dirty”, and “superstitious”.

Maupassant then, deals with the portrayal of Oriental women. In this work, he classifies Algerian women into “prostitutes” and into women with the traditional roles at home. To begin with, Maupassant states the word “prostituees” to represent the Algerian women. He says: “Ces prostituees venaient jadis d’une seule tribu, les Oulad Nail. Elles amassaient ainsi leur dot et retournaient ensuite se marier chez elles, après fortune faite.”<sup>36</sup> Maupassant, introduces two different ideas. The first one is the practice of prostitution as a profession through which the Algerian women make fortune and live. The second idea Maupassant transmits is that this profession is implemented by the Algerians since any



prostitute can marry later on and continue her life. This representation of the Oriental woman as a “sexual object” is a common stereotype. It is said that the Oriental woman is an easy prey and that the Orient is the place where anyone can get sexual satisfaction. Said claims: “the Orient was a place where one could look for sexual experience unobtainable in Europe.”<sup>37</sup> He adds: “virtually no European writer who wrote on or traveled to the Orient in the period after 1800 exempted himself or herself from this quest.”<sup>38</sup> Maupassant like many writers who visited the Orient in the 1800s, speaks freely about the Oriental women and portrays stereotyped images about their sexual life.

Moreover, Maupassant portrays the prostitutes as greedy. He describes them full of jewels and in research for more. One remembers here Joseph Conrad’s description of the African mistress of the European Kurtz as a woman with a fierce and wild beauty and full of jewels. Both women here as depicted by the two European writers Conrad and Maupassant are prostitutes, rich and greedy.

The clash between the Eastern and Western cultures did not start from the Eighteenth century. For instance, during the seventeenth century of the Elizabethan period, one can illustrate the same binary opposition between the two poles. The same as it was portrayed throughout *Au Soleil*. William Shakespeare’s play “Antony and Cleopatra” (1623) gives us the idea of the Renaissance perception concerning the contrast between West and East. That is between Rome, symbolized by Octavius Caesar, and Egypt embodied by Cleopatra. First, the play depicts the Western domination over the East through Rome’s conquest of the exotic place, Egypt. Caesar’s duty is to invade Egypt and take control over the land. In addition to this, as it is argued by the Westerners, the Oriental world, including Egypt, is the seat of degeneration. Said asserts: “in time [1800s] “Oriental sex” was as standard a commodity as any other available in the mass culture, with the result that readers and writers could have it if they wished without necessarily going to the Orient.”<sup>39</sup> This is observed, in the play, by the

ruler of the Roman Empire who believes that he should go back to Egypt where his passion and pleasure lie. He states: “I th’East my pleasure lies.”<sup>40</sup> Furthermore, Egypt is a place where one can express his emotions whereas Rome is a world where men compete for power and duty. Antony asserts: “but stirred by Cleopatra; now, for the love of Love and her soft hours; let’s not confound the time with conference harsh; there’s not a minute of our lives should stretch; without some pleasure now. What sport tonight?”<sup>41</sup> And Enobarbus adds: “other women cloy; the appetites they feed, but she [Cleopatra] makes hungry; where most she satisfies, for vilest things; become themselves in her.”<sup>42</sup> Cleopatra is, then, always leave her men wanting more “soft” and pleasure.

In addition to that, Maupassant shows the Algerian women as “seductive” and with great influence on men. He writes: “ vers le coucher du soleil, j’aperçus trois Oulad-Nail, deux en rouge et une en bleu, debout au milieu d’une foule d’hommes assis à l’orientale ou couchés. Elles avaient l’air de divinités sauvages dominant un peuple prosterné.”<sup>43</sup> The prostitutes are depicted by Maupassant as savages, with a divine power which they exercise over men. And this kind of women is totally unlike the second type that Maupassant portrays.

Furthermore, Maupassant describes the Algerian women as slave and maid to their families. Many Westerners argue that women in the Orient are treated slaves and that their rights are not respected. In this context, Said observes that “there has been so massive and calculatedly aggressive an attack on the contemporary societies of the Arab and Muslim for their backwardness, lack of democracy, and abrogation of women's rights.”<sup>44</sup> Maupassant in his portrayal of the Algerian woman as a slave takes part in this attack. He writes about women in Algeria:

à quinze ans, ces misérables, qui seraient jolies, sont déformées, épuisées par les dures besognes. Elles peinent du matin au soir à toutes les fatigues, vont chercher l’eau à plusieurs kilomètres avec un enfant sur le dos. Elles semblent vieilles à vingt-cinq ans.<sup>45</sup>

Maupassant notices the suffering of the Algerian women that makes them old at an early age. He introduces this idea to show that the Algerians are “uncivilized” and “undemocratic” because they enslave their women and consider them as “objects” whose role is only working in order to satisfy the needs of the family. As if they do not exist for their own, but only to satisfy men. In fact this is part of the colonial discourse. Said claims “The Oriental male was considered in isolation from the total community in which he lived.”<sup>46</sup> This means that man in the Orient has specific status, and power. He dominates everybody including women. This is the Orientalist image of the relation between men and women. Said adds “[...] in the writing of travelers and novelists: women are usually the creatures of a male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing.”<sup>47</sup>

In addition to that, Maupassant tries to show an ambivalent Algerian society concerning women. On one side, the Algerians accept the prostitutes. And on the other one, many women are prevented to meet or even to see strangers. Maupassant writes: “une cloison faite de tentures orientales, coupant la tente en deux moitiés égales, nous séparait de la partie habitée par les femmes dont nous distinguons par moments les voix murmurantes.”<sup>48</sup> Women are separated from men and prevented from meeting strangers.

Unlike the negative portrayal of the Algerians that represent the “other” to Maupassant, the French or the “self” are portrayed as superior and civilized. In order to show this civilization, Maupassant describes the Algerians as uncivilized, who need the help of the civilized and developed French. Maupassant makes support from the idea of Napoléon III who says: “Ce qu’ il faut à l’Algérie, ce ne sont pas des conquérants, mais des initiateurs.”<sup>49</sup> This idea of Napoléon III which Maupassant maintains; suggests the suppression and destruction of the native’s own civilization and culture and the imposition of the civilization of the colonized. Memmi states: “they [the colonizers] imposed the way of life of their own

country.”<sup>50</sup> Thus reducing the natives into French subjects with no civilization or any right. Catherine du Toi in her essay about Guy de Maupassant in Algeria states: “the indigenous inhabitants are considered as French subjects.”<sup>51</sup> This of course helps in showing the “Self” as the superior and civilized versus the “Other” as the subordinate and primitive.

In addition to that, Maupassant refers to the benefits that the Europeans brought to Algeria, he claims:

Il faut constater cependant que, depuis quelques années, des hommes fort capables [colons], très experts dans toutes les questions de culture, semblent avoir fait entrer la colonie dans une voie sensiblement meilleure.<sup>52</sup> ...

He adds : “ il est certain que la terre, entre les mains de ces hommes, donnera ce quel’ elle n’aurait jamais donné entre les mains des Arabes ; il est certain aussi que la population primitive disparaîtra peu à peu.”<sup>53</sup> Maupassant notes what the colonizer as a developed “self” has done to the Algerians. According to him, Algeria became productive and fertile thanks to the efforts of the educated French who would get rid of primitiveness in Algeria. Furthermore, the Arabs will never succeed in doing that. Memmi claims: “he [the colonizer] is then the beneficiary of the entire enterprise.”<sup>54</sup> In fact, whatever the colonizer does for his colony, it is only for his personal benefits, and he does not care about the natives. Really, the French seem builders and producers in Algeria, but it is to gain more profit than to take care of the colonized. Memmi states:

If his living standards are high, it is because those of the colonized are low; if he [the colonizer] can benefit from plentiful and undemanding labor and servants, it is because the colonized can be exploited at will and are not protected by the laws of the colony; if he can easily obtain administrative positions, it is because they are reserved for him and the colonized are excluded from them; the more freely he breathes, the more the colonized are choked.<sup>55</sup>

So, the colonizer is always at a high position benefiting from wealth whereas the colonized is at the lower position living as a servant.

Moreover, Maupassant relates the fact that the “Mozabites” are engaged in commerce, educated, and civilized to the effects of the European civilization. He states: “ Et ces gens-là par leur travail constant, leur industrie et leur sagesse, ont fait de la partie la plus sauvage et la plus désolée du Sahara, un pays vivant, planté, cultivé, où sept villes prospèrent au soleil.”<sup>56</sup> Unlike the other negative descriptions he gives of other Algerians, Maupassant is speaking positively about the “ Mozabites”, their success, industry and hard work. But to this he adds: “On voit partout des écoles, des établissements communaux considérables. Et beaucoup de Mozabites après avoir passé quelques temps dans nos villes, reviennent chez eux, sachant le français, l’italien et l’espagnol.”<sup>57</sup> The “Mozabites” are influenced by the European civilization when travelling to the European countries and they imitate their way of life and learn in Europe different languages that is why they are civilized, thanks to the Europeans. But Aimé Césaire denounces the European civilization that the colonizers pretend to bring to Africa or to the East, by saying “[the European] civilization works to *decivilize* the colonizer, to *brutalize* him in the true sense of the word, to degrade him, to awaken him to buried instincts, to covetousness, violence, race hatred, and moral relativism.”<sup>58</sup> According to what Césaire says, one understands that the colonizer’s acts prove an opposite image. Though he believes that he represents the civilized, superior, rational, and educated “Self”, Césaire demonstrates the French as uncivilized, through their practice of crimes and atrocities in their colonies. This comes as contrary to the civilization mission through which the French legitimizes colonialism. In fact, what he does in his colonies is “*dicivilization*” by spreading hatred and depriving the native from his own culture and land, etc.

Then, to all the hints Maupassant gives to show the French as civilized people, he refers to the difficulty of civilizing the Algerians. He states: “leurs costumes sont restés rudimentaires. Notre civilisation glisse sur eux sans les effleurer.”<sup>59</sup> Then, he suggests some solutions and reforms that the colonizer must apply in order to spread his own civilization in

this uncivilized country, reforms about reinforcing the French authority over the Algerians and their representatives, and changing the old rules and orders. By this, the colonizer seems to establish a civilization, but in reality he establishes injustice. Memmi asserts: “by upsetting the established rules and substituting his [the colonizer] own. He [...] appears doubly unjust.”<sup>60</sup>

Finally, this tendency of representing the Algerians with stereotyped images is not specific to French literature and travel writing. It is also relevant in the British literature. According to Said, this move of specific images about the Orient from one Western writer to another and from one Western literature to another is due to the great impact of texts and previous readings on Western writers. Said explores this issue, which he refers to “textual attitude”, in the chapter entitled ‘Crisis’ in *Orientalism*. Speaking on two main factors in favor of textual attitude, Said states about the first one as it is:

when a human being confronts at close quarters something relatively unknown and threatening and previously distant. In such a case one has recourse not only to what in one’s previous experience the novelty resembles but also to what one has read about it. Travel books and guide books are about as ‘natural’ a kind of text, as logical in their composition and in their use, as any book one can think of [...]. Many travelers find themselves saying of an experience in a new country that it wasn’t what they expected, meaning that it wasn’t what a book said it would be. And of course many writers of travel books or guidebooks composed them to say that a country is like this. The idea in either case is that people, places, and experiences can always be described by a book, so much so that the book (or text) acquires a greater authority, and use, even than the actuality it describes.<sup>61</sup>

According to Said, there exist persons who had not yet experience or visit the Oriental world but have knowledge about those stereotypes attributed to it through travel books and guidebooks. Travelers who made journeys to a country may report their experience for the

purpose of making the text its authority. In the case of the Orient, it is to make the stereotypes on the Orientals as a discourse. As far as the second situation, Said asserts:

If one reads a book claiming that lions are fierce and then encounters a fierce lion (I simplify, of course), the chances are that one will be encouraged to read more books by that same author, and believe them. But if, in addition, the lion book instructs one how to deal with a fierce lion, and the instructions work perfectly, then not only will the author be greatly believed, he will also be impelled to try his hand at other kinds of written performance. There is a rather complex dialectic of reinforcement by which the experiences of readers in reality are determined by what they have read, and this in turn influences writers to take up subjects defined in advance by readers' experiences.<sup>62</sup>

Said explains this textual attitude by using 'a writing about a lion', as an example to explain the impact of texts and their success on both readers and writers. He explains, first, if a reader meets or experiences an element which a writer includes in his writing, the writer would be trusted, and the reader will read more of his works. In addition, he explains that if the writer gives instructions that work, the reader will extend his readings. Thus, the writer also will try to elaborate the same subject. In fact, this can be applied on the different stereotypical writings about the Orient and will encourage the writer to produce other stereotypes, and would encourage others to write about the same subject. Said adds about this kind of texts:

A text purporting to contain knowledge about something actual, and arising out of circumstances similar to the ones I have just described, is not easily dismissed. Expertise is attributed to it. The authority of academics, institutions, and governments can accrue to it, surrounding it with still greater prestige than its practical successes warrant. Most important, such texts can *create* not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel Foucault calls a discourse.<sup>63</sup>

These texts, which for the Westerners contain facts, become of great importance and authority. Then, there is no one who can deny them or reduce their power. They become canons which reflect a certain kind of knowledge and reality. In fact, they portray and share the Western discourse, even if they are from different Western writers and countries. This is

exemplified in Edith Maude Hull's novel *The Sheik*, which is another reproduction of the Western's most read and produced texts about the Orient. Like *Au Soleil*, *The Sheik* gives the reader almost the same representation and stereotypes of the Algerians. It also promotes the image of the "Self", and strengthens the colonial discourse.

Nineteenth-century desert romance novels have shown false assumptions and stereotypes on the Arabian world. These novels also reinforced the perception of the Arabs as being "exotic" and "enigmatic" regarding the Western culture. The sheik is considered to be complex since he arises from two binary races. Amira Jarmakani describes:

The Sheik-hero is structured around a complex network of hybridities. He is both honorably bound by tradition and fiercely modern; he is simultaneously savagely, stunningly male, and vulnerably sensitive in the face of the heroine's inner and outer beauty; he is primitive, primal, and animalistic, while demonstrating flashes of his cultured and civilized training and upbringing, he is therefore at once the perfect blend of Eastern and Western, of exotic other and familiar white masculinity.<sup>64</sup>

In other words, the sheik has a hybrid identity and he involves two opposite identities. On one hand, he may represent the Western "Self" as he is superior and close to the white civilization. On the other hand, he may also be a foreigner to the West, and he is portrayed in a negative way. He is referred to as "savage" and "animalistic".

The desert romance novel was not put on the map until 1919 when Edith Maude Hull published *The Sheik* <sup>65</sup>. Although the British author Hull did not take any trip to the Middle East and North Africa mainly Algeria, the setting of her novel's story. She wrote *The Sheik* by categorizing Algeria as an "Oriental" place. E.M. Hull's *The Sheik* provides an insight into the Eastern and Western cultures, through which she provides a binary opposition between them; and she identifies the Orientals as being "muster", "abductors", and "kidnappers" while the Westerners intend to be superiors.



Based upon collective narrative clichés, the Western authors represent the East and its inhabitants in stereotypical images. In the Western world, “the word ‘sheik’, originally is a term of respect referring to a Muslim religious leader or an elder of a community or family, suddenly took a new connotation of irresistible, ruthless, masterful, and over-sexualized masculinity in the West.”<sup>66</sup>

Kidnapping is among the stereotypes by which the Orientals are represented. It is mainly related to the captivity of Western women. In *The Sheik*, a band of Arabs controlled by the Sheik Ahmad Ben Hassan kidnap Diana Mayo and make her Ahmad’s captive in his tent: “the man, rising in his stirrups and leaning towards her, flung a pair of powerful arms around her, and, with a jerk, swung her clear of the saddle and on to his own horse in front of him.”<sup>67</sup>

Kidnapping is argued to be a prominent danger found in the Arab World. At the same time, it is a means that is closely related to the motif of abduction. Amy Burge put the term abduction in its literary context to distinguish ‘romance abduction’. According to the author, romance abduction is carried out by the hero and aims to secure sexual interaction with the heroine.<sup>68</sup> Hull’s romance novel *The Sheik* depicts Ahmad Ben Hassan as a rapist hero. In his luxurious tent,

He had come close behind her, and she waited in an agony, until he caught her to him, crushing her against him, forcing her head back on his arms. [...] her eyes were shut, the long dark lashes quivering on her pale cheeks so that she could not see his face, but she felt him draw her closer to him and then his fierce kisses on her mouth. She struggled frantically, but she was helpless, and he laughed softly as he kisses her lips, her hair, her eyes passionately.”<sup>69</sup>

Diana is then, repeatedly abducted by the Sheik. An abduction that is conducted for passion desires.

Hull portrays the Sheik Ahmad as violent. He represents the Arabs as being “violent” and “pitiless”. Hsu Ming Teo argues that “*The Sheik* itself poses limits to the effectiveness of this encounter discourse. Being Arab does not save Diana from domestic violence, for the

novel confirms in one incident after another that Arabs are a brutal and cruel people who show a “callous indifference to suffering”<sup>70</sup> Ahmad’s brutality is pictured in the novel through his fierce look, Hull declares: “he looked at her without answering for a while, as if to prolong the torture she was enduring, and a cruel look crept into his eyes.”<sup>71</sup> In this light, Ahmad’s acts and even his physical appearance show him as fierce and violent.

Moreover, Ahmad Ben Hassan is presented as the master and dominator. His authority is shown through Diana’s obedience to his wishes and orders, “she knew him well enough to know that he was intolerant of any interference with his wishes. She had learned the futility of setting her determination against his. There was one master in his camp, whose orders, however difficult, must be obeyed [...] what is required is obedience to my wishes.”<sup>72</sup> Diana is, thus, powerless, humiliated, and has lost her independence right at the moment she was kidnapped. Furthermore, the Sheik is completely independent from his tribe and from the French authorities for which he shows no consideration. He states: “the French Government has no jurisdiction over me, I am not subject to it, I am independent chief, my own master. I recognize no government. My tribe obey[s] me and only me.”<sup>73</sup>

While representing the Arab Orientals in a negative picture, the colonial expansion during the eighteenth and nineteenth centuries had eased the way to develop the myth of white superiority. The idea is adopted in the early 1800s by the white Westerners. It derives from the growth of racism and Eurocentrism during the colonial encounter between white Europeans with non- whites <sup>74</sup>. The myth is then based on “superior” people versus “inferior” colored ones. Through the postcolonial reading of Hull’s novel, *The Sheik* may be considered as an attempt to shed light on the British dominance and racial superiority.

Sheik Ahmad Ben Hassan has a dual identity. He is at the same time Arab and Englishman. When he is a member of the Arab world, Diana sees him as cruel, savage, thin

layer of civilization, primitive, and merciless<sup>75</sup>. Melman has noted that desert love novels tend to portray “‘civilized’ Englishmen and European men as pleasant but unexciting, and sexless, rather anaemic figures in comparison with the colorful, hot-blooded Arab or the European masquerading as an Arab.”<sup>76</sup> This Western superiority over the Eastern inferiority is depicted in the novel through Diana’s comparison between the Sheik as an animal and his European friend Raoul who is humanized, “as they sat talking the contrast between the two men was strongly marked. Beside the Frenchman’s thin, spare frame and pale face, which gave him an air of delicacy, the sheik looked like a magnificent animal in superb condition.”<sup>77</sup>

From another angle, considering the Sheik as a European, he tends to represent British imperialism. Elizabeth Gargano maintains that “*The Sheik* enacts apparently transgressive erotic daydream, which first questions and then ultimately reaffirms the Englishman’s capacity for domination.”<sup>78</sup> Hassan shows his imperial control in the way he governs an Arab tribe freely and makes them subordinate to his orders. Gargano adds, “an Englishman, raised under the same conditions of unimpeded freedom, absolute power over his subordinates, and constant physical activity, is still superior.”<sup>79</sup>

Though the Westerners believe in their superiority over the Orientals, there is a kind of hybridization between the sides. The term hybridity is commonly used in much broader ways to mean any mixed cultures between East and West or to refer to people that are racially mixed.<sup>80</sup> Such a concept is present in Hull’s work *The Sheik*. Analyzing the hero, the Sheik Ahmad Ben Hassan is racially and culturally hybrid. On the one hand, Ahmad shows his racial hybridity according to his European origins. Raoul de Saint Hurbert asserts: “he is English [...] he is the son of your English peers. His mother was a Spanish lady.”<sup>81</sup> These two identities create on Ahmad a third one since he is adopted and raised by the Arabs. In this

context, Bhabha argues that “hybridity functions to create a third space of negotiation between the binaries which construct frameworks of cultural identity”<sup>82</sup>

On the other hand, the Sheik is culturally hybrid. According to Taylor, “The Sheik appears to be constructed with difference in mind. However, when it comes to the skin color the Sheik’s otherness breaks down; he is ‘dark but not black’.”<sup>83</sup> Ahmad Ben Hassan’s hybridity is reflected in his physical and behavioral difference. On one side, he is “other” in his mind construction since he appears to Diana’s eyes as uncivilized, cruel, kidnapper and rapist. However, on the other side, his physical appearance as “brown face”<sup>84</sup> and his tent with book case make him belong to the Western civilization. This cultural otherness between Westerner and non Westerner makes the Sheik hybrid. In this field, Said maintains that:

cultures are hybrid and heterogeneous and, as I argued in *Culture and Imperialism*, that cultures and civilizations are so interrelated and interdependent as to beggar any unitary or simply delineated description of their individuality. How can one today speak of “Western civilization” except as in large measure an ideological fiction, implying a sort of detached superiority for a handful of values and ideas, none of which has much meaning outside the history of conquest, immigration, travel and the mingling of peoples that gave the Western nations their present mixed identities?<sup>85</sup>

Said, then, asserts that all cultures and civilizations are linked to each other. There are no single ones that would be independent. He argues that if there is any kind of Western superiority over the Orient, it is just an ideology used in works of fiction and travel writing to maintain colonialism.

The Westerners are obsessed with the idea of creating a single and unifying identity far from any interference with the East. Their aim is to eradicate the hybrid map and destroy all the relations that may exist between them and the Easterners. This is what they refer to as ‘fear of miscegenation’. Said says, “in reading the Orientalists one understands that the apocalypse to be feared was not the destruction of Western civilization but rather the

destruction of the barriers that kept East and West from each other.”<sup>86</sup> Allegedly coined by the U.S. journalist David Goodman Croly in a pamphlet published anonymously in 1864, the term miscegenation that has its roots from the Latin word *miscere* ‘to mix’ and *genus* ‘race’, signifies the interbreeding of people considered to be of different racial types.<sup>87</sup>

The fear of being mixed with the Eastern blood exists not only in the ground of the Western discourse but it is also perpetuated in their literary works. Hull’s *The Sheik* approves this strain of making the heroine far from a mixed marriage. Pamela Regis argues: “the hero is, as the reader believes, an Arab, and this is supposed to raise our fear of miscegenation with the heroine, who is an English woman.”<sup>88</sup> In order to avoid any relationship between the English lady Diana and the Arab Sheik Ahmad, at the end of the plot, Hull sanitizes Diana from interbreeding with Arabs by legitimizing the marriage between the Sheik and Diana. She shows to the reader that both of them have a Western identity. To accentuate on this point, Hsu-Ming asserts,

Fortunately for her, then, the sheik is actually European, a British peer of the realm. This racial legerdemain was an important plot maneuver for it excused Diana’s inexplicable attraction to the supposed “native”, dissipated the horrible specter of miscegenation, and provided the means of Ahmad’s repentance and redemption and consequently, the novel’s happy ending.<sup>89</sup>

The European identity is, then, far from being mixed with the so called Arab blood.

The background of Hull’s ideas were inspired from Robert Hitchen’s novel *The Garden of Allah* (1904)<sup>90</sup>. She also may be “influenced” from other British writers of the 1800s accordingly to Said’s concept of textual attitude. For such authors like Hull, Said argues, “Everything they knew, more or less about the Orient came from books written in the tradition of Orientalism, placed in its literary of *idées reçues*; for them the Orient like the fierce lion, was something to be encountered and dealt with a certain extent because the text made that Orient possible.”<sup>91</sup> In the case of Hull, then, one may attribute her ideas developed

in her work about the misrepresentation of the Orient and the supposed superiority of the Occident to the British authors Barbara Bodichon, Mrs Ellen G. Rogers, and Matilda Betham Edwards in their works, *Algeria Considered as Winter Residence for the English* (1858), *A Winter in Algeria* (1865), and *A Winter with the Swallows* (1867) respectively.

Between the periods from 1857 until 1882, especially during the ruling years of the consul general Robert Lambert Playfair, numbers of British lady travelers grew to Algeria. Those British visitors were encouraged by the consul to promote life in North Africa through publishing numerous travel narratives and guidebooks.<sup>92</sup> Among those British travelers to Algeria are the three ladies, Barbara Leigh Smith Bodichon who travelled in 1857, Mrs Ellen G. Rogers who visited Algeria from November 1863 to May 1864, and Matilda Betham Edwards who undertook the voyage in 1866. All of them were fascinated by the Algerian climate and had included its description in their works. They had also provided a number of prejudices concerning the indigenous population of Algeria, the Arabs, the Moors and the Kabyles. Furthermore, they have portrayed the French civilization missionary brought to those indigenous.

To start with, the Europeans mainly the British and the French admire the Algerian picturesque and landscape. This beautiful description of Algeria is the consequence of the climate. They also claim that it is a healthy one. Like Bodichon in her guidebook *Algeria Considered as a Winter for the English*, she argues: “a return [from Algeria] to Europe, and especially to their native country, [...]. Those who are merely exhausted, recover strength and able better to resist the effects of the climate. Those affected by chronic and obstinate diseases of a local type, are more perfectly cured than by any other means.”<sup>93</sup> For Bodichon, many Europeans who suffered from certain diseases became cured when they meet with the Algerian climate. This was the case of Mrs. Ellen G. Rogers who develops the same point

when she speaks about a certain Italian woman Mrs. H that was in Algeria. She says: “[Mrs. H] had been at San Remo one winter, where she found it impossible to remain. At Nice, the doctor told her friends it was but a question of time, and that she must never return again to England. Since then, she has resided for three winters at Algiers, and is able to return not only to England, but also to Scotland, every summer. She speaks in raptures of this place.”<sup>94</sup> According to Rogers quotation, the Algerian climate was a remedy for Mrs. H who was at San Remo and Nice but she didn’t cure until her travel to Algeria for three winters. In addition to this, Mrs. Rogers finds Algeria beautiful. She describes its nature as being splendor, this makes the poets and artists sing the praises of the climate. She maintains: “It is somewhat trite to attempt to describe the glories of daybreak, for sunrise is everywhere beautiful, and poets have sung, and artists immortalized its splendour, for now some thousand years; yet an African sunrise such as we see, every morning certainly boasts unwonted beauties.”<sup>95</sup> For Mrs. Rogers, the beauty of the Algerian sunrise is admired by many poets and artists. In this regard, one can make a link to Maupassant’s *Au Soleil*. It may be understood that the text is a pure Orientalist one that deals with an Orientalist country. In fact, one can guess this very earlier by exploring the title “Au soleil” or “in the sun” which reflects the weather in an Oriental country. Like Algeria, we see the sun shines in all the seasons of the year. Sometimes, even in winter which is in Europe the season of snow and cold. So, contrary to Europe where people see the sun rarely, Algeria has a sun shine climate. Thus, even this title which Maupassant chooses adds meaning to this Orientalist text and makes us expect that this work is about an Oriental location where it is sunny as Algeria.

In addition to their admiration for the Algerian writers, those British authors had described the indigenous inhabitants of Algeria in a stereotyped image that is based mainly on “primitiveness” and “laziness”. From the first sight, the British visitors to Algeria portrayed

the country as an exotic place. Both of Mrs. Rogers and Betham Edwards point out that Algeria is a legend taken from *The Arabian Nights*. Betham Edwards asserts:

I remember wishing as a child that the “Arabian Nights” were all true; little dreaming how I should one day discover nothing to be truer than poetic fiction[...] I was no sooner in Algeria than I seemed to hear story after story added to the One Thousand and One [Nights], all as new, as true, and almost as wonderful.<sup>96</sup>

In her part, Mrs. Rogers says: “the legends of an unlettered people, such as the Arabs of Algeria, convey the best index to their character, habits, and modes of thought.”<sup>97</sup> Algeria is, then, described as a mythic tale because of the stereotypes attributed to its inhabitants. Among those stereotypes, one can read that the Algerian population is a “primitive” and “animalistic” race. Observing their dance, Betham Edwards describes the performer as being inhuman. She writes: “and what a dance! [...] the performer looked as unlike anything human as could possibly be.”<sup>98</sup> They are also portrayed as animals. For instance, Mrs. Rogers calls the Kabyles as being “dogs”. She claims: “the training and education of these dogs must be as defective as that of most of the population, for they have neither discrimination, nor discretion. They never distinguish between friend and foe.”<sup>99</sup> According to Mrs. Rogers the Kabyles are animals and cannot use their brain to distinguish between the good and the bad. Moreover, “laziness” is among the bad images that the Algerians are represented with. Mrs. Rogers asserts: [One of our acquaintances] told us that the Arabs were a most idle, lazy race; and that they had tried again and again to employ them on the public works in vain. They work admirably for a day or two; then go off, and never turn up till money and food become absolute necessities.”<sup>100</sup>

In addition to the misrepresentation of the Algerians in their travelogues, the three British ladies also provide an insight to the assumed superiority of the French. This is shown through education which is one of the French objectives. Bodichon and Mrs. Rogers refer to this through the school teacher Véronique Allix- Luce, or Madame Luce who found a school



for Muslim girls in Algiers. As Bodichon says: “this lady, a teacher by profession, had resided in Algiers ever since the conquest, and had long set her heart upon undertaking a school in which Mohammedan girls should be taught the language and somewhat of the civilization of the conquering race[French].”<sup>101</sup> through what Bodichon delivers, one can understand that true the French had aimed to bring enlightenment to the Algerians but also to learn them its culture and civilization.

To synthesize, in order to trace the existent relation between Guy de Maupassant’s travel writing *Au Soleil* and E. M. Hull’s novel *The Sheik*, one must link the two literary works to Edward Said’s concept “textual attitude”. It is necessary to mention that throughout our dissertation, there would be no evidence that may conduct to an actual contact between the two authors. Through the analysis of the two works, it is obvious that E. M. Hull was “influenced” by other British authors in terms of the similar stereotypes attributed to the Arab Orientals and the presumed superiority of the Europeans. We have tried to show that Maupassant’s work portrays also the same images that represent both the Western and Eastern worlds; this, is true through referring to other authors’ works like Shakespeare.

Both Guy de Maupassant and E. M. Hull set their plot stories in the same “Oriental” world, Algeria. Moreover, they both share the same stereotypical attitude toward the Arabs. The two works portray the Algerians as “savages”, “barbarians”, and “violent”. More than this, their way of acting and behaving, such as kidnapping and theft, results to represent them as “uneducated”, “uncivilized”, “primitives”, and “animalistic”. In addition, the Arab women are depicted in *Au Soleil* as “prostitutes, and in *The Sheik* as “sexual objects”, and “slaves” of the Arab men’s sexual desires and satisfaction. Finally, the two authors make the readers believe in the superiority of the Europeans by picturing them as “civilized” and “educated”. It

also reinforces the idea of the Western “self” that must have no relationship with the Eastern “other”.

## Notes

- <sup>1</sup> Edward Said, *Orientalism: The Western Conception of the Orient* (London: Penguin, 2003), 95.
- <sup>2</sup> Ibid, 51.
- <sup>3</sup> Holly L. Collins, ‘Re-reading Race, Identity and Color From the Nineteenth-Century Naturalism to Twentieth-and Twenty-First Century Migrant Narrative’ (PhD diss. , North Carolina University, 2011). 41.
- <sup>4</sup> Said, *Orientalism*, 3.
- <sup>5</sup> Homi K. Bhabha, *The Location of Culture* (New York. London: Routledge, 1994), 101.
- <sup>6</sup> Ibid., 72.
- <sup>7</sup> Guy de Maupassant, *Au Soleil* (Paris : Société d’édition Littéraires et Artistiques, Librairie Paul Olleudor ff : 1902), 119.
- <sup>8</sup> Bhabha, *Location of Culture*, 83.
- <sup>9</sup> Ibid.
- <sup>10</sup> Memmi, *Colonized* (United Kingdom: Earthscan Publiaction Ltd, 2003), 89.
- <sup>11</sup> Said, *Orientalism*, 191.
- <sup>12</sup> Ibid.
- <sup>13</sup> Arthur De Gobineau, ‘The Inequality of Human races’, trans. Adrian Collins, M.A. (London: William Heinemann, 1915), 108.
- <sup>14</sup> Ibid., 212.
- <sup>15</sup> Memmi, *Colonizer and the Colonized*, 22.
- <sup>16</sup> Maupassant, *Au Soleil*, 137.
- <sup>17</sup> Ibid., 160.
- <sup>18</sup> Mouna Alsaïd, ‘L’image de L’Orient chez quelques Ecrivains Français (Lamartine, Nerval, Barrès, Benoit) Naissance, Evolution et Déclin d’un Mythe Orientaliste de l’ère Coloniale’ (PhD diss. , Université Lumière Lyon 2, 2009). 171.
- <sup>19</sup> Maupassant, *Au Soleil*, 101.
- <sup>20</sup> Ibid., 20.
- <sup>21</sup> Ibid., 115.
- <sup>22</sup> Ibid., 210.
- <sup>23</sup> Ibid., 278.
- <sup>24</sup> Ibid., 75.
- <sup>25</sup> Said, *Orientalism*, 60.

- <sup>26</sup> Ibid.
- <sup>27</sup> Maupassant, *Au Soleil*, 64.
- <sup>28</sup> Ibid.
- <sup>29</sup> Ibid., 54.
- <sup>30</sup> Ibid., 45.
- <sup>31</sup> Ibid., 95.
- <sup>32</sup> Ibid.
- <sup>33</sup> Said, *Orientalism*, 309.
- <sup>34</sup> Ibid., 190.
- <sup>35</sup> Maupassant, *Au Soleil*, 96.
- <sup>36</sup> Ibid., 93.
- <sup>37</sup> Said, *Orientalism*, 191.
- <sup>38</sup> Ibid.
- <sup>39</sup> Ibid.
- <sup>40</sup> William Shakespeare, "Antony and Cleopatra", ed. B.A. Moat and P. Werstine (Folger Shakespeare Library), II, scene 4. Viewed 09 May 2015, <<http://www.folgerdigitaltexts.org>>.
- <sup>41</sup> Ibid., I, scene 2.
- <sup>42</sup> Ibid., II, scene 3.
- <sup>43</sup> Maupassant, *Au Soleil*, 160.
- <sup>44</sup> Said, *Orientalism*, 208.
- <sup>45</sup> Maupassant, *Au Soleil*, 159.
- <sup>46</sup> Said, *Orientalism*, 21.
- <sup>47</sup> Ibid., 208.
- <sup>48</sup> Maupassant, *Au Soleil*, 159.
- <sup>49</sup> Ibid., 21.
- <sup>50</sup> Memmi, *Colonizer and the Colonized*, 49.
- <sup>51</sup> Catherine du Toit, 'Beyond the Mask: Guy de Maupassant in Algeria', in *Africa and Europe: En/Countering Myths, Essays on Literature and Politics*, ed. Carlotta Von Maltzan (Peter Lang: New York and Oxford, 2003), 78. file:///C:/Users/cyber1/Downloads/dutoit\_beyond\_2003.pdf.
- <sup>52</sup> Maupassant, *Au Soleil*, 217.
- <sup>53</sup> Ibid., 218.
- <sup>54</sup> Memmi, *Colonizer and the Colonized*, 52.
- <sup>55</sup> Ibid.
- <sup>56</sup> Maupassant, *Au Soleil*, 180.
- <sup>57</sup> Ibid., 182.
- <sup>58</sup> Aimé Césaire, *Discourse on Colonialism*, trans. Joan Pinkham (New York : Monthly Review Press: 2010), 35.

- <sup>59</sup> Maupassant, *Au Soleil*, 120.
- <sup>60</sup> Memmi, *Colonizer and the Colonized*, 53.
- <sup>61</sup> Said, *Orientalism*, 93.
- <sup>62</sup> Ibid., 94
- <sup>63</sup> Ibid.
- <sup>64</sup> Amira Jamarkan, *An Imperialist Love Story: Desert Romances and War on Terror* (New York and London: New York University Press, 2015), 157.
- <sup>65</sup> Diane M. Huddleston, *The Harem: looking Behind the Veil* (Western Oregon University: Department of History seminar paper, 2012), 20.
- <sup>66</sup> Edwards Hull, ed., *Nobel Dreams, Wicked Pleasures: Orientalism in America, 1870- 1930* (Princeton, N.J.: Princeton University Press, 2000), 50.
- <sup>67</sup> Hull, *The Sheik*, 27.
- <sup>68</sup> Amy Burge, 'Desiring the East: A Comparative Study of Middle English Romance and Modern Popular Sheik Romance' (PhD diss., University of York Women's Studies, 2012), 220.
- <sup>69</sup> Hull, *The Sheik*, 38-39.
- <sup>70</sup> Hsu-Ming Teo, 'Historicizing *The Sheik*: Comparison of the British Novel and the American Film' (Journal of Popular Romance Studies, 2010), 8. Viewed 5 July 2015. <<http://www.jprstudies.org/2010/08/historicizing-the-sheik-comparisons-of-the-british-novel-and-the-american-film-by-hsu-ming-teo/>>.
- <sup>71</sup> Hull, *The Sheik*, 66.
- <sup>72</sup> Ibid., 78-79.
- <sup>73</sup> Ibid., 63.
- <sup>74</sup> 'The Myth of White Supremacy' last modified 2013. Viewed 9 July 2015, <<http://www.palden.co.uk/deep-geopolitics.html>>.
- <sup>75</sup> Hull, *The Sheik*, 116-117.
- <sup>76</sup> Karen Chow, 'Popular Sexual Knowledge's and Women's Agency in 1920s England: Stopes's "Married Love and E.M. Hull's *The Sheik*" (Feminist Review, No. 63, Negotiations and Resistances Palgrave, 1999), 75. Viewed 7 March 2015. <<http://www.jstor.org/stable/1395588.html>>.
- <sup>77</sup> Hull, *The Sheik*, 82.
- <sup>78</sup> Elizabeth Gargano, 'English Sheiks and Arab Stereotypes: E.M. Hull, T.E. Lawrence, and the Imperial Masquerade' (University of Texas Press, 2006), 175. Viewed 17 July 2015. <<http://www.jstor.org/stable/40755460.html>>.
- <sup>79</sup> Ibid., 182.
- <sup>80</sup> 'Hybrid.' Viewed 7 July 2015, <<http://www.merriam-webster.com/dictionary/hybrid>>.
- <sup>81</sup> Hull, *The Sheik*, 117.
- <sup>82</sup> Burge, 'Desiring the East', 208.
- <sup>83</sup> Ibid., 11.

- <sup>84</sup> Hull, *The Sheik*, 61.
- <sup>85</sup> Said, *Orientalism*, 348-349.
- <sup>86</sup> Ibid., 263.
- <sup>87</sup> 'Miscegenation.' Viewed 3 August 2015, <<http://dictionary.reference.com/browse/miscegenation>>.
- <sup>88</sup> Pamela Regis, *A Natural History of the Romance Novel* (Philadelphia: University of Pennsylvania Press, 2003), 115.
- <sup>89</sup> Teo, 'Historicizing *The Sheik*', 18.
- <sup>90</sup> Osman Benchérif, *The Image of Algeria in Anglo-American Writings, 1785- 1962* (New York: University Press of America. Inc. Lanhan, 1997), 182.
- <sup>91</sup> Said, *Orientalism*, 94.
- <sup>92</sup> Rebecca Rogers, *A French Woman's Imperial Story: Madame Luce in Nineteenth- Century Algeria*, (California: Stanford university Press, 2003), 146
- <sup>93</sup> Barbara L. Smith Bodichon, *Algeria Considered as a Winter for the English* (London: Odell & Ives, 18, Princes St. Cavandisif Sq., 1858), 46.
- <sup>94</sup> Mrs. G. Albert Rogers, *A Winter in Algeria* (London: Sampson Low, Son, and Marston, 1865), 101.
- <sup>95</sup> Ibid., 166.
- <sup>96</sup> Matilda Betham Edwards, *A Winter with the Swallows* (London: Hurst and Blackerr, Publishers, 1867), 1.
- <sup>97</sup> Rogers, *Winter in Algeria*, 156
- <sup>98</sup> Edwards, *Winter with the Swallows*, 32.
- <sup>99</sup> Rogers, *Winter in Algeria*, 156.
- <sup>100</sup> Ibid., 22.
- <sup>101</sup> Bodichon, *Algeria Considered as a Winter for the English*, 72.

## Chapter two: From British to early American Orientalism

Once again, nineteenth-century picture of the Oriental world had transcended the European geographical setting to reach another Western bridge. As we have shown in chapter one, the stereotypical images about the Orientals are relevant in both French British literatures. The same plot and characteristics are found in the American works of fiction. Almost all the literary Orientalist works seek to extend the same discourse based on reproducing the same “clichés” and “idées reçues”. In another passage, Edward Said accentuates the fact that “Ideas are propagated and disseminated anonymously, they are repeated without attribution; they have literally become *idées recites*: what matters is that they are *there* to be repeated, echoed, and re-echoed uncritically.”<sup>102</sup> The misrepresentation of the Orientals in America, as a way for domination and deterioration, does not concern only the Arabs. It also involves the Blacks and Italians who are dominated and excluded by the powerful white race, mainly the Nordics. In this sense, Ella Shota points out:

The figure of the Arab assassin/ rapist, like that of the African cannibal, helps produce the narrative role of the Western liberator as integral to the colonial rescue phantasy. This projection, whose imaginistic avatars include the polygamous Arab, the libidinous Black buck, and the macho Latino, provides an indirect apologia for domination.<sup>103</sup>

One can mention, then, Francis Scott Fitzgerald’s short story “The Offshore Pirate” as a perfect exemplification to deal with the American misrepresentation of the Orientals and following almost the same European discourse. Fitzgerald, in his short story, portrays the Blacks group in a distorted way while representing the Nordic race in a positive one.

White American’s racist attitude towards the ethnic minorities can be associated with the portrayal of Blacks as “Other”. Though the Thirteenth (1865) and Fourteenth (1865) Amendments<sup>104</sup> to the American constitution had guaranteed equal rights to African-Americans, those groups were disliked and mistreated by the white Americans especially members of Ku Klux Klan. Joseph Simmons, leader of the Klan, maintains that the blacks

must be deprived from their rights and be enslaved. He asserts: “to assure the supremacy of the white race we believe in [...] the disenfranchisement (take away the right to vote) of the Negro (Black People). By some scheme of Providence (God) the Negro was created a serf (slave).”<sup>105</sup> F. Scott Fitzgerald’s “The Offshore Pirate” may revisit the theme of misrepresenting the Blacks. All the six black men in the rowboat are silenced. They are unnamed, but instead they are given pejorative names like “niggers”<sup>106</sup> which is considered as an insulting name. They are also called “coon”<sup>107</sup>, a stereotypical word which means the cage in where, historically, the Africans were put in to be sent in America as slaves<sup>108</sup>. In addition to this, they are named according to their origins, African Americans, as “mulatto”<sup>109</sup>. Moreover, they are depicted as “strangers”, and they are to be feared. As Toby’s uncle Colonel Moreland asserts: “we have been keeping pretty close to you in case you should have trouble with those six strange niggers.”<sup>110</sup> A more advanced point concerns Toby the alias of Curtis Carlyle who, though he belongs to the white society, is regarded as an “Other”. Bruce Barnhart argues, “Toby constructs himself as a figure of otherness aspiring to sameness rather than as a figure of absolute otherness.”<sup>111</sup> Carlyle spent his career with the Blacks. He even plays a “ragtime bank robber.”<sup>112</sup> This style of music is listed among the Afro-American Jazz music. Since this style is born and first played in a black environment, Toby’s association with the ragtime is a way to describe him as an “Other”.

Piracy is another instance depicted in the short story which deals with stereotypes. The pirates are also pictured in literature, films, and even in video games as “thieves”, “rapist”, “illegal in law”, etc. Deptford TV claims that: “the popular image of pirates varies: [...] there is the image of absolute lawlessness- thieving, raping, murdering, pillaging, and of course, excessive drunkenness.”<sup>113</sup> Among these negative aspects that display the pirates as stereotyped in Fitzgerald’s “The Offshore Pirate” is lawlessness. All of Curtis Carlyle and the six blacks are fleeing from justice. They are runaway because of their illegal act which is

explained through thieving bags. Carlyle declares to Ardita Farnam: “we were until today. At present, due to those white bags you see there, we’re fugitives from justice.”<sup>114</sup> Moreover, pillaging and plundering are also referred in the short story. As a trick to win Ardita’s heart, Carlyle pretends to be a pirate and comes on a rowboat rolled by six fugitives in order to capture Ardita. So, before revealing Curtis’s real identity, he is associated with the negative behavior of the inferior race he lives with, the African-Americans. This was the same case with Sheik Ahmad and the negative side of his identity when it is associated with Arabs, native Orientals of Biskra. However, at the end there is a kind of “catharsis” and assurance towards the risk of miscegenation.

In fact, Fitzgerald refers to piracy even through the title of this short story “The Offshore Pirate.” With reference to history, one can say that the pirates about whom Fitzgerald speaks are Orientals, or they are specifically “The Barbary Pirates.” This term refers to Algerian, Tunisian, Tripolian, and Moroccan people who were known for their piracy. Pierre Tristram explains: “The Barbary pirates (or, more accurately, Barbary privateers) operated out of four North African bases--Algiers, Tunis, Tripoli and various ports in Morocco--between the 16th and 19th centuries.”<sup>115</sup> These Barbary Pirates that operated under the Ottoman Empire captured many European and American ships, specifically merchant ones and enslaves their crews. So the two words “Barbary” and “Pirates” became two derogatory terms by which the Occidentals refers to North Africans, especially after the two Barbary Wars of The 19<sup>th</sup> century between the United States and the four Barbary States Algeria, Tunis, Tripoli and Morocco. And the second Barbary war of the year, 1815 which is also known as the Algerian war, makes the Algerians a symbol of Piracy to the Americans. Then even after the end of the age of piracy, this later became an Orientalist stereotype. This makes us consider the pirates to which Fitzgerald refers in “The Offshore Pirate” as North Africans or why not Algerians. And this is among the hints of Orientalism in Fitzgerald’s text.



With the emergence of the movie industry in the 1900s, the stereotypes on the Orient propagated from the literary works to the screen. Hollywood had produced a significant amount of silent films that portrayed the same imperial agenda as it was identified in literature. According to Shaheen, television has formed four stereotypical myths on the Orientals: “they are barbarians and uncultured, they are sex maniacs with a penchant for white slavery, and they revel in acts of terrorism.”<sup>116</sup> In George Melford’s movie *The Sheik* (1921), most of Shaheen’s ideas about the Orient are presented. Through Rudolph Valentino in the role of Ahmad Ben Hassan, the actor represents the distorted images about the Oriental people that classify them as “masters”, “barbarians”, “uncivilized”, and “sexualized”. In addition to this, Hollywood produced the movie to stereotype other ethnic groups such as blacks and Italian immigrants.

One of the images attributed to the Orientals is that of “barbarism”. According to the Westerners, the concept is related to “savagery”, “uncivilness”, and to “barbaric rituals”. Carolyn Fluehr-Lobban maintains that “according to the nineteenth-century typologies, [barbarism] may have been civilized at one time and lost their capacity for civilization, or they may be half-civilized peoples midway between savagery and fully developed civilization.”<sup>117</sup> In the opening scene of *The Sheik*, the movie and the scenario offer the viewer a vision of “uncultured” Arab people “where the children of Araby dwell in happy ignorance that civilization had passed them by.”<sup>118</sup> Moreover, they are portrayed as “savage” as it is said by Diana Mayo (played by Angès Ayres) when speaking about the Sheik Ahmad as “savage desert bandit”<sup>119</sup>. Even their rituals are “barbaric”. For instance, the casino is a place for marriage gamble where women are for sale and entertainment. One reads, “like a page from *The Arabian Nights*. The marriage gambles where brides are won on the turn of the wheel.”<sup>120</sup> This form of ceremony is perceived by the Western female Diana as barbarous “to the English girl this marriage fair suggest the slave mart of the barbarous past.”<sup>121</sup>

As discussed in chapter one, masculine control and mastery are to be featured by the Oriental male. The same aspects are manufactured in the American cinema. The sheik Ahmad Ben Hassan is depicted as the governor and the organizer of all the functions. Many scenes of the film show how his orders are obeyed by all the members of his tribe. In this regard, even Edith Maude Hull expresses her preference to the male authority, “There can be only one head in a house. Despite modern desire for equality of sexes I still believe that physically and morally it is better that the head should be the man.”<sup>122</sup> Moreover, the Sheik’s dominance is depicted through women’s submission to his orders. For instance, in one of the scenes, Diana Mayo is ordered by Ahmad to enter to his tent by making a simple gesture with his hand and flashing his eyes as wide as possible. Diana becomes powerless and immediately succumbs to him with fear; and enters the tent without any comment. Add to this, all the females in the film are humiliated. This goes with the scene where a chieftain declares the sale of his daughter to a rich man for the purpose of, as it is read, “On the way to the harems of the rich merchants, to obey and serve like chattel slaves.”<sup>123</sup>

Further investigation shows that, the film points out the representation of the Orientals as “sexualized”. According to Said’s Orientalism, the Orient is believed to be a land of satisfying what is forbidden in the West. He argues that, in the nineteenth century, the Occident has deprived the practice of sexual intercourses “freely”. For this, according to the Westerners, the Orient is a place to practice sexuality. Said writes:

We may as well recognize that for nineteenth-century Europe, with its increasing embourgeoisement, sex had been institutionalized to a very considerable degree. On the one hand, there was no such thing as “free” sex. [...] Just as the various colonial possessions—quite apart from their economic benefit to metropolitan Europe—were useful as places to send wayward sons, superfluous populations of delinquents, poor people, and other undesirables, so the Orient was a place where one could look for sexual experience unobtainable in Europe.<sup>124</sup>

In the movie, sexuality is noticed through the treatment of women as captive and sexual objects. Diana is among the females who are misrepresented in the movie. After being

captivated, she is repeatedly subjected to the Sheik's sexual desires through his excessive kisses. Moreover, in the casino, the Arab female is presented not only for sale but also as a dancer where all the Arab guests "gaze upon the charms of Halima [dancer] loveliest flower of the desert."<sup>125</sup> To reinforce this Arab gaze<sup>126</sup>, the camera is zeroing on the female dancer Halima in order to make her appear sexualized. In this context, Ommar Moumni affirms that "This is the world [casino] of inhumane barbarity [...], where women are subject to men's sexual desires."<sup>127</sup> The image of women in Hollywood screen is shown as a visual instrument for pleasure. Laura Mulvey argues that "The cinema offers a number of possible pleasure."<sup>128</sup> In addition to this, women are always portrayed in films as passive controlled by active male gaze. Laura declares: "in a world ordered by sexual imbalance, pleasure in looking has split between active/male and passive/ female"<sup>129</sup> Through camera movements then, the viewer is intended to focus on the woman as object for sexual desire as Mulvey refers to, "women are to-be-looked-at-ness."<sup>130</sup> Another instance from Melford's movie that pictures scenes of pleasure is in Omair's (Walter Long) castle where a female is surrounded by Omair's bandits and is dancing. Again, the camera emphasizes the woman to provoke the viewer and portrays her as fantasy.

Western portrayal of the Arab sheik as the one who searches for sexual satisfaction is also relevant in the Jazz music. Written by Harry B. Smith and Francis Wheeler, the song "Sheik of Araby" (1921), speaks about an Arab sheik that will "steal" the love of a girl by creeping in her tent when she is asleep: "Well I'm the sheik of Araby/ Your love belongs to me/ At night where you're asleep/ Into your tent I'll creep."<sup>131</sup> The Sheik Ahmad Ben Hassan also tries to get the love of Diana by, first creeping to her room in the hotel; then, through repeated rape in his tent. The same verse also appears in Francis Scott Fitzgerald's *The Great Gatsby* where children passed by Nick Carroway singing the verse.<sup>132</sup> This is a clear evocation of E. M. Hull's *The Sheik* which reproduced clichés of Orientalist literature, and

then appeared in the adaptated movie *The Sheik*. Ironically, Fitzgerald uses the verse to refer to the way Gatsby will get Daisy's love. But there is a big difference in the manner Ahmad and Gatsby claim their love. Contrary to Ahmad, Gatsby's plan involves any use of rape. Rather, it will be through buying a house near Daisy's one in order to be near her. Through making comparison between the two men, in the way they express their desire to gain love, the Westerners suppose to be "sexless" and the Oriental as "rapists".

The American portrayal of women as object of desire is not only attributed to *The Sheik*. It is also relevant in the real life of the actor Rudolph Valentino in the role of the Sheik Ahmad Ben Hassan through his effeminacy. Looking back at Valentino's career as a dancer at tango tea, he was worshiped and fascinated by the American women that increased on them sexual desire and liberation. As Gaylyn Studlar maintains "Valentino's dance background was a significant factor in shaping his textual and extratextual 'construction' (and reception) a male matinée idol for women."<sup>133</sup> Furthermore, his look confirms his gaze for sexual satisfaction. Even Ronald Barthes's Compelling Reading of the Valentinian face, speaks about his gaze through which the mise-en-scene focuses on his face to make him appear mysterious:

The face of mysterious, full of exotic splendor, of an inaccessible, Baudelairean beauty, undoubtedly made of equisive dough, but one knows all too well that this cold glistening of make-up this delicate , dark line under the animal eye, the black mouth-all this betrays a mineral substance, a cruel statue which comes to life only to thrust forth.<sup>134</sup>

Early twentieth-century white American racial stereotypes have not been limited only to Arab Orientals. The boundaries of the American white supremacy also included groups of immigrants including the Italians and Blacks. To begin with, the new wave of Italian immigrants to the United States, were not welcomed among the Americans since they were "mafias" and "criminals". More than that, they were a source of disease, and perturbation. Peter Schrag describes them: "many [Italians] more bringing crime, disease, anarchism, and

filth and competing honest American workers- drove the debate and presaged many of the later against immigration.”<sup>135</sup> The reason why the white Americans had restricted laws to decrease the number of those immigrants to the country. This ethnic minority is also reflected in the American cinema through the actor Rudolph Valentino who, add to his effeminacy, is ethnically other because of his Latin origins. Though he became a famous star and was idolized by many American women as a “perfect lover”<sup>136</sup>, he is considered as stranger in front of the Americans. Hsu-Ming Teo writes: “in point of fact, Valentino never became naturalized as an American citizen because he was torn between his roots as an Italian and the country which had made him famous but which also consistently questioned his masculinity and his racial heritage.”<sup>137</sup> He was also a threat to the American white men in regard of his foreignness and seduction to white women. George Melford maintains:

Tall, dark, and handsome, the Latin lover, was a constant threat to the whitebread American male, so exotic, attractive, and overtly sexual. Always on the prowl, there was a sense that he was “stealing” the “white” woman-this was explicit in Valentino’s first smash hit in the *Sheik*.<sup>138</sup>

In addition to the Italian ethnic minority, one mentions also the involvement of the Black ethnic minor in the movie. To illustrate, one can refer to Hollywood’s technology which is used to reinforce these stereotypes. Dark and light colors are symbols which may be used to refer to the binary opposition between East and West. Light color is attributed to the West which may symbolize civilization and purity. As for the dark one, it may refer to evilness and dirtiness. Hollywood uses the technology of lightening to bring the attention of the viewer into the existing stereotypes between the blacks and the whites. For instance, in *The Sheik* there are scenes where the Sheik Ahmad and Diana are close to each other. The viewer notes that the hands of Hassan are artificially darker than Diana’s ones. Also, it is argued that Rudolph Valentino is stereotyped because of his brown skin. This color represents him as impure, exotic, and sexual. Leider asserts: “ethnic and racial stereotype [on Valentino] were still rigidly fixed, and moral qualities attached to skin tone and hair color [...]. To

American directors and producers, and much of the audience, dark skin implied contamination.”<sup>139</sup>

Differently to the negative portrayal of the Black Americans in “The Offshore Pirate”, and of the Arabs, and Italian minority in *The Sheik* movie, the Nordic race is well represented in both works. Edward Said in his *Orientalism* says “the Oriental, [...], is a member of a subject race and not exclusively an inhabitant of a geographical area.”<sup>140</sup> The Oriental is not only the Arab who lives in the Orient, but he represents all the people that are considered as the “Other” in any given society.

All over the world there is this dichotomy of “Self” and “Other”. The “self” pretends generally to be the civilized, the powerful, and declares his supremacy, that is to say he believes to be the only legitimate ruler and the dominant in all the fields. Thus, the “self” imposes his culture, religion, language and way of life to be the best ones and the example to be followed by the “Other”, whereas the “other” is considered and portrayed by the “self” as the uncivilized, and the inferior who has no ruling position and who must agree with all the policies of the “Self”. This position of the “Self” is well exemplified during 1920s American society.

Early twentieth-century America was a period of a great racial tension. In addition to the great number of immigrants that were already living in America, other waves of immigrants came from different parts of the world, especially from Southern European countries in search for better life. This led to different restricting laws of immigration, and to racist attitudes of the Nordic race; which is supposed to be the superior race in America; practiced over other ethnic groups and immigrants with less power in society like the Jews, the blacks, and the Italians.

The Nordic race; including the WASPs; are the first Northern European settlers in Virginia and in other Northern American colonies of the 17<sup>th</sup> century and their descendants.

The Nordic race considers itself as the native and the great race in America. Madison Grant in his *The Passing of the Great Race* says “the Nordic [race], [...] is a purely European type, it is, therefore the white man par excellence.”<sup>141</sup> Thus the Nordic race rejects any other race in the United States of America and works to preserve its purity M. Grant claims “the Nordic blood was kept pure in the colonies, because at that time among Protestant peoples there was a strong race feeling.”<sup>142</sup> The immigrants are distinct from the Nordic race, Madison Grant states “These new immigrants were no longer exclusively members of the Nordic race as were the earlier ones who came of their own impulse to improve their social conditions.”<sup>143</sup> Then this belief in the difference and in the superiority of the Nordic race led to racism practiced through stereotypes, discrimination, cultural and social segregation and refusal of miscegenation. This racial anxiety is not kept in the social life but it became rather a political conflict that is reflected even through literature.

In their book *Creating Literary Analysis*, Ryan Cordell and John Pennington state: “scholars interested in racial, ethnic, and postcolonial studies share a conviction that literature is not politically neutral. Instead, they argue that literature both reflects and shapes the values of the cultures that produce it.”<sup>144</sup> Thus, many American Writers of the 1920s including F. Scott Fitzgerald were affected by the racial tension and reflected it through their writings. Lesley Brooks States when speaking about Fitzgerald’s short stories:

[...] one focuses on the aspects of culture, race, and the treatment of minority groups in these early works, these light flapper stories reveal deep and significant evaluations of American society during the 1920s. Many of these evaluations hinge on anti-assimilationist, and culturally pluralistic ideas.<sup>145</sup>

Fitzgerald’s “The Offshore Pirate” is among these flapper stories which communicate a racial tension that is explained by superiority in the representation of the Nordic race and inferiority in the portrayal of the Black. Since this short story is set during a time when the Nordic people and their culture tried to dominate the other people and cultures in America. Fitzgerald as a white aristocrat also tries through this work to valorize the Nordic race.

To begin with, Fitzgerald uses white and aristocratic characters Ardita Farnam, and Curtis Carlyle as the heroes of the story. Starting from here, Fitzgerald gives the main roles and the leading positions to his white characters which represent the Nordics. Then in order to show their superiority, he contrasts them to six black African characters with inferior positions which he represents with the pejorative term “negroes”. In order to show the superiority of Curtis Carlyle, Fitzgerald puts him at the head of the “six buddies”; as he calls them; he writes: “a large rowboat was approaching containing seven men, six of them rowing and one standing up keeping time to their song with an orchestra leader’s baton.”<sup>146</sup> He adds: “the leader [...] made a quick movement with his baton and the singing instantly ceased. She [Ardita] saw that he [the leader] was the only white man in the boat-the six rowers were negroes.”<sup>147</sup> The leader or the white man is Curtis Carlyle who is just standing up and giving orders to the six “negroes”, whereas these “negroes” are rowing, singing to him and obeying his orders. Fitzgerald portrays the real image of the Nordics as the leaders, and the blacks as the obedient and aliens in 1920s America. Lothrop Stoddard in his *The Rising Tide of Color Against White World- Supremacy* says: “there seems to be no question that the Nordic is [...] the most valuable type; standing, indeed, at the head of the whole human genus.”<sup>148</sup> Fitzgerald himself supports this idea of the Nordics as the best race in America. For him, they are the only legitimate leaders. Then, since there is only one superior race, all other races are of lower classes. This idea is also reflected in his novel *The Great Gatsby*, through Tom Buchannan; another white, and racist main character of Fitzgerald’s fiction. Peter Gregg Slater says:

Early in the story, Nick Carraway, visiting the Buchanans, is surprised to hear Tom suddenly spout off about the polarization of the world between super-ethnic groups, the superior white race and the inferior colored races. Tom, [...], has taken this rhetoric from a "fine book" he has recently read, Goddard's "'The Rise of the Colored Empires'" a pseudonym for Lothrop Stoddard and his *The Rising Tide of Color Against World White Supremacy*.<sup>149</sup>



Tom is, here, reading a book that is known for its promotion of the Nordic race over other races. Fitzgerald again presents his ideas of superiority. And even if the way they are presented differs, these ideas are present in almost his works like in *Tender is The Night* (1934) and *Love of the Last Tycoon* (1939).

In addition to that, Fitzgerald celebrates the Nordic race and his own origins, as a white man through the different ideas that Ardita and Carlyle communicate. First, Carlyle focuses the idea of aristocracy. This word is repeated several times in the story just to refer to the high social rank and titles of the Nordics. Carlyle shows the great importance of aristocracy for him, a status that is reserved only for the upper class in the society, and a symbol of nobility, that the Blacks or any other group except the Nordics can not possess. Besides, it is not only Carlyle who emphasizes on aristocracy, but also Mr Farnam or Ardita's uncle, who does not only propose to Ardita to marry Toby Moreland because of his father's status as a colonel and aristocrat, but he even refuses her to marry the other man about whom Ardita speaks because he is not an Aristocrat. In fact, this is the case of many white Americans, who believe that mixed marriage leads to the appearance of a new race with less importance than the Nordic, and it reduces in the purity of the Nordic blood. Calvin Coolidge says: "America must be kept American. Biological laws show...that Nordics deteriorate when mixed with other races."<sup>150</sup> According to this white American president and to many other thinkers who shows racist beliefs and attitudes, the Nordic blood must never be mixed with another blood in order to keep in life the greatest race and civilization of the world, Stoddard states "the Nordics - the best of all human breeds."<sup>151</sup>

In fact, the refusal of intermarriage, the fear of miscegenation or even having friends who belong to other groups in America in Fitzgerald's fiction is not only a reflection of his society's ideas but of his personal's one. Barbara Will quoted a letter of Fitzgerald to his daughter Scottie where he is lamenting her choice of friends. He says:

Jesus, we're the few remnants of the old American aristocracy that's managed to survive in communicable form—we have the vitality left. And you choose to mix it up with the cheap lower middle class settled on Park Avenue. You know the distinction—and in most of your relations you are wise enough to forget it—but when it comes to falling for a phoney—your instinct should do a better job. All that's rude, tough (in the worst sense), crude and purse proud comes from vermin like the ---- 's.<sup>152</sup>

From here, one understands Fitzgerald's racist beliefs in his superiority to the degree that he refuses friends who are not aristocrats, and whom he considers as 'a cheap lower class'. Fitzgerald feels proud of his origins, and he has the intention to protect them and keep them pure. He even orders his daughter to do so by restricting her instinct and avoiding falling for what he considers a 'phoney'. To all this superiority, Fitzgerald also labels other persons whom he considers less important with pejorative terms and stereotypes. Lesley Erin Brooks says "Fitzgerald's writings reflect this obsession [for ethnic and racial distinctions] and often contain many racial and ethnic stereotypes, many of which center on his representation of African Americans and Jewish Americans."<sup>153</sup>

Fitzgerald's obsession for racial distinction appears clearly in the story through the white character Carlyle. For instance, when speaking about 'Babe'; one of the six "negroes"; Carlyle says "If he'd been white he'd have been king of South America long ago."<sup>154</sup> Carlyle in this passage is clearly a racist character who knows and accepts that Babe has great abilities that can make of him a person with an important position or status, but since he is not a white person it is not permitted to him to obtain any great role, even in South America; a location where many blacks and other races except the Nordic live. According to Carlyle, Babe cannot be president even of his own people. Fitzgerald shows a mocking attitude, and Carlyle's opinion is reflecting what happened in America during the 1900s, where blacks are deprived from many of their rights just because of their color of skin that is not white. Furthermore, Fitzgerald, through Carlyle, refers to real history, which he criticizes.

In fact, one of Fitzgerald's letters to Edmund Wilson in 1921 reflects clearly that he is against the presence of the Blacks in the US. He says:

God damn the continent of Europe. It is of merely antiquarian interest. . . . The negroid streak creeps northward to defile the Nordic race. Already the Italians have the souls of blackamoors. Raise the bars of immigration and permit only Scandinavians, Teutons, Anglo-Saxons, and Celts to enter.<sup>155</sup>

Fitzgerald selects and permits only to the Nordics to immigrate to America, whereas the Blacks and the Italians he considers them as "negroes", and "blackmoors". Then, in the same letter he clearly expresses his racism, and superiority. He states: "my reactions were all philistine, anti-socialistic, provincial and racially snobbish."<sup>156</sup>

Moreover, there are many words and sentences in the text through which Fitzgerald represents the Nordic race as the best race. For instance, Curtis Carlyle says to Ardita: "You can call it courage, but your courage is really built, after all, on a pride of birth."<sup>157</sup> Fitzgerald is, first, relating the positive characteristic of courage to the Nordics. Second, he shows that someone must be proud of Nordic origins and that these origins are the basis of all qualities like courage. Third, one can explain that Fitzgerald wants to say that the Nordics are born superior, or it is a divine superiority. Besides, Carlyle says: "He [Babe] worships me."<sup>158</sup> In fact, the verb 'to worship' and the act of worshiping is used only to God. Fitzgerald uses it to speak about a Black person who worships a White one. This has two meanings, the first one shows the great importance which Fitzgerald gives to the Nordic race, at a degree he uses to refer to them a verb that is used for God. As he is saying that the white man is a lord over other people. The second one shows the lower position that Fitzgerald gives to the blacks. He alludes that they are slaves and weak. According to him, they did not need the help, protection or the blessing of the white man who represents god for them. To focus on this relationship of the white man as God, protector and superior of the Black man, Carlyle says: "There's the best friend I ever had. He'd [Babe] die for me, and be and be proud to, if I'd let him."<sup>159</sup> From here,

Fitzgerald shows that the white man merits all respect and allegiance while the Black slave is the servant and the loyal to the white man.

As we have mentioned before, in addition to literature, cinema during the 1920s was another important tool through which white Americans promote of both racist representation of the different groups in America, and good portrayal of the WASPs. Hollywood, especially silent films at that period had important roles in shaping the perception of the viewer about racial tensions. Silent movies participated in spreading anti-immigrant sentiments and racism. Kingsley Bolton and Jan Olson assert: “cinema was taking part in a discourse of Americanization that asserted “white male supremacy as the core of a new national identity.”<sup>160</sup>

In fact, the Italian actor Rudolph Valentino plays an evil role, just because he is a non-Anglo-Saxon immigrant, a Catholic, and an effeminate While Raoul de St. Hurbert is given all the positive roles both in his profession and behavior, because he is a White American actor. First, he plays the roles of a writer and a doctor, just because he is an American, so he merits these two noble professions. In fact, this reflects the 1900s America, where the non-White and non-Anglo-Saxon Protestants were excluded from many professions and jobs just because of their origin that is not white, their religion that is not Protestantism, and of their origins that are not Nordic or Anglo-Saxon. Second, Raoul de St. Hurbert is in the movie, a respectful man, a protector, a defender of women’s rights with sensible actions. He is against Ahmed’s imprisonment of Diana, and he even considers him as a savage. Because of this act, he says: “does the past mean so little to you that you now steal white women and make love to them like a savage.”<sup>161</sup> Even if Rahoul de St. Hurbert here defends women, he clearly states “white women”, so he is not against the bad treatment of all women, but only of white women, so he is a racist.

In addition to that, Raoul shows respect with different manners. First, he clearly reveals himself in the movie as a kind and unselfish person. He states that he is a “chivalrous gentlemen of tact.”<sup>162</sup> Through his actions, he reveals this respect. For instance, he salutes and stands up when Diana leaves.<sup>163</sup> He also advises Ahmad consistently. He then, makes Diana confident, that not all men are like Ahmed, but there exist tender and faithful men in reality and not only in fiction.<sup>164</sup> At the same time, he gives importance to what Diana says and thinks, and he even proposes his friendship to her. In fact, all these positive actions are given to an American actor and not to another one on purpose of enlarging the gap between the Anglo-Saxon-Protestants who claim being the best and superior race in America and the Italians, and other groups. One can say that the adaptation of *The Sheik*, a novel that is considered racist, into a Hollywood movie in a period of a great racial tension in America had the purpose of influencing the audience, especially the White audience and encourage to widen the gap between them and between the minorities of immigrants, this adaptation, in fact is a proof of racism in America during the 1920s.

Furthermore, Diana Mayo or the sheik’s prisoner represents perfectly the white American woman. This role of Diana is played by the American actress Agnes Ayres. It is why she is given a role that promotes the image of the American women. Unlike, the different negative image of Arab women, Diana Mayo is an educated, intelligent, independent, and aristocrat lady. She is strong and thinks with reason, rather than emotion in her life. She also thinks that she does not need the presence of a man in her life that is why she refuses many marriage proposals. She is the contrary of the Arab women who are always shown “ignorant”, “weak”, “dependent” and at the mercy of their feelings. Diana Mayo is also strong and pessimistic. She several times tries to flee in order to save herself from the “savage Italian”. She also does not submit to his sexual desires. Diana here is unlike Arab women who are stereotyped to be in search of sex and love adventures with men. Moreover, she is proud of

her culture and way of life, and ashamed by the way of life and clothes to which Ahmed forces her. This is clearly shown in the movie. “as the hour approaches when Diana must face the humiliating ordeal of meeting a man from her own world.”<sup>165</sup> Diana is humiliated from her world, because of her present life with the Arab man. By this, as she is saying that this Arab life, traditions or culture in general are so “bad”, are “primitive” and “barbaric” comparing to the ones of her own world. She creates two worlds, the Occident, which is civilized and developed and the Orient, which is “uncivilized”. She also does not want to be seen as a weak and submissive woman, especially by a man of her own world.

In fact, Hollywood here is not only entertaining people by adapting a British novel into a movie, but it also exposes through this film many of its politics and ideologies, especially the ones that concern race and racial representation. And, this is not only limited to the silent film *The Sheik* but it is extended to other ones of the same period like: *The Son of the Sheik* (1926), which is another adaptation of a novel by Edith Maude Hull, starring also Rudolph Valentino, and Agnes Ayres. Cannes Film festival director, Gilles Jacob, Says: “America is not just interested in exporting its films. It is interested in exporting its way of life.”<sup>166</sup>

To sum up, one can clearly notice the similarities between the “*The Offshore Pirate*”, and *The Sheik* movie. To begin with, we see that many elements of the plot of both fictions are shared. First, both works tell a story of Western Aristocrat women, Ardita and Diana who, in addition to their Aristocracy, are both independent and educated women. The Independence of these two characters appears in their refusal to submit to men around them. Ardita, for instance, refuses her uncle’s wish to marry Toby Moreland, and she does not accept to continue the trip with him. Similarly, Diana refuses to marry the man that her brother presents to her, and she preferred to visit the Algerian desert alone without his companionship. Second, in both stories we notice that the fear of miscegenation is shared. In “*The Offshore*

Pirate”, Ardita’s uncle tries to prevent her from marrying a man who is not from her world. In the same way, Diana was ashamed of her life with the Arab sheik and refuses any sexual relationship with him. As a matter of fact, since *The Sheik* is an adaptation that does not differ from the British novel in almost all the elements, “The Offshore Pirate” shares these same characteristics with the novel. This shows how Orientalism is expressed and common in British and American works.

In addition to that, the Orientals and Occidentals are mis/represented in the same manner in the two works. The Blacks in the short story are portrayed and represented with elements that show their inferiority. For instance, the terms “coon” and “nigger” focus on their inferior position and strangeness. Like them, the Arabs in *The Sheik* are reduced to inferior and strange through the stereotypes of “Barbarism” and “savagery.” Moreover, even the Italian minority in America can be considered inferior and strange by relating it to the evil role that the Italian character Rudolph Valentino plays in the movie. Then, the “Self” in both works is of a high position, with all positive descriptions. All the characters which represent the Nordics and the WASPs in the two works have a leading position, a high social rank, and a good behavior. In fact, these two works of fiction are to a certain extent similar. Finally, Fitzgerald is often referred to as the chronicler of the Jazz age. We have already suggested that he was concerned with defending the white identity. Thus, and by relying on the previous explanation of “textual attitude”, it is permitted to claim that he was inspired by the fame of *The Sheik*. It is for this reason that we find common characteristics in “The Offshore Pirate” and we notice that he even used the term ‘sheik’ in *The Great Gatsby*.

## Notes

<sup>102</sup> Said, *Orientalism*, 116.

<sup>103</sup> Ella Shohat, ‘Gender and Culture of Empire: Toward a Feminist Ethnography of the Cinema.’680. Viewed 16 July 2015. <<http://academic.uprm.edu/mleonard/theorydocs/readings/ESohat.pdf>>.

- <sup>104</sup> 'Constitution of the United States: Amendments 11-27'. Viewed 14 June 2015. <[http://www.archives.gov/exhibits/charters/constitution\\_amendments\\_11-27.html](http://www.archives.gov/exhibits/charters/constitution_amendments_11-27.html)>.
- <sup>105</sup> 'Dark Side of the Boom' Viewed 20 August 2015, <<http://www.schoolshistory.org.uk/gcse/america/darksideoftheboom.htm>>.
- <sup>106</sup> Francis Scott Fitzgerald, "The Offshore Pirate" 34 (Feedbooks), 8, Viewed 6 January 2015, <<http://fr.feedbooks.com/book/1422/the-offshore-pirate>>.
- <sup>107</sup> Ibid., 19.
- <sup>108</sup> 'Coon' Viewed 26 August 2015. <<http://www.urbandictionary.com/define.php?term=coon>>.
- <sup>109</sup> Fitzgerald, "The Offshore Pirate", 9.
- <sup>110</sup> Ibid., 34.
- <sup>111</sup> Bruce Barnhart, *Jazz in the Time of the Novel: The Temporal Politics of American Race and Culture* (Alabama: The University of Alabama Press, 2003), 12.
- <sup>112</sup> Fitzgerald, "The offshore pirates", 28.
- <sup>113</sup> Deptford TV. 'Deptford.TV Diaries Volume II: Pirate Strategies' (Liquid Culture, 2008), 22. Viewed 20 August. <[http://Deptford.tv/files/Deptford-II\\_FINALINTERIOR.pdf](http://Deptford.tv/files/Deptford-II_FINALINTERIOR.pdf)>.
- <sup>114</sup> Fitzgerald, "The offshore pirates", 11.
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- <sup>121</sup> Ella Shohat, 'Gender in Hollywood's Orient' (Middle East Report, No. 162, Lebanon's War (Jan. – Feb., 1990), pp. 40-42, Middle East Research and Information Project (MERP), 42. Viewed 21 August 2015. <<http://www.jstor.org/stable/3013287.html>>.
- <sup>122</sup> *The Sheik*. (1921) Silent film. Directed by George Melford, 03:10 min.
- <sup>123</sup> Ibid., 45:20 min.
- <sup>124</sup> Said, *Orientalism*, 190.
- <sup>125</sup> *The Sheik*. (1921) Silent film. Directed by George Melford, 14:22 min.
- <sup>126</sup> The male gaze means a quality of a visual work, where the audience is put into the perspective of a (heterosexual) man. It emphasizes and focuses on aspects considered interesting, pleasing, titillating to the assumed viewer.



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- <sup>145</sup> Lesley Brooks, 'From Flapper to philosopher: Fitzgerald's Hidden Cultural Evaluations of American Society' (Master diss., Virginia Commonwealth University, 2012), 7.
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- <sup>158</sup> Ibid., 20.
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- <sup>163</sup> Ibid., 52:14 min.
- <sup>164</sup> Ibid., 52:41 min.
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## IV. Conclusion

This dissertation has attempted to study the Orientalist perception of the gendered, racial, and ethnic groups and to show the shift of this representation from France, to Great Britain, then to America, and from one period of history to another through Guy de Maupassant's *Au Soleil* (1884), E. M Hull's *The Sheik* (1919), and F. Scott Fitzgerald's "The Offshore Pirate" (1920). All of these texts are vivid examples which represent their writers' ideas about the Orientals, and their nation's Orientalist discourse. This work has also tried to show the shared strategy through which the Orientals are "otherized". It has finally attempted to show how all of these writers by sharing the ideas of the Orient's "backwardness" and "lack of civilization" and by presenting these ideas in their works, they promote the image of their nations and people.

This work has proved that there is a common Orientalist representation of the Orientals in the three works. All of the Arabs or specifically the Algerians including men and women, the Blacks and the Italians were given common negative and unpleasant images. Using many stereotypes that are inherited from the Orientalist discourse, the three writers reduced these groups into inferior creatures, and made of them an "uncivilized" and a "primitive" 'Other', who cannot stand for his own, but he needs the help and the civilization of the powerful and the civilized 'Self'. In all these works the 'Self' is created by attributing to him all the images of superiority, success and positive behavior. By this each one of these writers promote the image of his nation and contributed in strengthening the Orientalist discourse.

The three authors meet in several points. First, they share the stereotypes by which they refer to the 'Other'. Second, they meet in some points such as some elements of the plot of their stories. Third, all of the three writers agree in the depiction of women either the

Oriental or Occidental. Finally, these writers meet in their chauvinistic behavior that they present in their works. Then, even if each of these authors represents only his own nation, they all succeed in promoting the Western supposed superiority and domination.

Through this dissertation we have tried to contribute to the field by discussing some of the elements that were not dealt with in the scope of the previous works. Moreover, in the purpose of discovering whether we [Orientals] are really uncivilized and warlike as we are depicted in a large number of the western media, we have tried to go back to literature, to know the main source of these images and to discover how they reached Hollywood and different TV channels. But because of the limits of time, and length of this paper, we have selectively dealt with some elements and works. Thus, this field is open to new contributions and vistas that can bring more by studying other elements and themes like the radical shift of orientalizing the Jews after the Second World War, both in literature and media.

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