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E.M Hull's *The Sheik* (1919) and its 1921 Hollywood Adaptation as Ambivalent and Intertextual Texts

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Doesn’t everybody travel (to the East) so that to fall in love? - Whether it be with a women or men or with the whole people- with their cities, their landscapes, their music?

I’m The Sheik of Araby

Your love belong to me

At Night when you are asleep

Into your tent I’ll creep

And the stars that shine above

Will light our way to love

You’ll rule this land with me

The Sheik of Araby.

To my loving family

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Abstract

The purpose of this work is to probe the social and textual references that shaped the contours of Edith Maude Hull's ***The Sheik*** and its 1921 Hollywood adaptation. The study of the adaptations and transformations of pre-existing sources that the two texts expose is what urged the use of the theory of intertextuality, as suggested by both Julia Kristeva and Gérard Genette. The second goal of this study is to gauge the ambivalence of the colonial discourse, as adopted by Hull and adapted by the film director, George Melford. The manifestation and recurrence of the double representation of the Algerian Desert, "the gate of the desert" (Biskra) and its inhabitants and the persistence of the strategy of "Mimicry" have all been highlighted by referring to Homi K. Bhabha's post colonial theory of ambivalence. After using the two theories, I come to two outstanding conclusions. First, both the novel and movie cannot be probed as single entities and/ or original texts because they compile pre-existing sources. Second, the colonial discourse adopted by Hull and adapted by Melford is inconsistent as it is fraught with contradictions and ambiguity.

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General Introduction

Introduction

> Ideas acquired about Arabs by the nineteenth century had gradually defined them as people proud of their heritage […] favorable qualities ascribed to them, such as pleasant exoticism, hospitality and fidelity. Other characteristics were also assigned to them included thievishness, a warring spirit, and a wild and unruly temper[1].

So does Sari J. Nasir explains the Western ambivalent representation of Arabs in British travel writings. By the nineteenth century, Arabs, as he goes on to say, had reached some Western admiration. Yet, although they were "romantically rendered[2]", he argues, Western general attitude toward Arabs remained that of ambivalence[3].

Until one casts a fleeting glance over the period in which British travel writings were written, one might not understand the ambivalent treatment of Arabs. In his work ***Arab and the English*** (1976), Nasir suggests that Arabs were favored by Westerners as long as they were compared to the Turks who were hitherto a recognizable British enemy. For instance, John Louis Burckhardt portrays Arabs as being "free, sprightly jocose and decent"[4] while he depicts the Turks as being cruel[5]. Similarly, Sir Richard Burton or "Burton of Arabia", as he was called, describes Arabs as emblems of independence. The desire of freedom projected on them "was acceptable to Burton as long as it agitated against the Turks"[6].

In this context, British travelers gave positive representations of Arabs so as to encourage their revolt against the Ottomans. In other terms, writers portrayed Arabs positively as far as they served Western interests. However, during the twentieth century, especially when the fires of the World War I settled down, Britain extended its Empire "through its invasion of the German overseas

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[1] Nasir Sari.J, *Arabs and the English*, (London, Longman: 1976), 53.
[2] Ibid. 66.
[3] Ibid.
[4] John Louis Burkhardt qtd in ibid. 60.
[5] Ibid.
[6] Ibid.73

colonies in Africa"[7]. Hence, the dominant ideology of imperialism produced myriads of literary works. In brief, despite the fact that travel writers provided favorable portrait of Arabs, they had never forgotten their interests and imperialist mission in their depictions.

Presumably, the paradoxical portrait of Arabs was perpetuated by many female writers. Though these authors sympathized with Orientals and found in the Orient the freedom that they were deprived from in Britain, orientalist imprints are not absent from their writings. It is important to mention that by the late nineteenth century and early twentieth century, female writers such as Mary Kinsley and Edith Maude Hull compiled their works from males' writings to subscribe themselves to the Colonial agendas. Probing females' writings may stir up one interesting question: Did females' ambivalent representations stem from an intertextual relation with males' writings or were there any other purpose behind their ambivalent works?

Hull's travelogue ***The Sheik*** (1919) is an evidence of a female ambivalent and intertextual writing. On the one hand, the novel refers to pre-existing works, notably males' colonial writings. On the other hand, Hull vehicles both Orientalist and a counter-Orientalist discourse. On the face of the novel, Hull seems to write solely against the constraints of the British society which are refurbished in the Algerian context regardless of racial ideology. Yet, throughout my deep reading to the novel, I come to the hypothesis that the more Biskra "the gateway of the desert", the Desert and Arabs are presented, the greater the ambivalent stance toward Algerians becomes apparent. Despite Hull's admiration of Arabs, she never forgets her feminist mission of subscribing a female voice via the compilation of an imperialist voice per se.

It would be very fruitful to mention that since its publication, the story of ***The Sheik*** has been a remarkable source of influence inspiring many writers, singers, and film makers to adapt and adopt. In the United State, Ted Snyder's song ***The Sheik of Araby*** (1921) was composed in

[7] Bennett Zon, *Music and Orientalism in the British Empire 1780-1940, (*London: Durham University, 2007), 276.

response to the novel[8]. The same song was reworked by the Beatles in 1962. References to Hull's novel are also cropped up in numerous comics. For instance in 1922, Hull's horseback abduction scene was lampooned by Dick Dorgan who wrote a satirical review of ***The Sheik*** for the *Photoplay* magazine[9]. Recently, references to Hull's novel are also apparent in Lucy Monroe and Lesly North's respective works: ***The Sheikh's Bartered Bride*** (2010) and ***The Sheikh's Defiant Girl Friend*** (2014). With all the works with which ***The Sheik*** entertains intertextual relations , I chose George Melford 1921 Hollywood adaptation of the story into the American screen. the fact that the two works were produced in different places (Britain and USA) and written by a woman while adapted by a man, in a time when gender role was heavily questioned by many female writers, urged my attempt to compare between the two works.

Review of the Literature

Both Hull's novel and Melford's movie have spawned a wide range of criticism. Feminist and postcolonial critics have paid a considerable attention to the two works, offering different interpretations. As far as the novel is concerned, most of the nineteenth century critics were mainly interested in the novel's genre. Jullia Bettinotti, Gaelle Jeannesson, and Marie Francoise Truel all agree to qualify ***The Sheik*** as a pioneer of Desert Romance literary tradition, portraying a love story between a Westerner and an Easterner[10]. For example, while analyzing the thorough lineaments of this genre, as epitomized in the novel, Jane Ann Krentz considers Hull's work as the "first desert romantic novel ever read"[11] .

The novel's portrait of a British woman has attracted many other critics. As an illustration, in her article entitled "Romancing the Desert-Sheiks Books" (2013), Maryline Shoemaker considers

[8] B. Browne and Pat Browne, *The Guide to United States Popular Culture*, (Ohio: Popular Press, 2001), 866.
[9] Ibid.
[10] Julia Bettinotti,and all. "Séries, suites et redites en culture médiatique", in *Belphégor* Review 1. no2, juin 2002.
[11] Jane Ann Krentz, qtd in Edith M.Hull, *The Sheik*, (Philadelphia, University Pennsylvania Press,2001).1

the novel as being “scandalous, exotic, and all consuming”[12]. Another illustration may be found in The New York Magazine where the novel is considered as being “shocking although written with high literary skills”[13]. It ought to be noted that what caused the greatest outrage of many Western readers in general and feminists in particular, as Shoemaker explains, is Hull’s representation of the Western female character, Diana Mayo. Objections were not made on the grounds of the novel’s portrayal of Arabs and the Orient so much as on the grounds of its representation of white women. The earliest responses by feminist scholars to Hull’s novel echoed reviews which condemned it as a “a prudishly told tale of masculine dominance and complementary feminine masochism and passivity”[14]. Working on the same arguments, in ***The Purple Heart Throbs: The Subliterature of Love*** *(*1974), Rachel Anderson argues that

> The Sheik is the most immoral of any of the romances, not only because of lewd descriptions of sexual intercourse […] but also because of the distorting view Miss Hull presents of the kind of relationship which leads to perfect love, and the totally unprincipled precept that the reward of rapists is a lovely English heiress with a look of misty yearning in her eyes[15].

In other terms, since Hull did not condemn the rapist of Diana and because of the novel’s lewd descriptions, which violated the principles of its time, it was seen as immoral. However, not all critics agree with this standpoint, recent readers affirm that the novel gives rather a sexual freedom to a Western woman, “pointing the way to sexual liberation […] to the female hero”[16].

By the second half of the twentieth century, many critics began to read the novel within its historical context, paying closer attention to the novel’s Orientalist discourse. Many works have considered the novel as a colonial text. For example, in “English Sheiks and Arab stereotypes:

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[12]Marilyn Shoemaker, “Remancing the Desert- Sheiks Books”, March 26th, 2013, in http://romancing-the-desert---sheikh-books.blogspot.com/2012/01/desert-sheikhs.html (accessed on Sep, 2014).
[13]Qtd in Ibid.
[14] Qtd in Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012), 89.
[15] Rachel Anderson Qtd in Susan,Blake, “What Race is the Sheik? Rereading a Desert Romance” in *Doubled Plots: Romance and History,* eds., Susan Strehle and Mary Paniccia Carden, (Mississippi: University Press of Mississippi, 2003), 66.
[16] Qtd in Patricia Robin, “Issues of Passion and Power in E.M. Hull’s The Sheik”, *Women’s Studies21*, no1 (1992): 122.

E.M. Hull, T.E. Lawrence, and the Imperial Masquarade"(2009) , Elizabeth Gargano regards ***The Sheik*** as a prototype of an Orientalist work, perpetuating racial stereotypes[17]. Similarly, Susan Blake related the novel's colonialist perspective to the prevailing ideology of its time. As she says: "The Sheik supports the ideology of its time"[18].

In 1921, George Melford adapted Hull's novel into the American screen, staring Rudolph Valentino, the Italian actor and movie icon, and Agnes Ayres, an American born actress. Like the novel, the movie was also disapproved by many critics and audiences. While in the novel critics have focused on the novel's female hero, reviewers of the movie were more interested in the actor. Many film critics hold the view that the movie urged this "Latin lover" to become "the dream lover of American women"[19]. Many Western women, Porter Darwin claims, screamed and fainted at showings whenever he appeared on the screen. For Western males, however, the movie was less appreciated and sometimes disregarded because it starred Valentino and pleased Western women. Dick Dorgan composed a song entitled "***A Song of Hate***" declaring what men dislike in this typecast and what women find attractive in him[20].

It is important to mention that when Valentino was interviewed about the movie, he himself regarded it as being a "trash"[21] despite the fact that, as Darwin points out, "it rescued him financially"[22]. In one of his interviews, Valentino refused to be associated to an Arab sheik. He admittedly confirms: " I'm no sheik. I had to pose as a sheik for five years […] I want to make a lot of money, so I let the studio play me up as a lounge lizard"[23].This statement hints at Valentino's orientalist stance towards Arabs. It is important to note that, as it will be probed in the following chapters, the sheik tradition became so popular in the American culture that some American males

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[17] Elizabeth Gargano, "Arab Sheiks and Arab Streotypes : E.M Hull, T.E Lawrence, and the Imperial Masquarade", Teas Studies in Literature and Language2. No 44(2009): 174-5.

[18]Susan,Blake,"What Race is the Sheik? Rereading a Desert Romance"in *Doubled Plots: Romance and History,* eds; Susan Strehle and Mary Paniccia Carden, (Mississippi: University Press of Mississippi, 2003), 65.

[19] B. Browne and Pat Browne, *The Guide to United States Popular Culture*, (Ohio: Popular Press, 2001), 867.

[20] Porter Dariwn, ed., *Hollywood Silent Closet: A Novel*, (New York: Holiday House 2001), 679.

[21]Ibid, 679.

[22]Ibid

[23] Qtd in Ray B. Browne, Pat Browne. *Guide to United States Popular Culture*, (Ohio: Popular Press, 2001), 867.

were called "sheikhs" and some women as "shebas". However, this assimilation is clearly rejected by Valentino[24].

The colonial perspective of the movie has equally been figured out by many critics. Interestingly, Ella Shohat probed the theme of colonialism in the movie from a psychoanalytical perspective. She suggests that "the film was another product of the Western (male) gaze. Acting as the Id, "the hero allows the heroine to overcome her sexual repression"[24]. Departing from a postcolonial approach, Shohat goes further to say that when Valentino is presented as an Arab, he represents the "Id", but once the audience comes to know that he has a European lineage, he becomes the "superego figure who nobly risks his life to rescue the English woman from "real" Arab rapists"[25].

Recently, Tania Kamel El Dinn, in her article "Orientalist Imagery in the Visual Arts" (2013), examines the relationship between Ahmed and Diana, as visualized in the movie. Tania considers the movie as an archetypical example of miscegenation between a white woman and an Arab man whereby "Valentino as the lust sheikh sets out to seduce a young fair woman"[26]. Hence, as she further points out, "the consummation of the couple was only accepted when the Sheik is revealed to have Western origins"[27]. Therefore, when the love relationship between Ahmed and Diana started to make mischief among audience, a *New York Times* reviewer assured readers: "you won't be offended by having a white girl marry an Arab, for the sheikh isn't really a native of the desert at all"[28].

As a whole, both the novel and the movie have been, albeit separately, studied from an orientalist perspective. Recently, always in an attempt to figure out the orientalist discourse, in

[24] Qtd in Ray B. Browne, Pat Browne. *Guide to United States Popular Culture*, (Ohio: Popular Press, 2001), 867.
[25] Ella, Shohat, *ACLS Humanities E-Book*, (New York: Penguin, 2006), 575.
[26] Tania Kamel El-Din, "Orientalist Imagery in the Visual Arts" in http://inhouse.lau.edu.lb/bima/papers/Tania_Kamal_el-Din, 1997, (accessed on Sept 18, 2013).
[27] Ibid.
[28] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012), 8.

Desert Passions: Orientalism and Romance Novels (2012), Hsu-Ming Teo studies both the British novel and the American film in details. She concludes that both literary works "brought the craze for all things romantically 'Oriental' to its zenith of fashion"[29].

Issue and Working Hypothesis

My aim in this research paper is in not to contradict Hsue Ming Teo's convincing arguments on the persistence of Orientalist discourse throughout both the novel and its adaptation. However, the attempt at considering ***The Sheik***, novel and movie, as solely orientalist works is, in my assumption, not a hypothesis without its inner problems. Throughout my reading of the novel and analysis of the movie, pieces of evidence show that the representation of Arabs in both works is split up between positive images and hackneyed clichés, bringing both works to the forefront of an ambivalent scrutiny. If the racial issue has already been tackled by many critics, the sources from which the writer and the film director compile the contours of their respective texts have, to my best knowledge, received little attention. Therefore, the purpose of this modest work is to gauge the implications of the intertextual relationship between Hull's novel and its cinematographic adaptation with an emphasis on the ambivalence in the portrayal of Arabs.

Methods and Materials.

To study Hull's ***The Sheik*** and Melford movie, by the same title, from an intertextual perspective, I found it more suitable to rely on the theory of itertextuality as expounded by structuralist scholars such as Julia Kristeva and Gérard Genette. It is important to mention that despite some differences in their attempt to explain the theory of intertextuality, similarities in their foundations are also apparent. My blending of their foundations is not in the seamless way that perhaps the word "blend" may suggest, I'm interested in the way in which Gérard's and Kristeva's

[29]Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012), 25.

studies can interact to produce an analytical framework. As far as the cultural dimension is concerned, I found it more feasible to use Homi Bhabha's postcolonial theory of ambivalence.

1. Itertextuality: Literary and Social Intertext.

"Authors do not create their texts from their own original mind but rather compile them from pre-existing texts[30]. As Julia Kristeva argues, literary texts cannot be probed as original sources in that they are constructed by referring to previous texts, whether "literary or cultural/social"[31]. The study of this textual relation became known under the umbrella term of what she named as "intertextuality". Intertextuality as a theoretical standpoint has been a subject to various studies such as dialogic, strucuralist, post-structuralist, postcolonial and feminist.

The way a text is compiled is what basically interested theorists of intertextuality. In his essay entitled "What is Intertextuality?," Tracy Lemaster outlines the two main forms of intertextuality. On the one hand "the book in a book"[32] consists of borrowing from another literary text many aspects such as titles, themes and characters. In his work ***Intertextuality*** (2000), Graham argues that authors "select plot, generic features, aspect of characters, images, way of narrating even phrases and sentences from previous literary works"[33]. In this context, a literary text, Kristeva concludes, becomes "an intersection of texts where at list one another word (text) can be read"[34]. It is important to mention that where this stucturalist theorist studies the intertextual relation between a text and another in terms of a permeation of the original text's characters, themes and other elements as a part of intertextuality in general, Gérard Genette studies the permeation of intertextual

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[30] Julia Kristeva; Leon S. Roudiez, ed., Gora and all, trans., "The Bound Text" in *Desire in Language: A Semiotic Approach to Literature and Art*, (New York: Columbia University Press, 1980), 65 .
[31] Graham Allan, *Intertextuality*, (London: Rutledge, 2000), 36.
[32] Tracy Lemaster, "What is Intertextuality", http://humanities.wisc.edu/assets/misc/ What_Is _ Intertextuality, 2001 , (accessed on December 14, 2013).
[33] Graham Allan, *Intertextuality*, (London: Rutledge, 2000), 11.
[34] Julia Kristeva, ed., *The Kristeva Reader*, (New York: Columbia University Press: 1986), 37.

elements in details. He explains imitations or what he calls “transtextuality” instead of intertexuality in terms of five important parts such as archetextuality or hyperertextuality[35] .

On the other hand, in “other texts in a book”[36], Lamaster maintains, authors construct their text by imbedding aspects of their social/cultural context, producing what Kristeva calls “social text”[37]. In this context, M. Bakhtin considers words as being derived from “the social world”[38]. It is important to mention that, as Allan argues, Intertextuality and the work of Bakhtin are “not […] separable, and in understanding the former we must clearly understand something of the latter”[39]. It is equally important to shed light on the fact that the Russian literary theorist influenced Kristeva in framing Intertextuality. Probably, the most important set of influence lies in Bakhtin’s outlook on “Dialogic Language” as a starting point of Kristeva’s analysis of “social texts”[40]. Bakhtin insists on the existence of a dialogical relationship between languages and the social situation wherein they coexist[41]. This social world foregrounds, “race, class and gender conflicts”[42]. In other words, linguistic communication occurs in specific social situations and between specific classes and groups of language-users. In ***Problems of Dostoevsky’s Poetics*** (1984), Barkhin states:

> The life of the word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another, from one generation to another generation. In this process the word does not forget its own path and cannot completely free itself from the power of those concrete contexts into which it has entered[43].

From this quotation, one may contend that utterances always occur in relation to pre-existing sources. Extending this argument, in his collection of four momentous essays, ***The Dialogic***

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[35] Gérard Genette, trans., *Palimpsests: Literature in the Second Degree*, (Lincoln: University of Nebraska Press,1997), 2.
[36] Tracy Lemaster, “What is Intertextuality”, 2001, http://humanities.wisc.edu/assets/misc/ What_Is _ Intertextuality (accessed on December, 14th , 2013).
[37] Qtd in Graham Allan, *Intertextuality*, (London: Rutledge, 2000), 50.
[38] M. Bakhtin and all, trans., M. Holquist, ed., *The Dialogic Imagination: Four Essays*, (Austin: University of Texas Press, 1981), 357.
[39] Graham Allan, *Intertextuality*, (London: Rutledge, 2000), 15.
[40] Qtd in Ibid.50.
[41] ibid.
[42] Ibid. 21.
[43] M.Bakhtin , ed., trans., *Problems of Dostoevsky’s Poetics*. (Minneapolis: University of Minnesota, 1984).201.

Imagination: Four Essays (1981), Bakhtin argues that utterances respond to other pre-existing utterances instead of occurring as isolated entities[44].

Significantly, the understanding of the interrelationship between a language and a social world spells out the scrutiny of texts as a compilation of the social context that they transpose. Here lies the theoretical purport of intertextuality as introduced by Bakhtin and maintained by Kristeva. Where Bakhtin emphasizes the set of dialogues established between languages and the outside world, Kristeva stresses on the intersection between literary texts and the social world that they reflect.

From a feminist perspective, Vunte Huang argues that female writers engage themselves in an "intertextual travel"[45] with male writers. It is important to mention that when Western women tried to join the bandwagon of colonial writing, they recurrently compiled male texts[46]. This had been the case when their purpose was to adopt orientalist works. Vunte gives the example of Amy Lowell's writings and sustains that the world of the Orient was opened up to her "by the kind of texts she encountered and traversed"[47]. In this context, Charlotte Weber, in her work entitled "Unveiling Shahrazede: Feminist Orietalism in International Alliance of Women: 1915-1950", argues that many female writers borrow much from male texts to produce their works. The latter stem from what Leila Ahmed calls a "constellation of male orientalist ideas"[48].

Female writers, as Graham Allan contends, compile also their writings from pre-existing females texts, creating intertextual works. What makes the link of their writings is the common struggle that they lead against female subjugation and the common "images, metaphors, characters, themes, and plots"[49] they use throughout their literary agendas to construct a female literary tradition. Undoubtedly, these common characteristics aim at distinguishing female writings from

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[44] M.Bakhtin , ed., trans., *Problems of Dostoevsky's Poetics*. (Minneapolis: University of Minnesota, 1984), 279.
[45] Huang Yunte. *Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature*, (London: University of California Press, 2002), 85.
[46] Ibid.
[47] Ibid. 87.
[48] Qtd in Ibid.
[49] Qtd in Graham Allan, *Intertextuality*, (London: Rutledge, 2000).145.

males ones. As Culbert and Guban sustain, female writings "mark an attempt to articulate differently female experience and a resistance to the dominant construction of femininity"[50].

Given that literary texts compile pre-existing literary/cultural existing utterances, they may not be considered as original ones. Accordingly, reading any text, Graham Allan concludes, becomes an intertextual activity whereby the reader seeks to establish meaning from an already existing background[51]. As Kristeva argues, "reading becomes a process of moving between texts"[52]. As far as meaning is concerned, she adds, "it becomes something which exists between a text and all the other texts to which it refers and relates"[53]. It is important to mention that the intertextual approach extends beyond the literary text and includes other literary arts such as music, painting. It is, thus, not farfetched to assert that motion pictures are also to be considered as intertextual works. In fact, what can be applied to literary texts may also be applied to films as far as intertextuality is concerned.

Overall, a literary text, or any textual genre, is considered by proponents of intertextuality as a compilation of other pre-existing sources. However, we don't have to deny the transformations that a text may undergo throughout time. In other words, a text is not necessary a copy of other works. Kristeva recognizes that texts do not just use previous texts or other art forms but also transform them. In fact, any piece of writing can be influenced by another work either by borrowing its ideas or transforming it. Because authors absorb other works, many theorists questioned the status of authorship treating authors as "orchestors"[54] rather than as "originators[55]". In this context, Roland Barthes argues that a piece of writing is a destruction of individuality, "of every voice of every point of origin"[56]. As a matter of fact, he considers authors as being passive. However, intertextual

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[50] Qtd in in Graham Allan, *Intertextuality*, (London: Rutledge, 2000), 146.
[51] Ibid.7
[52] Ibid.1.
[53] Qtd Graham Allan, *Intertextuality*, (London: Rutledge, 2000),1.
[54] Roland Barthes, trans., Stephan Health, *Image-Music-text,* (London: fontana,1977), 21.
[55] Ibid.
[56] Ibid.12—13.

texts are not mere imitations of original works, authors can also transform a hypotext (original text). As such, Kristeva defines a text as both "[an] absorption and transformation of another"[57].

Taking into consideration Intertextuality, as expounded by both Julia Kristeva and Gérard Genette, I shall be proving that Hull's ***The Sheik*** and Melford's adaptation by the same title are not original texts they make recourse to preexisting works.

2. The Ambivalence of Colonial Discourse

Colonial texts rarely embody one view. Often, they foreshadow different interpretations without deciding which one is true[58]. This brings into surface the notion of ambivalence. The credit of developing the premise of the colonial discourse as being ambivalent and, hence, inconsistent owes much to Homi.K Bhabha. In his essay entitled "Of Mimicry and Man: the Ambivalence of Colonial Discourse"(1994), Bhabha claims that the colonial discourse "is always contradictory, it is always both and, pertinently, never one or the other so far that there is an enhance contradiction in it"[59].

Basically, before Bhabha's publication of ***The Location of Culture*** (1994), a collection of four essays, Edward Said had mentioned the Orientalist/colonial binary opposition between the "West and East", "black and white", "civilised and blackward" and so forth. However, while Said identifies the colonial discourse as a monolithic structure, Bhabha demonstrates that the binary oppositions, instilled in many Eurocentric literary works, are inherently inconsistent. His purpose, David Hudart adds, is to authenticate that "Underneath its apparent success, (the colonial) discourse is secretly marked by radical anxiety about its aims"[60].

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[57] Qtd in in Graham Allan, *Intertextuality*, (London: Rutledge, 2000), 39.
[58] Denis Porter, quoted in John, *McLoad, Beginning Postcolonialism*, (Oxford: Manchester press, 2000), 76.
[59] Homi K.Bhabha, "Of Mimicry and Man: the Ambivalence of Colonial Discourse" in *The Location of Culture*, (New York: Routledge, 1994), 89.
[60] David Hudart, *Homi K.Bhabha*, (Oxon : Routledge, 2006),3.

In “The Other Question, Stereotype, Discrimination and the Discourse of Colonialism”, Bhabha shows the centrality of ambivalence within what he calls “the colonial stereotype”. He defines the latter as “a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive”[61]. In fact, while the colonial discourse claims its “fixity” and solemnity in constructing the discourse of otherness[62], Bhabha unearth its inconsistency and ambiguity. He argues that “the fixed quality of the colonial stereotype coexists with disorder, something consciously apparent to the apparatus of the colonial discourse”[63].

Always in an attempt to explain “the regime of truth of colonial texts”[64], Bhabha sheds light on the process of the acknowledgement and disavowal of the resemblance between Easterners and Westerners, instilled in the colonial discourse. He defines the latter as an apparatus of power that turns on the “recognition and disavowal of racial/cultural/historical differences”[65]. This brings into surface the concept of “mimicry”. Bhabha defines mimicry as a “desire for a reformed, recognizable other as a subject of difference that is almost the same but not quite”[66] . In other words, the colonizers’ attempt to preserve their superiority entails the maintaining of difference between Westerners and Easterners. Mimicry, then, occurs when the colonized imitates the colonizer’s culture. However, in spite of the Easterners’ imiatation to the colonizer, the difference between the two “antagonistic identities”[67] is also apparent. In his clarification of Bhabha’s notion of mimicry and difference, David Hudard argues:

> The colonial discourse wants the colonized to be extremely like the colonizer, but by no means identical. If there were an absolute equivalence between the two, then the ideologies justifying colonial rule would be unable to operate. This is because these ideologies assume that there is structural non-equivalence, a split between superior and inferior which explains why any one group of people can dominate another at all[68].

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[61] Homi K.Bhabha, *The Location of Culture*, (London Routledge, 1994),66
[62] Ibid.
[63] Qtd in David Hudart, Homi K.Bhabha, (Oxon: Routledge, 2006), 25.
[64] Homi K.Bhabha, *The Location of Culture*, (London Routledge, 1994),80.
[65] David Hudart, Homi K.Bhabha, (Oxon: Routledge, 2006),77
[66] Ibid.86.
[67] Homi K.Bhabha, *The Location of Culture*,(London: Routledge, 1994),60.
[68] David Hudart, *Homi K.Bhabha*, (Oxon :Routledge, 2006),41.

In this context, the juxtaposition between equivalence and excess makes the colonized both reassuringly similar yet, at the same time, different. Mimicry becomes "at once resemblance and menace"[69]. This doubling or repetitive strategy foreshadows the shakiness of the colonial discourse.

Following Bhabha's theory , I will analyse the ambivalence in the colonial discourse in both ***The Sheik*** *(1919)* and its 1921 cinematographic adaptation. Ambivalence will be explained in terms of mimicry and the double representation of Arabs and the Algerian desert.

Methodological Outline

To reach my purpose beforehand stated, I will divide this dissertation into three main chapters. It is important to start by stating that the historical background and social contexts of the novel and movie are very important to understand their meanings. However, because of the fact that extant documentary evidence on the relationship between Hull's text and the historical context is so scarce and since Hull's papers tell us little about what influenced her to write ***The Sheik***, I relied on the prevailing cultural concerns of the World War I as a possible source to infer the contemporary roots of Hull's conceptions of her text.

It is also important to mention that Hsue Ming Teo has already attempted to highlight some of the social contexts that surfaced in Desert Romance works, in general, and Hull's writing of ***The Sheik*,** in particular. She explored "shell shock" and "khaki fever" as direct aftermaths of the World War I. However, throughout her scrutiny, Teo has in no evidence probed how the social context played an important role in shaping the contours of ***The Sheik***'s plotline. Indeed, the assessment of whether the American reception had departed from the British social context or Americanized the novel's plot remains unexplored. So, while the first chapter of this present dissertation is concerned with the exploration of the political, social contexts, in detail, the second chapter will examine how these contexts shaped the contours of Hull and Melford's respective texts. Since Desert Romance

[69] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),86.

and females' travel writing are important to understand how females joined the bandwagon of Orientalism and because the two terms will be recurrently used throughout the dissertation, I shall also provide a general overview of both modes of writings.

The third and last chapter of this thesis is an attempt to probe ***The Sheik***, novel and film, from an ambivalent perspective. The ambiguity of the colonial discourse will be explained in two ways. First, I will examine the double representation instilled in the setting, characters and themes of the two works. Second, I shall highlight the ambivalence that resulted from the strategy of "Mimicry".

On the whole, this research has a double-fold purpose. The first one consists of highlighting the web of intertextual relations of ***The Sheik*** and its Hollywood Adaptation. The second one sets the aim of illustrating the ambivalent representation of Arabs in both works.

Chapter One:
The Sheik: Time and Influence

Introduction

This chapter is concerned with the study of the political and social contexts that may have influenced Hull to conceptualize her novel and Melford to adapt it into the American screen. The first section is concerned with to the relationship between Britain/the United States and the Arab world at the eve and the end of the World War I. Second, because ***The Sheik*** transposes the social dilemmas that were brought about by the war, I found it necessary to highlight most of the events that surfaced in the novel. Finally, a general introduction to female writing, ranging from colonial and desert romance texts. The proliferation of desert romance into the American screens is also introduced in this chapter.

Section One: The First World War: The Political and Social Contexts.

1. Britain, the United States and the Middle East.

The Middle East involvement in the First World War had significantly started when "Britain declared war against Germany and when the Ottoman Empire entered the war against Britain"[1], a decision which, as Marty Callaghan argues, "had a traumatic impact on Europe"[2]. As some British agents sent their troops into Europe, others were sent to raise an Arab revolt against the Ottomans who were, until then, the political leader of the Islamic world.

It is of a great importance to mention that the British desire to overthrow the Ottoman Empire coincided with the leader of Arabia, Sharif Husain's ambition to constitute an independent nation[3]. So far, the British troops aimed at constructing a counterforce against the Turks with his help in exchange for British support to liberate the Arab land from the Ottoman's rule and, hence,

[1] Marty Callaghan, *Blood and Oil: The Middle East in the World War 1*. Income Entertainment, 2000. Documentary .
[2] Ibid.
[3] Ibid.

constitute a national state as well as extend Hussain's rule[4]. In this context, in her article entitled "An Overview- World War I in the Middle East" (2014), Lisa Adeli persuasively argues:

> As early as 1915, Britain had opened negotiations with Sharif Hussein of Saudi Arabia, promising Hussein that after the war, he would rule a large Arab country that would presumably include most of the lands between Persia and Egypt (including today's Iraq, Syria, Lebanon, Palestine/Israel, Jordan, Saudi Arabia, and other countries[5]

As a matter of fact, in the wake of the First World War, the British government campaigned to send missionaries to the Orient, emulating Eastern traditions and customs for the sake of sponsoring the idea of Arab insurrection and ultimately sparking an Arab Revolt[6]. One may mention T.E Lawrence who became known as Lawrence of Arabia or E.H Palmer who adopted an Arab identity and became known as sheik Abdoulah. Significantly, the wide range of literary works produced at that time, more or less by travelers who ventured to the Middle East, provided images of Arabs as being courageous, heroic and "proud of their identity and heritage"[7].

By 1913, both British soldiers and Arabs, under the command of Husain and Faisal, were determined to rise against the Ottoman rule. However, while the Arab troops were rising against the Ottoman soldiers, seeking for their independence, the British troops fought to assure the protection of the strategic sources like the Suez Canal and the Levant from the Turkish control[8]. Nevertheless, around 1916, a future map of the Middle East had already been negotiated between the French and British agents who signed "The Secret Sykes-Picot Agreement in which they made plans to divide Arab lands into French and British spheres of influence"[9].

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[4] Abbas Alnasrawi, Arab Nationalism, Oil and the Political Economy of Dependency, (Washington: Library of Congress, 1991) , 30.

[5] Lisa Adeli, "Overview- World War I in the Middle East".2011. http://cmes.arizona.edu/sites/cmes.arizona.edu/files/2.%20Overview%20-%20WWI%20in%20the%20Mid%20East.pdf (accessed on 25 feb. 2014).

[6] Nasir Sari.J, *Arabs and the English*, (London, Longman: 1976),73.

[7] Ibid. 53.

[8] Marty Callaghan, *Blood Oil-The Middle East in the First World War*. Income Entertainment, 2000. Documentary

[9] Ibid.

On October 1918, Ottomans were defeated but the Arab promise for an Arab independence became, in Marty Callaghan's words, "a distance memory for Europeans"[10] . In all effects, after the disintegration of the Ottoman Empire, Britain was rather realizing its own promise of getting access to the strategic and wealthy sources of the Middle East.

The British mission of sponsoring the Arab independence became a British civilizing mission, an errand of bringing light into the dark, uncivilized countries of the Middle East. In this regard, one may speculate that the literary agendas of that time produced by British writers, would dubiously reflect the British ideological perceptions, bringing forth literary genres that would hold on what Edward Said calls a "binary opposition between West and East [...] between the advanced and backward races, cultures, and societies"[11]. One comes across this binary opposition in many colonial works like Rudyard Kipling's ***Kim*** (1901) or E.M Foster ***A Passage to India*** (1924).

As far as the United States is concerned, in his influential work entitled, ***American Orientalism: The United States and the Middle East since 1945*** (2002)**,** Little Douglas argues that

> During the First World War, the United States had no formal, sustained imperial relationship with the Orient (as) British and French interests successfully blocked the expansion of American oil interests in the region[12].

Significantly, unlike France and Britain wherein Orientalism was used to justify the domination for its colonies[13], the United States during wartimes (1914-18) and post wartimes, did not yet stretch its political ascendancy vis-a-vis the Orient. In fact, the period from 1870 to 1930, as Holly Edward argues, was a time when America was emerging from a postbellum period (the Civil

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[10] Marty Callaghan, *Blood Oil-The Middle East in the First World War*. Income Entertainment, 2000. Documentary
[11] Said Edward, *Orientalism*, (New York: Penguin, 1991), 207.
[12] Douglas Little, *American Orientalism: The United States and the Middle East since 1945*, (Chapel Hill: University of North Carolina Press, 2002), 14.
[13] Ibid.

War)[14]. According to Edward Said, it was until the post-World War II that the Orient became a subject of American orientalist discourse[15].

However, it is important to note that though the United States did not yet establish colonial relationships with the Orient, by the eighteenth century, American popular culture had already been acquainted with images of the East usually drawn from the Arabian Nights Fantasies or, as Naomi Rosenblatt propounds, "from the memory of the *Tripolitan Wars* and the popularization of travelogues"[16]. Prior to the Second World II, a wide range of American literary works provided images of the Orient as "an imaginary place of American pleasure, fantasy and escapism"[17]. Indeed, the Orient was considered as a means to escape from the nasty life brought about by the postbellum period. It enabled Americans, Holly Edward adds,

> to both revisit the past and to envision the future. It allowed people to declare their convictions and affirm their values. It also offered opportunities to imagine, vicariously experience, and ultimately incorporate new options into their lives. Thus, the Orient was both a tool for self-scrutiny and a foil for social change[18].

That the Orient would be an ideal place for beauty and escapism is conspicuously echoed in Frederick Brighman's paintings. In spite of the fact that this influential American painter was taught by a French orientalist artist, Jean-Léon Gérôme, in his artistic painting like in ***Interior of an Algerian House Biskra*** or ***Portrait of Kabyle Woman Algeria,*** Brighman imbues the Orient with his own flavor,

> with a world in which (Oriental) women are proper, beautiful and reticent […] he represented the option of Oriental luxury and self indulgence far from the humdrum image[19].

[14]Holly Edwards, ed.,"A Million and One Nights: Orientalism in America, 1870-1930" In *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930.* (New Jersey: Princeton University Press, 2000),

[15] Said Edward, *Orientalism*, (New York: Penguin, 1991), 5.

[16] Naomi Rosenblat, Orientalism in American Popular Culture, Pen History Review, 1 no.2, (2009): 56.

[17] Edwards Holly, "A Million and One Nights: Orientalism in America, 1870-1930", In Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930. Holly Edwards. (Princeton University Press, 2000), 23.

[18] Ibid.24.

[19] Ibid.

It ought to be mentioned, however, that this representation stems particularly from the fact that when Brighman was painting, America did not yet formally join the bandwagon of colonialism. At that time, as Edward Holly sustains,

> the political circumstances and fundamental aesthetic principles operative in the United States in the mid-nineteenth century provide contrast and counterpoint to the French case America had not completely shed its subordinate status as a former colony. It had no sustained relationship with the Orient (that is, with any political entity under that larger rubric), and its imperialistic activities were largely confined to the North American continent[20].

Besides, if we take into consideration Said's definition of Orientalism as "a Western style for dominating, restricting, and having authority over the Orient"[21], one would argue that back to the nineteenth century, American literature did not yet formally join the tradition of Orientalism. However, to consider that the American popular culture, produced prior to the World War II, as being completely free from orientalist influence is not an assumption without its own contradictions. At the eve of nineteenth century, the sporadic maritime encounter with the so-considered Barbary pirates contributed to the spread of images of Middle Easterners as being "barbaric, brutal, and uncivilized"[22] in the American imagination and public discourse. Interestingly, in her article, **"**American Orientalism and Barbary Corsairs" (2012)**,** Hsue Ming Teo writes that the American first attempt to establish mercantile trade around the Mediterranean Basin had been hindered by privateers[23]. These Privateers, as she goes on to say,

> were based on empire of Morocco , or the Ottoman-dependent regencies of Tripoli, Tunis and Algiers- an area of the Middle East labeled al-Maghreb by Arabs, meaning the West", but that the European called the Barbary Coasts.[24]

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[20] Holly Edwards, "A Million and One Nights: Orientalism in America, 1870-1930", In Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930. Holly Edwards, (Princeton University Press, 2000),.

[21] Said Edward, Orientalism, (New York: Panguin, 1991),14.

[22]Holly Edwards, "A Million and One Nights: Orientalism in America, 1870-1930*",* In *Noble Dreams, Wicked Pleasures: Orientalism in America,* (New Jersey Princeton University Press, 2000), 24.

[23] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012), 114.

[24] Ibid.110.

Undoubtedly, accounts on the Barbary wars shaped the American perception of the Middle East. They brought images of Arabs as “pirates, thieves among other images”[25]. And because of the increased vulnerability to American shipping, Teo contends, many film makers saw an interest in stories about Barbary piracy, “abduction, and captivity”[26].

The Aftermaths of the First World War.

Rape, shell shock, khaki fever and violence toward women, are among the aftermaths that were brought about by the First World War. Significantly, these dramatic events which triggered the British social upheavals are recurrently surfaced in Hull’s novel ***The Sheik***.

a. Rape and Violence Against Women.

By the twentieth century, events of German atrocities in Belgium, the rape of women and children, circulated in British Media and brought forth sexual violence into public discourse. This sexual assault committed by German soldiers got on English people’s nerves. Consequently, some English soldiers were engaged to enlist and defend German women[27]. It is worth mentioning that the German invasion or “the rape of Belgium”, as it was labeled, as well as the assaults on women are among the reasons that urged Britain to declare war against Germany. It had been in Toe’s words, “Britain’s ostensible casus belli to declare war against the central power”[28]. The images of the lurid atrocities committed on women were also used to persuade the United States to join war[29]. The efforts of persuasion had prompted images of British soldiers as heroes and chivalric. Contrary to the German soldiers, the British ones were associated “with honor, decency, rightness, and fair

[25] Hsu-Ming Teo, “Orientalism and Barbary Corsairs” in *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),110.
[26] Ibid.112.
[27] Qtd in Ibid. 86.
[28] Ibid.10.
[29] Ibid.68.

play[30]"

However, despite the fact that British men were blaming German soldiers, a fleeting glance over wartimes' accounts would reveal that British males did by themselves mistreat women. In this context, Francoise Thébault sustains that "honorable British masculinity and chivalric treatment of women was more problematic during wartimes"[31]. For instance, British women especially those from the working class suffered from different forms of violence: domestic violence, involuntary marriage, forced labor, and other forms of abuses were committed by both civilians and soldiers[32]. It goes without saying that the violence committed on women was nothing new. It had already existed before the war. In other terms, the war changed nothing concerning the English patriarchal/ sexist values. Nonetheless, in the last stages of the war, women faced another type of violence caused by soldiers coming back from war; suffering from shell shock.

Shell shock is a term associated with soldiers who seemed to suffer from physical and psychological strain as they returned from the war front[33]. These Soldiers usually manifested their distress through, a "neurasthenic moral panic, shivering, shuddering, fainting, halting, mincing giant"[34] and mainly through exercising violence against the members of their families. In this context, Eric Leed notes that "men returning from the war had become so brutalized that they continued to be violent at home"[35]. In fact, Violence against women was exacerbated after the war. As it is stated in The New York Time Magazine, "the bottle-hardened husband might now murder

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[30] Qtd in Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012), 98.
[31] Francoise Thébault qtd in Ibid.86.
[32] Ibid.98.
[33] Eric Leed, "Fateful Memories Industrialized War and Traumatic Neurosis", Journal of Contemporary, Vol.35, no.2, 2000: 99.
[34]Ibid.100.
[35] Ibid.

his wife rather than, as before the war, administering just a clip under the ear"'[36].

In addition to the violence committed by shell shocked soldiers, British women were also suffering from rape. During the post World War I, as Clive Emesley writes, "many British soldiers were accused of sexual assault"[37]. Paul Mull Gazette's magazine featured stories of raped English girls, or "the white slaves[38]", as they were called, and the organized rape of English women[39]. Recently, feminists draw statistics of indictable sexual assaults in England and Wales before and during the war. Not surprisingly, statistics show a rise from 30% (before the war) to 49% (during wartimes)[40] .

b. Khaki Fever

As it is already mentioned, British women were deeply affected by the war. Many of them lost their chaperones, husbands, fathers or brothers who died during the war or simply left home to join the battlefield. Notwithstanding, despite this disproportion, males' absence had, to a certain extent, traced out women's freedom[41]. As Ellen Turner explains, in her work ***Law, the Domestic and Sovereignty in Interwar Women's Writing*** (2008), "the absence of men who were away fighting on the battlefield meant that women were liberated from restriction and imprisonment of the domestic realm"[42]. During the wartime, indeed, many women did overly express their sexual freedom. Events of women "flocking to military camps and harassing soldiers"[43] in towns and cities

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[36] Qtd in Clive Emesley, "Violent Crime in England in 1919 : Post-war anxieties and Press Narratives" Continuity and Change 23 ,no.1(2008):175.
[37] Ibid.
[38] Qtd in Clive Emesley, "Violent Crime in England in 1919 : Post-war anxieties and Press Narratives" Continuity and Change 23 ,no.1(2008):178.
[39] Angella Wollacot, "Khaki fever and its Control : Gender, Class and Sexual Morality on the British Homefront in the the First World War", Journal of Contemporary History, 29,no.1 (1994) :325.
[40] Ibid.178.
[41] Ellen Turner, Law , The Domestic and Sovereignity in the Interwar Women's Writing ,PhD diss, (New Castle Unicersity,2008).
[42] Ellen Turner, Law , The Domestic and Sovereignity in the Interwar Women's Writing ,PhD diss, (New Castle Unicersity,2008).
[43] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),95.

filled the front pages of many news reports. The excitement which gripped young women during World War I was identified as "the epidemic of khaki fever"[44]. The latter became, as Angella Wollacot argues, "a feature life in the war front"[45].

The connotation of "the scarlet fever" which had been attributed to women of the eighteenth century was, at the onset of the war, replaced by "khaki fever". Hsue Ming Teo defines those women as being "free-lance girls. They were perceived as aggressive and shameless just like prostitutes"[46]. Yet, unlike prostitutes who work for a living, she adds, these women had the purpose of displaying their independence of mind and spirit that was much deplored[47]. In the United States, khaki fever sufferers were rather called "charity girls". In her PhD dissertation entitled The Domestic and Sovereignty in the Interwar Women's Writing (2008), Ellen Turner considers these girls as "prostitutes, teenagers girls attracted to the glamour of soldiers going off to war. They had sex in exchange for entertainment"[48]. It is often observed that khaki fevers' sufferers are identified as "flappers". Both connotations have been used interchangeably, albeit the connotation of flapper was more or less attributed to post war women[49]. What related a flapper to a khaki fever woman is probably the fact that both called for the same motto: "sexual freedom".

All in all, khaki fever sufferers, amateur, dolymops or "demoiselle de comptoire" whatever the label they were identified with, these women had negotiated the traditional values of their times. They, as Teo affirms, "threatened the subversion of gender as well as moral order of their time"[50].

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[44] Qtd in Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),95.
[45] Ibid.
[46] Ibid.96.
[47] Ibid.
[48] Qtd in Ibid 103.
[49] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012),103.
[50]Ibid. 99.

c. Masculinity/Femininity in Crisis

> The First World War was a time of a great change for gender power dynamics [51]

The social reconfigurations, of class, gender and race that wartimes (1914-18) brought about were closely tied to the question of masculine identity against a backdrop of perceived feminization. As Ellen Turner notes, "gender and country were put into doubt"[52]. Men were turning to be effeminate while women became boyish. It is important to mention that this destabilization in gender role was nothing new. As Karl Miller contends, "in the 1880s and the 1890s, a hunger for pseudonyms, masks, new identities, and new conceptions of human nature declared itself"[53]. Some years later, gender conflation reappeared in both Britain and the United States.

It is equally important to mention that many males were considered to be effeminate due to the fact that they were suffering from shell shock[54]. Nevertheless, the prevailing beliefs of the nineteenth century which held that "a true man was the one who was in control of his passion and his body"[55], were seriously questioned during the post war period, mainly when the test of many English males courage proved that they succumbed to psychological and emotional afflictions[56]. So, the gender construction of manhood broke down and femininity was instilled to them. To a certain extent, indeed, undermining the moral of the men was the hated "shirker[57]". These were men who found ways in order not to be sent to the war front. To call an English man a "shirker" was the worst of insults[58]. These men were often portrayed as being cowardly and effeminate.

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[51] Ellen Turner, Law , The Domestic and Sovereignity in the Interwar Women's Writing , PhD diss, (New Castle Unicersity,2008).
[52] Ibid.
[53] Ibid.
[54] George Mouse, "Shell Shock as a Social Disease" in Journal of Contemporary History 35, no. 2,(2000): 91.
[55] Ibid. 91.
[56] Ibid.
[57] George Kruck , Roy Chapman, Soldiers and Sailers, Tales of Soldiers, in Pen History Review, Vol.1 no.2, 2009: 56.
[58] Ibid.

It is important to mention that the fact that males experienced moral panic widened the scope for women to hold jobs and control over their bodies. In fact, because male became effeminate, women were no longer chaperoned[59]. Consequently, women who had access to power were often represented as masculine while males who have lesser access were represented as feminine.

In her discussion of males anxieties during the World War I, Mary Louis Roberts argues that soldiers who had been at the front were threatened by the perceived changes in gender roles brought about by women's liberation. These anxieties coupled with worries that women at home would enjoy their freedom. In fact, during wartimes women had been enjoying their freedom and refused to give up their independence and return to their places at home[60]. Undoubtedly, females' empowerment had highly contributed to raise masculine crisis[61].

It important to mention that women's masculinity did not only rise from their desire to emancipate themselves from home confines or, in some cases, joining battlefields, it was also envisioned in their mannish and cross-dressing tradition[62]. In fact, even before the rise of the flapper as a post-war social phenomenon, English women had already expressed their masculinity. They were "behaving like boys , fashion-conscious women of all sexual persuasions and expressing boyish or mannish attire by cutting their hair short"[63].

When the guns of the Word War I were silenced, women stretched inexorably their feminist movement; calling themselves "New women"[64]. These Women, as Particia Raub argues, continued to "shorten their skirts, bob their hair, dance fast dances, drink and smoke, and pet in the back seats

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[59] Hsue Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),96.
[60] Michael Ropper, *Masculinity, Shell shock, and emotional Survival in the First World War,* (Manshester: Manshester University Press, 2009), 175.
[61] Ibid.
[62] Hsue Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012),96.
[63] Ellen Turner, Law , The Domestic and Sovereignity in the Interwar Women's Writing ,PhD diss,(New Castle Unicersity,2008).
[64] Patricia Raub, "Isssues of Power in E.M Hull's The Sheik", Women's Studies21, no. 1, (2010): 120.

of motor cars"[65]. After the war, as George Mouse claims, the new woman came into her own and through her high visibility and appearance – as much as by her demand for equality- challenged all men[66].

In the United States, the gender conflation and the blurring of boundaries of the masculinity and femininity reached its heyday during the 1920s[67], a decade which is referred to in Melford's adaptation. Androgyny and cross-dressing were considered as a "fashion". Women or "bread females" as they were called boded their hairs and smoked cigarettes. In her work entitled ***Flappers and the New American Woman*** (2008), Catherine Gourley explains that the reason that let women to smoke was the same reason that pushed them to cut their hair and wear tomboyish clothes, "a way of shunning their parent's old code for moral behavior"[68]. Whatever women's reason is, the image of woman as an active smoker is likely to be receptive to the multiple interpretive possibilities of the performance of female masculinity.

Section two: Female Writings.

1. Victorian Women Joining the Bandwagon of Colonial Travel Writings.

> Many adventurous women of the nineteenth century had to wait until the death of their husbands and parents […] to travel[69].

Women's engagement in travelling to the Orient and bringing knowledge about its people goes back to the Victorian era[70], a period when women were still facing the constraint of patriarchal discourse at home. It is important to remind that this period was also marked by the feminist call for political as well as social equality. To give expression to their freedom, some Victorian female

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[65] Patricia Raub, "Isssues of Power in E.M Hull's The Sheik", Women's Studies21, no. 1, (2010): 120.
[66] George Mouse, "Shell Shock as a Social Disease", Journal of Contemporary History 35, no. 2,(2000): 107.
[67] Ibid.
[68] Catherine Gourley , *Flappers and the New American Woman*, (New York: Columbia University Press, 2008), 83.
[69] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin,, University of Texas Press,2012),73.
[70] Sara Mills*, Discourses Of Difference*, (New York, Longman: 1991), 2.

writers set out the mission of breaking out the stereotypical image of "angel in the house" and the British system of chaperonage alike by venturing into colonial countries. In so doing, women brought forth travel writings which had once been considered as male centered[71]. Despite the constraints of nineteenth-century femininity upon travel and writing, as Hsue Ming Teo appends, "European women travelled abroad"[72].

When women started to venture into the Orient, they described the new world, people, and cultures they encountered. Writers such Mary Kinsley and Getrude Bell produced travelogues whereby they set out their heroines in Eastern settings. Now, whether these female writers aimed solely at escaping from oppression or they premeditatedly adhered to the tradition of Imperialism remains a constant debate.

Early criticism of female travel writings has neglected their contributions to colonialism. These critics have assumed that since Western women were themselves marginalized at home, they would side with the colonized people. In other words, women aligned themselves with the colonized people because they both shared a marginal position and both were treated as inferiors. Because those women had been marginalized in the process of colonialism, they were critical toward the system of British Imperialism. Working on the same arguments, Catherin Barnes says:

> As women in Victorian patriarchal society were often ranked themselves as the other, they were rather sympathetic and often used their travelogues to voice objections to British management in Africa[73]

Furthermore, Western females, amongst them Victorians, have experienced a certain freedom from oppression through their writings. As Barnes sustains, "in their process of describing

[71] Sara Mills, *Discourses Of Difference*, (New York, Longman: 1991), 22.
[72] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012), 198.
[73] Qtd in Shirley Forster and Sara Mills, *An Analogy of Women's Travel Writing*, (Oxon: Routledge, 2002), 70.

indigenous women's disadvantages and restriction, Western women are presented implicitly and sometimes explicitly as being relatively free from restrictions"[74]. So far, the Orient became in Bennett Zon's words, "a disguised veneer for Europe"[75] and, hence, a means for discussing for discussing the main issue of the West. Yet, if the East was considered "an escape from oppression[76]", what explains most of the female authors' critical stance toward Eastern culture? In ***Music and Orientalism in the British Empire, 1780s-1940s: Portrayal of the East*** (2007), Benet Zon and Martin Clayton suggest that by criticizing the values of Eastern society, Victorian female authors were, actually, raising against the cultural values of their own society which was considered as being oppressive toward Victorian women[77].

On the whole, early criticism of females' travelogues strongly believed that Western female authors were non-colonialist. However, following the publication of Edward Said's ***Orientalism***, many critics like Sara Mills and Napur Chadhur shed light on the imperial discourse in female Victorian travel writings. These critics have maintained that the nineteenth century female travelers or writers did not only contribute to the collection of colonial data but they had also played an important role as colonial agents and worked for the Imperialist cause by "repeating, perpetuating and broadening

the colonial discourse"[78].

It is important to mention that throughout his work, Said conceives Orientalism as a gendered enterprise. He claims that Orientalist tradition was "exclusively a male province"[79]. However, many critics consider many female writings as representative of colonial texts. Sara Mills, for one, studies

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[74]Qtd in Shirley Forster and Sara Mills, *An Analogy of Women's Travel Writing*, (Oxon: Routledge, 2002), 70.
[75] Benet, Zon and Martin Clayton, *Music and Orientalism in the British Empire, 1780s-1940s: Portrayal of the East*, (Oxon: Routledge, 2007),278.
[76] Ibid.
[77] Ibid.
[78] Qtd in Antje Peukert, Off the Beaten Track ?Divergent Discourses in the Victorian Women's Travelogues, PhD diss, (University of Chicago, 2008), 196.
[79] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),86.

the relation of women's writing to the colonial discourse. First, she argues that women joined the bandwagon of oriental literature by perpetuating male oriental discourse throughout their writings. In fact, as she sustains, women had been marginalized in the process of colonialism due to the fact that the construction of national identity was paralleled with the construction of masculine identity alike[80]. In this sense, female writers brought forth travel writings to subscribe themselves into the Western literature.

It ought to be recalled that during the Victorian age, writing was a male domain while to be a public speaker for a woman was a taboo. To break these cultural taboos, women ventured to the East and wrote about its people. Yet, while writing, they by and large perpetuated the colonial discourse[81]. Second, Mills suggests that like males, western female authors adopted what Fabian Daniel calls " a denial of equivalences"[82] or what Said considers as a binary mind-set between the East and West "fixing the Occident as the subject while retaining the Orient as the Object"[83] . In this context, in her work ***Sex, Tourism and the Postcolonial Encounter: Landscapes of Longing in Egypt*** (2010), Jessica Jacobs concedes that although female writings differed from male ones, this difference does not "challenge males' Orientalism but in many ways complete it"[84]. As a matter of fact, Mills qualifies females' texts as "male texts, they are about the colonial situation[85]"**.**

Finally, as concerns female freedom procured in the East, Mills strongly believes that Western women "equaled the Orient with a private fantasy neglecting the Western issue"[86]. In other words, the freedom experienced in the East was celebrated at the cost of the colonized people in general and females in particular. So far, female writers carried on their feminist mission regardless

[80] Sara Mills **,** *Discourses Of Difference*, (New York ,Longman: 1991),1.
[81] Qtd in Ibid.
[82] Ibid.48.
[83] Said Edward, *Orientalism*, (New York: Penguin, 1991),207.
[84]Jessica Jacobs, *Sex, Tourism and the Postcolonial Encounter: Landscapes of Longing in Egypt*, (Famham: Ashgate, 2010), 14.
[85]Sara Mills **,** *Discourses Of Difference*, (New York ,Longman: 1991),6.
[86] Ibid.

to the Eastern issue. So, one can suggest that women joined the tradition of travel writing to subscribe themselves to colonial writings which had been considered so far as a male centered. Many writers and critics have neglected Western women's involvement in colonialism even though they maintained the colonial discourse. Getrude Bell's ***The Desert and the Swan*** (1907) is an example of a female colonial text. The novel shows the author as a colonial agent, bringing light to all of Lebanon, Syria and Palestine.

2. Desert/Sheik Romance.

By the time when Edith Maude Hull wrote ***The Sheik***, Desert Romance novels had already became a literary vogue. Choosing the Eastern desert as "an ideal space for a romantic encounter"[87], these novels figure out stories of sentimental relationships between a British or an American woman and an Arab man, a sheik. The word "Sheik" or "Sheikh", from which the sub-genre took its connotation of "Sheikh Novels", originally related to an Arab/Muslim potentate or an elder of a community. Early imprints of this sub-genre were found in Robert Hichens's ***The Garden of Allah*** (1904)[88].

Some years after Hichen's publication, Desert Romance was adopted by many female writers. In 1909, Katheline Rhodes published the first female Desert Romance novel, ***The Desert Dreamers.*** Many periodicals such as *Health* and *Physical Culture* and *Betty's Paper* had equally rehash stories of Western women indulging in fantasies while falling in love with an "Oriental man-whether an Arab sheikh or an Indian rajah"[89]. All along their stories, as Therase Raoul argues, female writers had been enamored with "the fabulous and romantic East"[90] and "yearned for the fierce love-

[87] Sara Mills, *Discourses Of Difference*, (New York ,Longman: 1991),75.
[88] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012) ,75.
[89] Ibid.80.
[90] Qtd in Ibid.5

making and handsome and cultured Arabs"[91] but at the same time, stirringly, cautioning Western women of that "dangerous enamoring relation"[92].

It ought to be mentioned that the difference between female works and male ones lies particularly in the representation of their heroines. Female writers usually envision free heroines who decide upon their own will and express their sexual freedom in the desert "without being punished"[93].This probably explains why women were attracted to this sub-genre. Others were particularly attracted by the Arab hero. Women who were entrapped by Sheiks' lure or those "obsessed with sheiks"[94] were likely to be infected with what Hsue Ming Teo calls, "Sheikh fevers"[95]. Yet, some questions may stir up: How may an Arab figure be a source of women's trance and ecstasy and still remain a frightened figure? More pertinently, how did the Orient become an escape from women's oppression and at the same time a space of their confinement, a spectacle of a sexual occult while simultaneously a space of a sexual fantasy? In ***Imperial Harem: Women and Sovereignty in the Ottoman Empire*** (2004), Leslie P. Pierce makes a similar reference to the puzzling connection between the Orient and sexuality. She wonders why "in the East, Western women were obsessed with sexuality"[96].

To understand this sexuality that Western women expressed in the East, one needs to shed light on women's call for freedom during the eve of twentieth century. In her article entitled, "Banishing the Beast: Sexuality and Early Feminists**"** (1997), Lucy Bland argues that though some clubs and organizations had already been set up "highlighting and debating the role of sexuality, by the twentieth century, British women who attempted to voice their emancipation were quickly

[91] Hsu-Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012) ,5.
[92] Ibid.81.
[93] Ibid.11.
[94]Ibid. 2
[95] Ibid .2.
[96] Leslie P. Pierce, *Imperial Harem: Women and Sovereignty in the Ottoman Empire*, (New York: Oxford University Press, 1993), 3.

daunted and silenced"[97]. Consequently, women made of the East an echo for their freedom. In other words, because women could not express their freedom in the West, they expressed it in the East While producing Desert Romance texts, Hsue Ming Teo notes, "female writers found expression of their emancipation in Eastern setting"[98]. In his analysis of Sheik novels written by women, Jay Dixon sustains that they have much more to do with "domestic issues- particularly with certain perceptions of British masculinity- than with the British relationship with the Middle East"[99]. He contends that it is the cultural changes in British perception of masculinity that made ethnic groups desirable in desert romance novels[100]. This transposition of masculinity will be more developed in the following chapter.

Section three: The Sheik in Hollywood.

Soon after the World War I, Hollywood cinematography interested in adapting novels into the screen and projecting romantic relationships"[101]. In fact, the first decades of the twentieth century had seen a proliferation of Desert romance films as Hollywood cinematographic business engaged in the exclusive adaptation of Desert Romance novels. These films had titillated the audience with stories of romantic relationships between Western women and Orientals. With the release of such movies many women yelled out and shrieked whenever a sheik appeared on their screens. These movies have contributed to the raise of what is called "sheik shrieks"[102].

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[97]Leslie P. Pierce, *Imperial Harem: Women and Sovereignty in the Ottoman Empire*, (New York: Oxford University Press, 1993), 3.
[98]Ibid.
[99] Jay Dixon in Hsue Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),204.
[100] Ibid.203.
[101] Sharrie Williams, "Sexiest Silent Film ever - The Son of the Sheik - Valentino and Banky", 1926, http://www.maybellinebook.com/2012/02/valentino-and-banky-son-of-sheik.html, 2012, (accessed on jan 15. 2014).

[102] Ray Broadus Browne, Pat Browne, *The Guide to United States Popular Culture,* (London: The University of Wisconsin Press, 2001), 27.

Of the works that brought the Sheik tradition into screens we may mention **Burning Sands**(1920), **Tents of Allah** (1920), **She is The Sheik** (1920) , **The Sheik's Wife** (1922), to name but a few. Many American women, as it is already mentioned, fainted whenever a Sheik appeared in these films. This had been the case when ***The Sheik*** (1921) was released. Valentino who turned into the cult figure of the Arab sheik, as Constantine Santas argues, he "seemed perfectly suitable for the role of the ruthless but romantic Ahmed Ben Hassen[103]". He was the man that American women were dreaming of[104] . Mary Brewer Barkley, who was 13 years old when the film was released, accounts that young women were running off to the Middle East in the hope of being abducted by handsome Arabs[105]. Another writer tells that Valentino brought a sort of playfulness to the role, and he "looked like a cross between Brad Pitt and Johnny Depp[106]". Jack Shaheen, a professor who studies Arabs in popular culture, states "You have to credit Valentino. It was his persona that established that image. And if you look at the film even today, he's quite, you know, he was a great lover"[107]. Valentino captured the imagination of American minds in his role of the Sheik and mainly contributed to a great extent to the proliferation of Sheik romance films in Hollywood cinematographic enterprise. When he died in 1926, his fans yelled out: "the sheik lives forever in Hollywood"[108]

To sum up, desert romance reached wide popularity in the American screen during the 1920s. Most of the movies were adapted from British novels. It was until the World War II onwards that Americans directors released American Desert Romance[109]. Hsue Ming Teo who studied the emergence of this genre in the United States concedes that the American Desert Romance was

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[103] Constantine Santas, *The Epic in Film: From Myth to Blockbuster*,(Oxon: Routledge, 2005), 57.
[104] Ray Broadus Browne, Pat Browne, *The Guide to United States Popular Culture*, (London: The University of Wisconsin Press, 2001), 8.
[105] Qtd in Ibid.
[106] Qtd in Ibid.
[107] Jack Shaheen in Nada Ulaby , "Valentino's Sheik: An Other Made to Swoon Over" http://www.npr.org/templates/story/story.php?storyId=18602260. 2008. (accessed on Nov, 2014).
[108] Carole Mars, The Mystery at Hollywood, (New York: Routledge, 2011),94.
[109] Hsue Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),194.

triggered by “a growing awareness of political events in the Middle East such as the Arab-Israel war, American intervention in Syria and Lebanon during the civil war of 1957 and the OPEC Oil embargo”[110].

[110] I Hsue Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),195-6.

Chapter Two:

The Web of Intertexual Relations in The Sheik: Novel and Film.

Introduction

"A text is an intersection of texts where at least one another work can be read"[1], writes Julia Kristeva. The actual presence of previous works within another creates a kind of a textual conglomeration. These "texts" can permeate pre-existing works or may be influenced by the social context that it integrates. The purpose of this chapter is to highlight the web of intertextual relations between Hull' ***The Sheik*** and Melford's movie. The first section is concerned with studying Hull's compilation of desert romance genre and other pre-existing works, on the one hand, and probing the American adaptation of the same novel as a hypertextual work, on the other. Because the film differs, in some scenes, from the novel, the second section is more concerned with the meaning of the two text.

Section one: The Permeation of Forerunning Texts

1. The Novel

a. Architextuality.

Intertextual studies disclose the adaptation of any genre or genres into another work as an instance of intertextuality. Gérard Genette in ***Palimpsests: Literature in the Second Degree*** (1997), studies the designation of a text as a part of a genre in detail. He defines this "relation between a text and a genre on which it is based"[2] as architextuality. The latter, as he defines it, "is the entire set of general or transcendent category: literary genres from which emerge each singular text"[3]. The permeation of any specific literary trend, as Genette argues, entails the compilation of its plot, themes and setting[4]. In Hull's novel, the apparent sub-genre from which

The Sheik emerges is Desert/Sheik Romance.

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f[1] Julia Kristeva, ed; *The Kristeva Reader*, (New York: Columbia University Press: 1986), 37.
[2] Gérard Genette, trans; *Palimpsests: Literature in the Second Degree*. (Lincoln: University of Nebraska Press, 1997).5.
[3]Ibid. 1.
[4] Ibid.5.

In her article "And you can be My Sheikh: Race, Gender and Orientalism in Contemporary Romance Novels" (2007), Jessica Taylor studies Desert Romance in detail. Desert Romance, she says, "is generally set in fictional countries in the Middle East"[5], with a male character described as a "Sheikh" or "Sultan". He is invariably rich and powerful Arab leader. The female protagonist is a white woman, either a British or American[6]. This plot surfaced in Hull's novel**.** Set in the Algerian desert, ***The Sheik*** tells the story of two main characters: A white/British woman, Diana Mayo, and an Arab powerful ruler, Ahmed Ben Hassan.

It important to recall that the origins of Desert Romance are to be found in Hichen's novel ***The Garden of Allah***. The author features a love story between a British woman, Domini and an Arab man, Boris, who is revealed to have European origins. Hull has equally used such a romantic plot throughout her novel. The story of Diana who ventures into the Algerian desert to fall in love with a native is reminiscent of the story of Domini and Boris.

In addition to the plot, Hull integrates also the same themes such as "love, abduction and colonialism"[7]. For instance, adventure is a recurrent theme in Hull's work. From the onset of the novel, we are told that Diana loves adventure. When her friend tried to dissuade her from her trip, Diana affirms: "The happiest times of my life have been spent camping in America and India, and I have always wanted the desert more than either of them. It is going to be a month of pure joy. I am going to be enormously happy"[8].

The fact that Diana ventures alone into the desert makes of her a free and fearless woman. ***In Ideology of Adventure: Studies in Modern Consciousness, 1100-1750*** (1987), Michael Nerlich says that the persistence of the theme of adventure in a literary work means that it

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[5] Jessica Taylor , "And you can be My Sheikh: Race, Gender and Orientalism in Contemporary Romance Novels".Vol.6, no.40, 2007: 1032.
[6] Ibid.
[7] Elizabeth Gargano, "English Sheiks and Arab Streotypes : E.M Hull, T.E Lawrence, and the Imperial Masquearade", Texas Studies in Literature and Language.Vol. 2, no.44 . 2009:1.
[8] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),07.

"celebrates voluntary daring, the quest of extraordinary events, i.e., adventures with risks"[9]. Throughout Hull's novel, Diana's spirit of adventure equals her desire to face danger and risk. Despite her acquaintance's attempt to warn her of the danger of the desert, Diana dares to go on a lark to Biskra without a chaperone.

Another central theme that Taylor appropriates for Desert Romance novels is that of abduction. Abduction in this literary sub-genre occurs in the desert and usually caused by a group of people or by the Sheik himself[10]. Now, the heroine's fate depends on the author's imagination. While some writers, like Hichen, prefer to free their heroines from the hands of the Sultan or the Sheik, other writers, like Rhodes, leave the heroine in the Arab tent. In Hull's novel, the theme of abduction is more fully related to the way Taylor conceptualizes it. While Diana is riding freely across the desert, she is seen by an Arab group. Despite her attempt to flee, Diana is rapidly captured by Ahmed.

Colonialism is another desert romance theme which surfaces in Hull's novel. However, unlike male colonial texts which generally represent Western men who venture into the African countries and bring a civilizing mission, Hull insists on women agency. In doing so, she refers to pre-existing female works. To understand to theme of colonialism in Hull's novel, it is preferable to firstly highlight female intertextuality.

b. Feminist Intertextuality

> The feminist study of women's writing, including readings of women texts and analyses of the intertextual relations both between women writers (a female literary tradition), and men is a part of an intertexual concern[11].

[9] Michael Nerlich, *Ideology of Adventure: Studies in Modern Consciousness*, *1100-1750,* (Minneapolis: Minnesota Press 1987), 5.
[10] Jessica Taylor , "And you can be My Sheikh: Race, Gender and Orientalism in Contemporary Romance Novels".Vol.6, no.40, 2007 : 1035.
[11] Marylyne Shoemaker, qtd in Graham Allan, *Intertextuality*, (London: Routledge, 2000), 160.

Feminist intertextuality, Marylyn Shoemaker argues, embraces female compilation of both male and female literary works. Hull's ***The Sheik*** is an example of an inertextual work. Before attempting to probe this type of intertextuality in detail, it is quite important to clarify the appropriation of "feminism" throughout this sub-section. Though Hull represents the social context of wartimes, she also takes us back to the Victorian period when women had been looking to free themselves from a patriarchal control by rebelling against the system of chaperonage[12].

Before the publication of ***The Sheik***, European and American readers had already been familiar with the figure of a white man who disguised himself as a "white Sheiks". Towel Thomas's flamboyant movie ***With Allenby in Palestine and Lawrence of Arabia*** (1918), for example, brought such stories into home screens. Being aware that Alenby and Lawrence's stories in the Middle East had fascinated the audience, the film director turned it into a swashbuckling movie which inspired many other works. Though no evidence is available of whether Hull had seen Towel's movie or, the parallel between the two works is very obvious. Like Lawrence, played by the American actor Peter O'Tool, Ahmed is initially told to be an Arab but turns out, at the end, to have an English lineage.

It is from an orientalist perspective that Elizabeth Gargno, in ***English Sheiks and Arab Stereotypes: E.M Hull, T.E Lawrence, and the Imperial Masquarade*** (2009), compares between Ahmed and Lawrence. She contends that both characters are prototypes of imperialist agents:

> [They] are presented as better Arabs than the Arabs, and this serves to underline the fact that an English man, raised under the same conditions of unimpeded freedom, absolute power over his subordinate, and constant physical activity, is still superior reaffirming Britain's imperial mission[13]

Throughout her analysis Gargano highlights that both works focus on male colonial agency. She believes that Ahmed is not actually an Arab character but after all a British man.

[12] Sara Mills*, Discourses Of Difference*, (New York, Longman: 1991),

[13] Elizabeth Gargano, "English Sheiks and Arab Stereotypes: E.M Hull, T.E Lawrence, and the Imperial Masquerade" , Texas Studies in Literature and Language 2, no.44(2009): 182.

While Gargano compares Lawrence and Ahmed, I would rather draw a parallel between Diana and Lawrence. Diana's disguise is perhaps not clearly mentioned at the beginning of the novel. As the story unfolds her disguise is uncovered. Arab clothes hold an important signification. When Diana is asked to wear an Arab garb, she criticizes the Arab culture as being weird and backward. She finds Arab garbs as being bizarre and old fashioned in the eyes of a twentieth century new woman.

It is important to recall that feminist writers drew heavily on male colonialist works to subscribe themselves into Western colonial ideology. In doing so, Hull is involved in what Leila Ahmed calls "a constellation of orientalist discourse"[14]. In this respect, it can be argued that Hull has certainly seen Lowell Thomas's movie, **With Allenby in Palestine and Lawrence in Arabia**(1918). The representation of Ahmed as "a white Sheik" is reminiscent of Lowell's main characters, Lawrence and Allenby. However, unlike Towell's movie or many colonial texts in which the representation of Arabs as well as the ethnographic masquerades serve to focus on the Western male, throughout ***The Sheik***, Hull insists on white women colonial agency. In her analysis of Hull's novel, Teo writes that Hull "made white women central to orientalist discourse as producers, consumers, and imagined participants"[15]. As a colonial agent, Diana seems to venture into the Algerian desert to accomplish a civilizing mission to "the uncivilised country with a savage people with no protection of any kind"[16]. In so doing, Hull "absorbs" male colonial discourse. However, in her insistence on female agency, she transforms male texts to reach a feminist purpose.

Here again, the empowerment of women brings into surface another intertextual relation. Hull does also establish a dialogue between her text and many Western female writings such as Mary Kingsley's ***Travel in West Africa*** (1897). Both authors, in fact, share the same "solitary"

[14] Leila Ahmed, "Western Ethnocentricism and Perception of the Harems", Feminist Studies. Vol.8, 3 (1982):524.
[15] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012), 8.
[16] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),49.

mission of subscribing women to colonial literature. To do so, they described a female character who is able to venture into the Orient and give account of their adventures. Both works focus on a strong female character. In Kingsley's novel, the main character is Kingsley herself who ventures into West Africa and brings knowledge about its people. In Hull's ***The Sheik*** the protagonist is Diana. The latter does in many ways reenact the former, both as a literary character and an author, in that, they share the same personality which sets them apart from other women of their times. For example, Diana's desire to venture alone to the desert without being chaperoned tells more about female rejection to the Victorian system of chaperonage, a rejection which is reflected in Kinsley's work. In addition to this, both refuse to marry or establish any love relationship with males. Diana's declaration: "Emotion and affection have been barred out of my life. I simply don't know what they mean"[17] is similar to Kingsley's announcement: "I know nothing myself of love"[18].

Like Kinsley, Diana takes an ambiguous attitude toward Arabs. As Don Brow sustains, Mary "admired African institutions and ideas"[19], yet "she was an outspoken racist"[20]. This ambiguity is also evident in Hull's novel. Diana sympathizes with Arabs but she believes that they belong to different race. For example, though Diana considers Arabs as "friends"[21] she indiscriminately considers Ahmed as "an Arab! A man of different race and color, a native"[22]. This ambiguous attitude toward Arabs needs more clarification.

If Diana's sense of freedom is reminds us of Kinsley's work, the representation of Diana's sexual drives, which find expression in the Algerian Sahara, is taken from Mary's Stopes'

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[17] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),6.
[18]Don Brow, Mary Kinsley, 2007, file:///C:/Users/az/Videos/Saved%20Games/Contacts/Desktop/sample_character_bio_short.pdf (accessed on February 3, 2014).
[19] Ibid.
[20] Ibid.
[21] Edith Maude Hull, *The Sheik,* (New York: Buccanner , 1921),7.
[22] Ibid. 53.

manual, ***Married in Love: or Love in Marriage*** (1918). It is important to mention that throughout this influential book, Stopes has advocated the importance of women's sexuality before or after marriage. As Karen Chow sustains: "Stopes's enormous popular book contributed strongly to a new understanding of women's sexual derives as being natural and autonomous[23]. The publication of Stopes's work had apparently changed the perception of premarital sex. Ever since she published her manual, Teo writes, "the desire of women to experience greater liberty […] to give expression to sexual drives, and to envoy sex outside marriage had all been put on the table of new women's novel"[24]

In her article entitled "Popular Sexual Knowledge and Women's Agency in 1920s England: Marie Stopes's Married Love and E.M. Hull's The Sheik" (1999), Chow compares ***The Sheik*** and ***Married Love: or Love in Marriage***. She is particularly interested in how the changing attitudes toward the perception of women and sexuality, brought about by Stopes, helped Hull to describe her heroine. For instance, Diana's attraction to Ahmed's body and her admiration to his kisses, as she argues, "underlies not only her longing for him but expresses also her sexual drives"[25]. This "secularized notion of love that was associated with sexual attraction" , Chow argues, is advocated by Stopes. In this sense, she concludes that both Hull's novel and Stone's works "were liberating for women through their affirmation of women's sexual subjectivity without being punished for"[26].

Another example that shows intertextuality between Stopes's manual and Hull's novel is the juxtaposition between love and sex. In fact, there is a point in the novel where Diana seems to be disapointed that Ahmed didn't sleep with her. Because he shows no attraction to her body, she

[23] Karen Chow, "Popular Sexual Knowledge and Women's Agency in 1920s England: Marie Stopes's Married Love and E.M. Hull's The Sheik" *Feminist Review*, n. 63(1999): 64.
[24] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),76.
[25] Karen Chow, "Popular Sexual Knowledge and Women's Agency in 1920s England: Marie Stopes's Married Love and E.M. Hull's The Sheik" *Feminist Review*, n. 63(1999): 75.
[26] Ibid.64.

questions if “he had ever loved her and whether she was useless to him and he had no need of her”[27]. Undoubtedly, Diana’s doubts show her love to Ahmed. This juxtaposition between love and sexuality is advocated by Stopes. In her chapter, “Heart’s Desire” she announces that love between a man and a woman is what urge their sexual intercourse[28].

On the whole, ii relating ***The Sheik*** to pre-existing sources, it becomes evident that Hull creates an intertextual relationships with other works of her time. . While she alludes to male works to join colonial writings, she refers forerunning female works, to probably rise against the patriarchal constraint. In this sense, the meaning of Hull’s novel, in Graham Allan’s words, “becomes something which exists between a text and all the other texts to which it refers and relates”[29]. Reading Hull’s novel becomes a process of moving between forerunning texts. Hence, a text, as Roland Barthes concedes, “can never be fully stabilized by the reader since the literary work’s intertextual nature always leads readers on to new textual rela-tions” [30]. In this sense, ***The Sheik*** is “container of meanings”, a text in which a vast number of females’ and males’ writings coalesce.

2. The Film

a. A Hypertextual Approach to The Sheik.

When ***The Sheik*** was published in the United States in 1921, it snapped up many American readers snapped it up. According to Emiley Leider, “it went through fifty printings that year alone”[31] and ranked as the sixth best seller novel[32] . In the same year, under George Melford’s direction and Lusky’s production, the novel was adapted into a silent movie. This sub-section is an

[27] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),103.
[28] Mary Carmichael Stones, “Heart’ Desire” in *Married Love: or Love in Marriage*, (London: Faber and Faber, 1918), 3.
[29] Graham Allan, *Intertextuality*, (London: Routledge, 2000), 37.
[30] Qtd in Ibid.07.
[31]Emiley Leider, *Dark Lover: The Life and Death of Roudolph Valentino,* (London: Faber press, 2004), 150.
[32] Ibid.

attempt to lead a hypertexual approach to Melford's film. Yet, before dealing with such an attempt, we need to explain the meaning of hypertextuality.

According to Gérard Genette, hypertertuality is all what related a text to another or others. As he puts it: "hypertextuality related to any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext)"[33].It is important to note that the intertextual liaison between a text and another had already been mentioned by the post-structuralist theorist, Julia Kristeva. Yet, while the latter takes into consideration the meaning of each respective text i.e., both the original and the intertextual one, Genette argues that the signification of a given text can be fully explained by describing the basic units that form the text and its relation to hypotexts[34]. Simply put, while Kristeva takes into consideration the signification of each respective text, according to Genette, the meaning of an intertextual works can only be understood as we relate them to the original one. One of the basic units that Genette explains in his work ***Palimpsests: Literature in the Second Degree*** (1997) is hypertextuality.

Despite the fact that Genette's hypertextuality is mainly related to literary works, films provide also instances of hypertextuality. As Graham Allan argues, "the phenomenon of film adaptation of literary classics clearly constitutes a version of a hypertextual activity"[35]. Melford's ***The Sheik*** is such an example. References have been made to the hypotext's characters, themes, quotes among other intertextual elements.

One of the most remarkable features of ***The Sheik*'s** direct tie-in to the novel lies in the screenplay's adaptation of Hull's main characters. When Lusky's production staged a cast for the role of Hull's the Sheik; Rudulph Valentino caught the eyes of the producer. Valentino fits perfectly to the role of Ahmed. Like the latter, he was perceived as a lover, a "Latino lover" as he

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[33] Emiley Leider, *Dark Lover: The Life and Death of Roudolph Valentino,* (London: Faber press, 2004), 125.
[34] Gérald Genette; trans; *Palimpsests: Literature in the Second Degree, (* Lincoln: University of Nebraska Press, 1997). 4-5.
[35] Qtd in Graham Allan , *Intertextuality*, (London: Routledge, 2000),119.

was surnamed, but was also considered as a stranger[36]. After his performance, despite his rejection of his association to an Arab Sheik, that the film entails him with, critics and audiences argued that because he was a stranger, no other American actor would play the role better than him[37]. However, it is quite platitudinous to consider Velentino's role as Ahmed as a complete reflection of his character or nationality. His role as patriarchal and violent man is doubtlessly reminiscent of Hull's main character. Indeed, the blackness and backwardness attributed to Valentino, are drown from the novel.

The role that Agnes Ayres, a popular silent film star, performs is equally drawn from Hull's novel. From the beginning till the end of the movie Ayres follows the same plot line of Hull's heroine. Like in the novel, the movie projects Diana's androgynous figure and man-like look. Diana, Hull describes, "looked like a boy in pea coats, a dunned pretty boy"[38]. This description, as it can be seen in **Figure 03**, is successfully played by Ayres who wears a male pea jacket and trousers. Similarly, like Diana, Ayres rejects marriage and domesticity.

Figure 03: Agnes Ayres (Diana Mayo) in a tomboyish look (00:49:12) in The Sheik.

In this respect, the understanding of the filmic representation of Ahmed and Diana can only be understood as we relate it to the original work. For instance, without reading the novel, one

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[36] Emiley Leider, *Dark Lover: The Life and Death of Roudolph Valentino,* (London: Faber and Faber press, 2004), 162.
[37] Ibid.2.
[38]Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),2.

may suggest that Valentino's fierce look at Ayres stems from his violence. However, to understand Valentino's smoldering gaze at Ayres (see **Figure 02)** we need to read the novel where it is clearly mentioned that Ahmed's fierce staring aimed at obliging her to forgo "her male trousers for slinky evening dress.

Figure 02: Ahmed staring at Ayres (00:28:49) in The Sheik.

The portrayal of other characters such as Zilah, Omair among other secondary characters is also borrowed from Hull's text. For instance, in both the novel and movie, Zilah played the role of an Arab maid whose primary role is to take care of Diana. To completely understand the film, one had to read the original text"[39]. In this regard, Genette argues that "the meaning of a hypertextual work depends upon the reader's knowledge of the hypotext"[40].

The adaptation of Hull's novel into the movie entails also the adaptation of the novel's thematic concerns such as adventure and violence. Like in the novel, we are told that Diana loves adventure. She had already gone on a lark to the United States and other countries but it is in the desert that she finds her freedom. It is important to recall that Hull insists on the theme of adventure to express Diana's freedom. As Svetlana Boym sustains, the spirit of adventure is

[39] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),23.
[40] Graham Allan, *Intertextuality*, (London: Routledge, 2000), 108.

always akin to freedom whereby the adventurer "enters freely with a dialogue with the world"[41]. Though in the novel the theme of freedom is more limited than the novel displays it, Diana (Ayres) dares to experience new areas and meet new peoples and cultures.

Another theme which also surfaced in the film is violence. While at the onset of both works Diana expresses a certain freedom as she refuses to marry or when she decides, against the will of her acquaintance, to visit the desert, she finished by being subdued to Ahmed. The violence endured by Diana will be more fully developed as this chapter develops. What it is interesting to mention, at this stage, is that this theme is clearly adopted from the novel.

In addition to themes and characters, numerous quotations are directly adapted from the original text. It is important to note that while Kristeva considers quotations as part of intertextuality in general, according to Genette, adapted quotations are part of hypertextuality[42]. Subtitles, as far as cinema and drama are concerned, are basically related to the cue cards or printed texts which generally convey summaries , titles and/or characters' dialogues. During the silent era, the role of title cards, Genette argues, "are generally meant to be posted during the performance for the benefit of the audience"[43]. This had been the case with adapted films. Film directors usually transformed adapted films into series of quotations. In this context, Mikhail Iampolski, in ***The Memory of Tiresias: Intertextuality and Film*** (1998), sustains:

> The tradition of basing a film on a literary source […] has the effect of turning the film as a whole into huge quotes, creating a kind of ''global'' intertextual link between the film and the literary work[44]

[41]Svetlana Boym , *Another Freedom: The Alternative History of an Idea,* (Chicago: University of Chicago Press, 2010), 5.
[42]Gérard Genette, trans., Jane E. Lewin, *The Architect: An Introduction*, (Berkeley: University of California Press: 1992), 1-2.
[43] Qtd in Graham Allan , *Intertextuality*, (London: Routledge, 2000),108.
[44] Mikhail Iampolski, *The Memory of Tiresias: Intertextuality and Film,* (Berkeley: University of California, 1998), 51

Remarkably, in Melford's ***The Sheik***, most of the subtitles consist of quotes which are directly borrowed from Hull's novel. For example, the dialogue held between Lady Conway and Lady Mayo at the onset of the film is directly taken from Hull's novel,

> Lady Conway: Are you going to attend Diana Mayo's farewell dance this evening?
> The other lady: I'm not. I thoroughly disapprove of this young madcap's wild scheme[45].

The same discussion is introduced in the first page of ***The Sheik***:

> Are you coming in to watch the dancing, Lady Conway?"I most decidedly am not. I thoroughly disapprove Diana Mayo[who] is behaving with a recklessness and impropriety that is calculated to cast a slur not only on her own reputation, but also on the prestige of her country. I blush to think of it[46].

Similarly Ahmed's declaration: "are you not a woman enough to know"[47], which become so famous that is it was lampooned in ***The Sheik of Araby,*** is another direct quotation taken from the novel. This quotation is used at a crucial moment in both the novel and film; when Ahmed is about to abuse Diana. However, unlike in the novel whereby his intention was successful, in the movie the rape scene is interrupted. It is important to mention that like Kristeva, Genette argues that intertextuality refers to the relation between a text and another text on which the first text is based, but which it may also transform. Intertextual works "entail also modifications or transformations"[48], Genette sustains. To understand the expurgation of this scene and others, one needs to probe another dimension of intertextuality: the social context as a direct source of textual compilation.

Another pertinent example of this "permeation and transformation" of Hull's text is fathomed in the use of the "colonial discourse". Undoubtedly, the movie follows the novel's imperialist plot. Arguably, the wide range of American Orientalist writings produced prior to

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[45] George, Melford, *The Sheik (Hollywood:* Lasky production). (00: 04:53).
[46]Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),1-2.
[47] George, Melford, *The Sheik (Hollywood:* Lasky production). (00:27:38).
[48] Gérard Genette, trans., Jane E. Lewin, *The Architect: An Introduction*, (Berkeley: University of California Press: 1992), 4.

World War II, as already highlighted, stem particularly from the web of orientalist intertexual relations with preexisting orientalist writings. Working on this argument, in her work entitled ***Desert Passion: Orientalist and Romance Novels*****,** Teo argues that "many Hollywood films were based on British Oriental adventure"[49]. Equally important, in his analysis to Orientalism in Hollywood films, Wendy Wesbster argues that prior to the World War II, Hollywood films were particularly glorifying British colonialism through their adaptation of the British colonial literature to the American screen[50] . Therefore, in 1939, *The British Daily Express* praised Hollywood for "glorifying the British Empire"[51] and propounded that "the British Empire need not to worry for propaganda while Hollywood does its imperial publicity"[52].

In fact, like the novel, the movie represents Diana as colonial agent who brings civilization to the dark, "uncivilized country"[53]. For instance, as a reaction to Ahmed who wants to draw her back from the casino, Diana fearlessly answers: "I wanted to see the savage who could bar me from this casino"[54]. As the movie unfolds, Diana sets the mission of saving the Sheik from his racial and cultural apostasy. In fact, she is recurrently seen to ask God's help to save Ahmed. She even asks Arthumbut, a French friend, "Pray God, dear friend, to save his life"[55], a life that she sees as being backward as far as he remains an Arab.

In this respect, one may argue that Lasky's production has borrowed the novel's colonial plot. Notwithstanding, when it comes to the representation of religion, which is in not a main theme in the novel, it is in my assumption that the film director refers to the **Arabian Nights** tales, mainly those produced with Boulaq edition. Significantly, in his article entitled "Christians in the

[49] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),126-7.
[50] Wendy Webster, *Englishness and Empire 1939-1965*, (Oxford : Oxford University Press, 2007), 62.
[51] Ibid.
[52] Ibid.63.
[53] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),49.
[54] George, Melford. *The Sheik,* (Hollywood*:* Lasky production). (00:16:21).
[55] Ibid.(00:22:03)

Arabian Nights" (2008), Nabil Matar argues that with the translation of these tales from the Syrian-to-Boulaq edition (1919), many changes occurred in its representation of Islam and Christianity. For instance, in the Boulaq edition, Matar writes, "Christianity was no longer rendered with negative stereotypes but was in the course of proving its authenticity"[56]. Christianity in these tales become in constant contrast with Islam. In Boulaq edition, Mattar propounds, "both Muslims and Christians want to prove the veracity of their religion by defeating the other, if not by the sword, then by theology[57]". Working on the same argument, in his work entitled ***A Million and One Night in America***, Edward Holly says that the American representation of the Orient, during the early twentieth century, stems from the "biblical landscapes of the Middle East bringing forth images of Islam as a mystical religion in the light of the Arabian Nights tales[58].

The contrast between Islam and Christianity is clearly maintained throughout the movie. While Christianity is solemnized, Islam is completely criticized. The first scene opens with a shot of a minaret from where a "muaddhin" (caller) is announcing the call to prayer. Then, we are in a desert where a group of Muslims are performing the Islamic daily. The juxtaposition of these two scenes forms a single-minded conclusion: they are Muslims, they pray, and they treat women like livestock or property. Steven Canton concludes that the editing of these two scenes together suggests, "that religion is to blame for the reduction of women to commodities"[59].

Nevertheless, the image of Arabs kneeling to pray is to be compared with Diana who piously bows down to prayers too. However, unlike Diana whose prayers were to be fulfilled (as

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[56] Nabil Matar, "Chritians in the Arabian Nights" in *The Arabian Nights in Historical Context: between East and West*, ed. Saree Makadisi, Felicity Nussbaum, (New York, Oxford university Press, 2008), 133.
[57] Nabil Matar, "Chritians in the Arabian Nights" in *The Arabian Nights in Historical Context: between East and West*, ed. Saree Makadisi and Felicity Nussbaum, (New York, Oxford university Press, 2008), 132-3
[58] Edward Holly,ed., *Dreams,Wicked Pleasure*, (Princeton: Princeton University Press, 2000), 17.
[59] Stevan Coton , "The Sheik : Instabilities of Race and Gender In Transatlantic Popular Culture of the Early 1920s", in *Noble Dreams Wicked Pleasures: Orientalism in America*, 1870-1930, ed. Holly Edward (Princeton: Princeton University Press), 114.

she was praying god to not be abused by Ahmed), the Arab prayer is to be followed with the picture of Arabs sitting in circles in “ the marriage market” where according to ancient tradition, as told in the subtitles, “wives are secured for the wealthy sons of Allah”[60]. Unlike the novel, then, the film reemphasizes the correlation between Islam and the commodification of women. This correlation may have been influenced by **The Arabian Nights** tales.

In this sense, Melford refers to the Arabian tales to account for the contrast between Islam and Christianity. In addition to this, the representation of the Algerian desert is also taken from the pages of **The Arabian Nights**. The images of Palm trees, exotic visions of Oriental garments, rugs, draperies, cushions, lamps, furniture, clothing and headwear, which are not mentioned in the novel, are also drawn from Arabian Nights tales. Indeed, the marriage of Arabs in the casino scene, a scene which is not found in the novel, is compiled from those accounts. As clearly announced in the movie’s subtitles, “Like a page from Arabian Nights- the marriage gambles where brides are won on the turn of wheel”[61]. In this context, in comparing the British and American relationship with the Orient, Teo argues that the difference between the British and American popular culture proliferated during the interwar period (1918-1945) stems particularly from the fact that,

> In Britain, Orientalism was anchored in a principally realist mode of representation of geopolitical situations of existing colonies , in the United States , Orientalism arose from fairground and merchandising fantasies of Arabian Nights [62.]

All in all, in adapting Hull’s novel into the American screen, Melford made noticeable references to the novel’s themes, characters, quotes and colonial plot. Thus, to understand some of the movie’s scenes, one needs to read, firstly, the original work. In this context, Genette argues

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[60] George, Melford. *The Sheik,* (Hollywood*:* Lasky production). (00:01:41).
[61] Ibid. (01:35).
[62] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),110.

that “the meaning of hypertextual work depends upon the reader’s knowledge of the hypotext”[63]. However, the hypetextual relation between a hypotext and a hypertext doesn’t consider the film as an entire copy of the Hull’s novel. Remarkably, many scenes derived from the English plot and reflect the American context. To deal with the filmic expurgation and/or modifications of Hull’s scenes, we need to probe the social contexts of both novel and movie.

Section Two: The Sheik (1919) and The Sheik (1921) as Social Texts.

> Literature does not exist in hermetically sealed Universe [it is” related to] the social and cultural contexts as relevant intertextual fields of meaning for literary works[64]

Despite Riffaterre Blooms’ rejection to consider the social and cultural world as a relevant source of textual conceptualizations[65], the social context of literary works, as Kristeva suggests, are crucial for understanding its inward meaning”[66]. In this sense, she qualifies a literary work as a social text and defined the latter as a text that weaves on “the threads of social and cultural contexts”[67].

The transposition of the social world into literary works has too much to do with Freud’s understanding of “displacement”, in that, literary criticism deals with “what representative and communicative speech does not say”[68]. Interestingly, Kristeva attempts to unearth the iceberg of linguistic communication and reveals its unconsciousness. It is in this sense that she employs Freud’s notion of “displacement” to explain the fundamental dimension of social intertexts[69]. Hull’s ***The Sheik*** and its 1921 adaptation are examples of social texts. Not only do the author and

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[63] Graham Allan, *Intertextuality*, (London: Routledge, 2000), 108.
[64] Qtd in Graham Allan, *Intertextuality*, (London: Routledge, 2000), 14.
[65] Ibid.140-1.
[66] Ibid.
[67]Kristeva, Julia. ,ed; trans , *Desire in Language: A Semiotic Approach to Literature and Art*, (New York: Columbia University Press,1980), 65 .
[68]Ibid.18.
[69] Qtd in Graham Allan, *Intertextuality*, (London: Routledge, 2000), 156.

the film director transpose the social/sexual context of their respective work, but also displace those contexts into the Algerian desert.

1. The Sheik (1919)

a. Domestic Violence.

When ***The Sheik*** was published in 1919, Western female critics were particularly interested in the novel's plot. The story of a British woman who ventures, uncharperoned, to the Algerian desert to be subsequently abused by an Arab man has, recurrently, been condemned by many critics. Many of them have found the novel as disempowering for the image of a "new woman"[70]. What, particularly, incited this criticism, as Elizabeth Gargano argues, is "Hull's themes of violence and rape, inflected on an English woman"[71]. However, Gargano neglects to take into consideration the role of violence, rape and sexuality in the novel. In her article, "Word, Dialogue and Novel" (1986), Kristeva sees a literary text as a textual arrangement of elements which pose a double meaning: a meaning in the text itself and a social/historical meaning[72]. Authors produce what she calls "cultural intertexts"[73].

It is important to start by mentioning that Hull published her novel a year after the end of the World War I. Hence, throughout her work, she takes us into a journey to the British social context during the wartime. For instance, Hull's themes of violence and terror bring into context the domestic violence that was endured by British women during the war. When Ahmed Kidnaps Diana, Hull accounts:

> He forced her to her knees, and, with his hand twined brutally in her curls, thrust her head back. There was a mad light in his eyes and foam on his lips as he dragged the knife from his

[70] Elizabeth Gargano, "Arab Sheiks and Arab Streotypes : E.M Hull, T.E Lawrence, and the Imperial Masquearade", Teas Studies in Literature and Language, vol. 2, no.44 , 2009. p. 176
[71] Elizabeth Gargano, "Arab Sheiks and Arab Streotypes : E.M Hull, T.E Lawrence, and the Imperial Masquearade", Teas Studies in Literature and Language, vol. 2, no.44 , 2009. p. 176
[72] Julia Kristeva, ed; The Kristeva Reader, (New York: Columbia University Press: 1986), 37.
[73] Ibid.

> waist belt and laid the keen edge against her throat. She did not flinch, and after a moment he dropped it with a horrible laugh[74]

The quotation above proves Ahmed's violence toward Diana. The conceptualization of the Sheik as a violent man reminds us of the shell shocked soldiers who were, like him, harmful toward women. Both the Sheik and those soldiers suffered from a psychological trauma. Hull represented also British women who suffered from soldiers' anxieties. Both Diana and Zilah, for instance, are the victims of the Sheik's brutalized conduct. So, the brutality and violence attributed to Ahmed reveals the British male violence inflicted on women. In other terms, Hull's displacement of the domestic repression unto the Algerian Desert urged her to conceive Ahmed as a violent hero. In this context, the desert became a means to echo British female oppression. In ***Literature of Travel and Exploration: G to*** P (2003), Jennifer Speake argues that Western women often considered the East as a means to voice as well as escape from their construing oppression at home[75].

The desert as a cast of British violence is also fathomed throughout Hull's representation of Arab women. The domestic subjugation and enslavement that Zillah, the Arab female character, experienced at the hand of the Sheik, brings into surface Western women oppression. It is important to mention that in spite of the fact that during the war women were gaining some status as the suffragist movement was enfolding, in his article entitled "Violent Crime in England in 1919 post-War anxieties and Press Narratives"(2008), Clive Emsley affirms that even after the WWI, British women were still facing domestic violence[76]. Probably, because women could not yet express freely their constraint, Hull accounts of the British domestic violence while representing Arab females "agony, terror and violence"[77].

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[74] Edith Maude. Hull, *The Sheik*, (New York: Buccanner , 1921),89.
[75] Jennifer Speake, *Literature of Travel and Exploration: G to* P,(Now York: Deaaborn:2003), 158.
[76] Qtd in Clive Emesley, "Violent Crime in England in 1919 : Post-war anxieties and Press Narratives". Continuity and Change, 23 , no.1(2008):196.
[77] Edith.Maude. Hull, The Sheik, (New York: Buccanner, 1921),32.

It is important to mention that many female writers refused to be assimilated to African women. Working on this argument, Mabel Sharman argues that Western women starting from the ninetieth century are not to be compared with Eastern ones[78]. Unlike the latter, as she goes further to say, the former ones were not able to travel alone. She even wrote about the boredom of Oriental women's life. However, what Sharman neglected to mention is that it was often that "boredom and limitation of domestic life that had been the major dominating force behind many Western women's travel to the Orient"[79]. It is because of her dullness with the English aristocracy life that Diana arranges for a horseback trek through the Algerian desert. Hence, it is plausible to assume that by reporting the Algerian women oppression, Hull brings into context the oppression endured by British women at home.

If the conceptualization of Diana's violence, inflicted in the desert, reflects female endurance at home so is that of her rape. As it is already mentioned, at the eve of the World War I, German women were suffering from sexual assault. This event had extremely affected British people. So, the rape of Diana by the Arab Sheik, a "stranger"[80] and "brute"[81] is very likely to reveal females fear of the German sexual assault during wartime. In this context, it is possible to compare the Arab Sheiks, as represented by Ahmed Ben Hassan and Mutsapha Omair, and the First Word War's German soldiers, in that, both were envisioned as assaulters, rappers, brutes, savages and foreigners. The two images of **Figures (03)** and **(04)** uphold this parallel between the Arab Sheiks and German soldiers' polemic about abduction.

[78] Mabel Sharman, *Through Algeria*, (London: copyright, 1863), 159.
[79] Mabel Sharman, *Through Algeria*, (London: copyright, 1863), 159.
[80] Edith.Maude. Hull, The Sheik,(New York: Buccanner , 1921),34.
[81] Ibid.

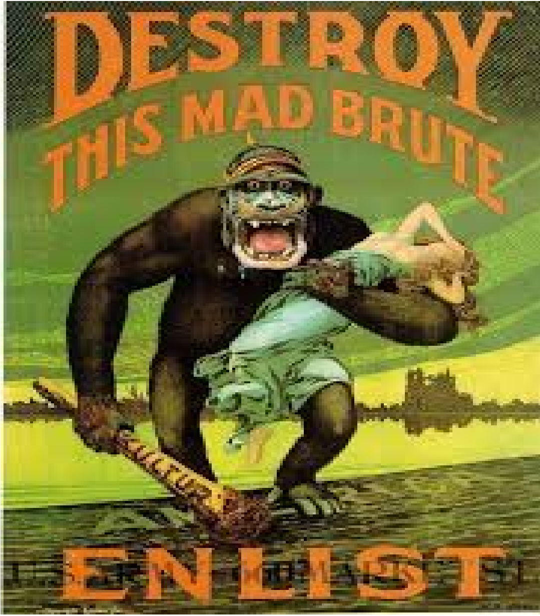

Figure 03: American World War I poster[82]

Figure 04: Dick Morgan's Spoof on Diana's abduction[83]

Both are spoofs which figure a white woman who is kidnapped by a violent stranger. Both females, indeed, express fear and seem to suffer at the hand of their abductors. This feeling is probably what many European women expressed at the wake of World War I. In her work entitled, ***Reading Romance: Women, Patriarchy, and popular Culture*** (1991), Janice Radway argues: "Females fantasies about violence and rape are exploration fantasies born out of anxiety and fear rather than wish-fulfillment fantasies originating in sexual desire"[84]. In other words, a woman who fantasizes about rape often does so because she knows violence against women is prevalent in her culture and because she fears it deeply.

b. Ahmed: an Alpha Male Hero

It has already been argued that Hull's portrait of Ahmed as a violent and brutal man reflects the social context of wartimes. Unlike in the movie where feminine traits were attributed to the

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[82] Attached in Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (USA, University of Texas Press, 2012),98.
[83] Attached in Ibid.3
[84]Janice Radway, *Reading Romance: Women, Patriarchy, and popular Culture*, (Austin: University of North Carolina Press, 1991), 276.

Sheik, Hull gives masculine characteristics to her main character. Ahmed is represented as a valient man, a lover and a protector of Diana. These representations bring into context what many critics refer to as “an alpha male hero”. In her article “Sobbing SEALs and Weeping Vampires: The Emotional Alpha Male of Popular Romance Fiction”(2008), Sarah Frantz defines an alpha male as “the most powerful, masterful, or the most masculine male”[85]. The purpose of this hero, she maintains, is to protect his society, on the one hand, and the heroine, on the other[86]. As an alpha male hero, the Sheik is recurrently portrayed as a powerful man. He protects his camp and safeguards his heroine from the robber chief, Ibrahim Omair. Ahmed’s “Wonderful strength”, as Hull puts it, is mainly seen when a fight is organized between him and Omair. When the two men were fighting, the author writes:

> the Sheik sat like a rock, and every effort made to unseat him was unsuccessful. The colt plunged wildly, making furious blind dashes backard and forward, stopping dead in the hope of dislodging his rider, twirling round suddenly until it seemed impossible that he could keep his feet[87].

An alpha man is usually described as being an “alpha”. In several scenes of the novel, Hull’s seems to consider Ahmed as a “magnificent animal. His behavior matched the bad-tempered animals to whom he was devoted”[88]. Heather Shell explains the relation of animalistic behaviors to alpha males’ conducts. She argues that, the term “alpha” was originally used in the study of “animal behavior to refer to the dominant individuals in rigidly hierarchical animal societies”[89] . In the same way, an Alpha male seeks to maintain his power within his society.

In this respect, the masculine traits attributed to Ahmed: powerfulness, valiance and strength makes of him an alpha male. Yet one question may arise, why Hull fantasizes about an ethnic hero while she could easily represent a masculine British man? Here again, unless we shed

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[85]Sarah Frantz qtd in Mellissa Ormand, “Representations of Masculinity in Popular Romance Fiction: The Weeping Alpha Male” in http://melissaormond.com/docs/Weeping.pd, 2008, (accessed on September 15, 2014),
[86] Ibid.
[87] Edith Maude. Hull, *The Sheik*, (New York: Buccanner , 1921),41.
[88] Edith Maude. Hull, *The Sheik*, (New York: Buccanner , 1921),67.
[89] Schell Heather. “The Big Bad Wolf: Masculinity and Genetics in Popular Culture.” Literature and Medicine Vol.1.no. 26. Spring 2007:113.

light on the social context of Britain when the novel was written, one may not understand this masculinity associated to an Arab Sheik. In fact, because masculinity was in crisis in England, when Hull was writing her novel, she makes an Arab man an alternative masculine hero. In her analysis of Romance novels produced during wartimes, Lucy Blend writes, "the men who survived the war were often physically or psychically damaged. In response, the soldier hero of much wartime romantic fiction was superseded by an alternative masculinity: one of brutal, virile, racial "otherness" in the form of an Arab Sheik""[90]. Jay Dixon employs similar explanation when he says: "because males were so brutal and psychologically ill, they were too far from reality to fantasize about"[91]. Probably, it is this luck of masculinity that led Hull to fantasize about an Arab man and to represent him as a brave man. According to Bennett Zon, the Orient is often considered by many Western female writers as a "disguised veneer for Europe, and hence a means of discussing the West[92]". Because masculinity was in crisis when the novel was written, Hull transposes masculine traits on Ahmed.

To sum up, violence, the themes of rape and masculinity that treated in her Hull's novel reveal to a great extent the British social context of gender/sexual harassments that occurred during the World War I.

The Hollywood Reception of The Sheik: Americanizing Hull's novel.

> Studies of intertextuality are synchronic. The texts that they bring together may but, need not, have historical relationships[93]

When Melford adapted the novel into the American screen, the conceptualization of the plot, themes and characters, as already highlighted, were drown from the pages of ***The Sheik***.

[90] Lucy Bland, White Women and Men of Colour: Miscegenation Fears in Britain after the Great War. "Gender and History" Vol 17. N.1,2005:47.

[91] Jay Dixon qtd in Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),199.

[92] Martin Clayton and Bennet Zon, *Music and Orientalism in the British Empire1780s-1949*, (London, 2007), 278.

[93] Amelia Devin Freedman, *Narrative: A Literary Theoretical Study*, (New York: Peter Long, 2005), 88.

However, this does not mean that the film is a full-length copy of the novel. In several scenes, Melford departs from the novel to account of the American social context. According to Amelia Devin Freedman, “texts may, but not obligatorily, entail a historical compilation”[94]. In other words, intertextual texts can borrow other works’ social context as they can modify it. For instance, because of the different gender, religious and cultural contexts between Britain and the United States, when the two works were respectively produced, Melford’ modifies and expurgats some of the novel’s scenes.

In ***Novel to Film: An Introduction to the Theory of Adaptation***, Brian McFarlane argues that strict fidelity to original works is almost impossible since “the type of intertextual approach pays attention to the social and cultural context of both works [novel and film]”[95]. In other terms, the different social contexts of literary works influence the process of adaptation. For instance, the rape scene which, as already mentioned, reveals the British social context was interrupted and expurgated in Melford’s movie. After Ayres’s attempt to escape from Ahmed’s tent, he captures her again but his kisses which introduce her rape in the novel are, in the movie, interrupted by Ahmed’s men who call him to save his horses. When Ahmed comes back, he approaches attempted to abuse her but, once more, his intention to rape her is interrupted by the image of Ayres who is sweeping in prayers. Whether by chastity or pity, Ahmed leaves his intention and orders Zilah, the Arab maid, to bring Diana a relief.

It is important to note that the “deflowering of women outside marriage”[96] was, at that time an immoral subject to be broadcast in cinema. In Kansas city, for instance, some people who had read or heard about the novel’s rape scene, wanted the film to be locally banned[97].So, because the

[94] Amelia Devin Freedman, *Narrative: A Literary Theoretical Study*, (New York: Peter Long, 2005), 88.
[95] Qtd in Barbara Tepa Lupack, ed., *Nineteenth-century Women at the Movies: Adapting Classic Women's Fiction to Film*, (Ohio: Bowling Gr een State University, 1999), 277.
[96]Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),125.
[97] Ibid.

rape scene was, at that time, a sensitive subject, Melfod expurgated it. It is in this sense that the film director departs from the novel to Americanize the movie.

Another difference between the novel and movie which may also be related to social contexts of the two works lies particularly in the representation of the two main characters: Ahmed and Diana. As far as the portrayal of the Sheik is concerned, it has already been mentioned that the filmic representation of the Sheik is borrowed from Hull's novel. Unlike Hull who attributed masculine characteristics to the Sheik, representing him as an alpha male, the movie envisions him as being effeminate. To understand this representation, we need to shed more light on the actor who played the role of the Sheik, Rudolf Valentino. As already pointed out, this Latino actor had become the dream lover of many American females. Unlikely, males hated him "ever since his early performances in Hollywood bookstores"[98]. Recently, in her work ***The Transatlantic Gaze: Italian Cinema, American Film*** (2014), Ann McDonald Carolan propounds that "American men remained less impressed with Valentino, perhaps resentful of his popularity with women all over the world"[99]. Carolan compares Valentino to Douglass Fairbanks. She argues that both actors were disregarded by American males.

Male critics like Allan R. Ellenburger , in ***Valentino Mystique: The Death and Afterlife of the Silent Film Idol*** (2005), contends that Valentino was deeply hated because of his feminine characteristics. One reviewer clearly compares between a woman and Valentino. He wonders how "women like the type of 'man' who puts pink powder on his face on a public washroom and arrange his coiffure in public elevator". Valentino, indeed, used to wear "slave bracelets which he wore also in the film"[100]. His effeminacy is apparent when he played the role of an Arab Sheik, wearing "make up and rather feminine clothes-white flowing robed, baggy trousers, sashes and

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[98] Mary Ann McDonald Carolan, *The Transatlantic Gaze: Italian Cinema, American Film,* (New York: United States University Press, 2014),20.
[99] Ibid.
[100] Allan R. Ellenberger , *Valentino Mystique: The Death and Afterlife of the Silent Film Idol, Allan R. Ellen burger*, (Austin: University of Texas Press, 2005), 11.

embroiled waistcoats"[101], descriptions which are not mentioned in the novel. Given that, it is plausible to argue that Ahmed's (Valentino's) emasculation tells us more about the actor than it tells about his role as an Arab. Simply put, the filmic emasculation of Ahmed stems particularly from the fact that his role was played by an actor who was often considered to be effeminate.

The film differs from the novel in many other ways but perhaps the most crucial difference lies in the representation of Diana. It is true that like in the novel, Diana expresses her freedom in the Desert but it is in my assumption that Melford insists more on Diana's sexual freedom. For example, the casino scene where Hull introduces Diana as a fearless and a courageous woman and where she announces her adventure to the Desert without a chaperone is used by Melford to introduce Ayres's sexual relish. In the casino, which looks more like a harem than a hotel, Diana decides to wear Arab dancing garbs. It is worthy to note that the oriental dress and dance, as many critics agreed on, helped American women to express their bodies in new ways[102]. Even though the oriental dancing tradition discloses orientalist vision of the Orient as a sexual and sadomasochistic place, it also procures European and American women with ecstasy. The Arab dance, as Malek Alloula writes, "set the stage for the deployment of [their] phantasms[103]. Working on the same argument, in ***How the Arabian Nights Inspired the American Dream 1790-1935*** (2009), Nancy propounds that Arab dancing clothes "vehicle for colloquially feminist, sexually, self-aware consumer individuation"[104]. This explains Ayres' enamoring sensation that arose while she was gazing at Arab women who were dancing and her decision to look like them.

In an interview held after the release of the film, Valentino argues that Diana's sexual freedom is what "American women, whether they are new women (Flappers) and later feminist

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[101] Elizabeth Cargano, qtd in Mica Nava, *Visceral Cosmopolitanism: Gender, Culture and the Normalisation of Difference*, (Oxford: Berg, 2007), 36.

[102] Susan Nancy, *How the Arabian Nights inspired the American Dream 1790-1935*, (Chapel Hill: University of North Carlina Press, 2009),178

[103] Malek Alloula, trans, *The Colonial Harem*, (Minneapolis: University of Minneapolis Press, 1986),3.

[104] Susan Nancy, *How the Arabian Nights inspired the American Dream 1790-1935*, (Chapel Hill: University of North Carlina Press, 2009), 17.

and even suffragettes liked to express in the desert"[105]. He goes on to explain that women hankered for Oriental flattery, innuendo, and subtlety all of which were lucking in the United States. In this sense, Melford projects American female sexual relish and freedom.

Unlike in the novel where Diana's freedom is maintained without being punished, Diana's freedom, as far as the movie is concerned, is in many instances interrupted. For instance, while Hull starts her novel by representing Diana as a strong and free woman, this freedom seems to be bridled right from the beginning of Melford's movie. When Diana's brother tries to convince her to abandon her trip to the desert announcing: "Diana, I've a thundering good mind to make you give up this insane trip[106]", Diana proudly answers:

> You can't. I'm my own mistress. You have no right over me at all. You have no claim on me. You haven't even that of ordinary brotherly affection, for you have never given me any, so you cannot expect it from me. We needn't make any pretence about it, I am not going to argue any more[107].

Contrary to the novel, in the movie Ayres answers in a soothing tone: "I made up my mind dear brother"[108].

Nevertheless, while in the novel Diana adventures into the Desert with no European chaperone, throughout the film, Ayres is seen to be accompanied and guided by her brother "on her first day's journey"[109]. By restricting Diana's freedom, Melford is probably, referring to males aim to redomesticate women mainly after the World War I. Katheline Morgan and Patrick Luber suggest that during the 1920s the patriarchal values aimed at placing back women, notably flappers, in the "familiar roles of wives, mothers and home makers"[110]. It is probably this attempt that influenced the film director to interrupt Diana's freedom and reshape Hull's original text to

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[105] Qtd in Mary Ann McDonald Carolan, *The Transatlantic Gaze: Italian Cinema, American Film*, (Albany: University of New York Press, 2014).20.
[106] Edith Maude. Hull, *The Sheik*, (New York: Buccanner , 1921),12.
[107] Ibid.
[108] George, Melford, *The Sheik (*Hollywood*:* Lasky production). (00:06:29).
[109] Ibid. (21:44).
[110] Kathleen Morgan and Patrick Luber, American *Popular Culture through History, the 1920s*, (Westport: Greenwood Press, 2004), 17.

give sense to the American social context. In this sense, in ***The pedagogy of Adaptation*** , Nely Jones Loper argues that an adaptation is related to a duplication of the original material. An adapted work , as Loper affirms "involves changing and recreating event to make point"[111].

Conclusion

To put it in a nutshell, we may say that both Hull and Melford construct their respective texts from the social contexts that they experienced. While Hull insisted on women's freedom, Melford was rather interested in the American fantasy that could be displaced in the Orient. Whatever their purpose was, both the Sheik and its Hollywood reception formed social texts which tell us more about the social world in which they were produced. In addition to this, both writer and the film director compile their respective texts by borring pre-existing works: feminist, male and female colonial texts. So, both the social context and the pre-existing texts are important to understand the meaning of both the novel and film.

[111] Nely Jones Loper, "Adapting Composition, Arguing Adaptations" in *The pedagogy of Adaptation* (Lanham: Scarecrow Press, 2010), 36.

Chapter Three:

The Duplicity of the Colonial Discourse in Hull' s Novel and Melford's Movie

The Ambivalent Representation of the Algerian Desert and its Inhabitant.

When ***The Sheik*** was published, it was considered by many critics as being immoral as it "violates the gendered mores of its time and decomposers the 1920s women's image at the blink of women's suffrage movement"[1]. Yet, if the spectacle of western woman falling in love with her rapist has been perceived as violating the conventions of its time, so did that of an English woman falling in love with an Arab. If the seduction plot is central, so is the miscegenation plot. **The Sheik**, as Elizabeth Gargano puts it "raises not only gender issues but holds a long tradition of racism and Colonialism"[2].

There is no doubt on the recurrence of the colonial discourse in Hull's novel and in its Hollywood adaptation. However, what escaped from many critics' view is that in both works, the colonial discourse fails to attain its mission of consistency. The colonial discourse projected in both works produce coveys ambiguous representations of Algerians and the Algerian desert.

1. The Algerian Desert: an Escape from Oppression or a Space of Confinement?

"The Algerian desert allows a space for a Western woman's action and independence"[3]. Elizabeth Cargano's interpretation of Hull's representation of the Algerian desert is to a certain extent true. The desert as a place where Diana's freedom is expressed is evident. However, the more the story unfolds the greater Hull's representation comes to be contradicted with "clichés". The double portrait of the desert is also apparent in Melford's movie, albeit in some cases differently.

Starting from the first pages of ***The Sheik***, Hull clearly mentions that Diana's sense of independence and freedom can only be realised in the desert. Though Lady Conway, a British Middle Class woman, concedes that Diana's trip to the desert without a Western male presence as

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[1] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),98.
[2] Elizabeth Gargano, "English Sheiks and Arab Streotypes : E.M Hull, T.E Lawrence, and the Imperial Masquarade", Texas Studies in Literature and Language.Vol. 2, no.44 . 2009:3.
[3] Ibid.

immoral, Diana firmly states: "it is only in the desert that I'm enormously free"[4]. It is important to recall Hull reflects the time when women were under a patriarchal constraint. In this regard, the desert becomes a means to flee from and triumph over the system of chaperonage.

In Melford's movie, Diana's independence is fathomed in the Sheik's Casino Hotel. Right from her entry into the casino, Diana is seen as a fearless woman. When the Sheik discovers Diana, under an Eastern female's disguise, she expresses her fearlessness and decides to confront him with her gun. Noticeably, this image represents Diana as a fearless, free woman and mainly a colonial agent.

Despite this slight difference in the way Diana reveals her freedom, both Hull and Melford celebrate the desert as an escape from homes' confine. For instance, when Diana was captured by Ahmed, she was wondering why he has brought her into his camp. To her question, Ahmed responds: "Bon Dieu! Are you not a woman enough to know?"[5] His response seems to imply that Diana should be aware of sexual passions and should know what seduction entails. Yet, as Karen Chow writes, "many unmarried women, despite the greater access to information, remained ignorant of the physical reality of sexual intercourse and clueless about the functions of their reproductive anatomy"[6]. In fact, Diana's first acknowledgement of sexual intercourse is the result of her adventure into the desert. Though she seems to be void of sexual desires, probably because the British convention would not allow such acts, in the desert, she accepts to be "touched by a man"[7]. In this context, in her analysis of British female writings on the Northern African desert, Katheryn Tidrick argues,

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[4] Elizabeth Gargano, "English Sheiks and Arab Streotypes : E.M Hull, T.E Lawrence, and the Imperial Masquarade", Texas Studies in Literature and Language.Vol. 2, no.44 . 2009,12

[5] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),23.

[6] Karen Chow, "Popular sexual knowledge and Women's agency in 1920s England : Marie Stopes' Married Love and E.M Hull's The Sheik" Feminist Review. Vol.63, no. 1(1999):65.

[7] Maude Hull, *The Sheik*, (New York: Buccanner , 1921),86.

> It was not just the Middle East that invoked the plethora of ideas about the Orient that had been circulating in Britain since the Eighteenth century. In Britain, the North African desert also conjured ideas about European women who had found in the Desert a space to be free from European convention limiting sexual and social behavior[8].

In both the movie and novel, the desert provides an escape from homes' constraint. However, while being a space where Diana expresses her freedom, it is also associated with fear and imprisonment. For instance, ever since she is captured by the Sheik, her boldness, resistance and rebellion that she exercised in Britain and Biskra are vanished in the desert. In the desert, Hull says, "all power of her action was gone[9]".

Like in many colonial texts, **The Sheik** represents the Northern African desert with strangeness and barbarity. The more Diana is advancing, the author writes, "the greater oppression is weighing heavily within her"[10]. The barbarity of the Algerian desert is more encoded when the author draws a difference between Biskra and the desert. While the former suggests security and safety, since the colonial rule stretched its power within, the latter suggests fear and threat because of the absence of colonialism within.

Diana's symbolic journey begins in safety as she was in a larger town with a colonial presence ie., in Biskra. But where the civilizing force is absent and the elementary of masculinity of the Sheik represents the only power, the desert becomes savage and dark. In this sense, Hull proves the efficiency of the French civilizing mission but at the same time gives contradictory visions of the desert.

Like in the novel, the filmic representation of the desert is also contradictory and ambivalent. Melford starts by describing the desert as "a world of peace and flame [in which it] lies a palm garden of the Sahara-A blessed oasis of the sands"[11]. However, this description is followed by

[8] Katheryn Tidrick, *Heart beguiling Araby : the English romance with Arabia,* (London: Tauris Press, 1981),101.
[9] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),93.
[10] Ibid.19.
[11] George, Melford, *The Sheik (Hollywood:* Lasky production). (01:00).

images of the desert as a trope for the imaginary orientalized space. Recognizable exotic tropes are quickly introduced: palm trees, oasis, camels, veiled figures, horsemen in flowing robes on powerful Arab steeds, sand dunes, minarets and Muslims at prayers. These are succeeded by scenes of Arabs at their simple daily chores of herding, fetching water and food, and marriage market where women are sold to "the sons of Allah". Whether the desert is a world of peace or a place that suggests backwardness remains a constant question.

As a whole, Hull's text and its Hollywood adaptation offer ambivalent representations of the desert. On the one hand, it is represented as a space that opens the gates for a Western female freedom. On the other hand, Hull and Melford represent the desert as a wild and barbarous place. This double representation as far as the setting is concerned renders the two works ambivalent. In this way, the colonial discourse which is supposed to divide the world into two spheres and to base the portrait of the other on negative representation fails to attain its mission of consistency. In ***The Location of Culture***, Bhabha says that though the colonial discourse claims to be anchored on "static terms"[12] its fixity in dividing the world "into geographical and cultural entities"[13], the colonizer's discourse fails to complete its mission as it is followed with contradictory views[14] .

If we examine this ambivalence, we may say at a first sight the desert seems to be a portrayed as a space that procures beauty and freedom. This representation contradicts the traditional stereotypes known about the Orient. Yet, since Western women, as it has already been mentioned, needed to join the bandwagon of Orientalism, Hull adopts the colonial discourse. This explains why she gives two views of the Algerian desert without even specifying which one is true. In **Desert Passions: Orientalism and Romance Novels**, Teo considers the relation between Diana and the desert as being "emblematic between Britain and the Arab world at the eve of World War I"[15]. Probably, Teo refers to the fact that as long as Britain needed Arabs, the latter would be positively

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[12] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994), 37.
[13] Said Edward, *Orientalism*, (New York: Penguin, 1991),6.
[14] Ibid. 37.
[15] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),192.

represented. Similarly, providing that the desert frees Western women from the British social convention, it is considered as a space of freedom.

2. Contradictory views on Arab Characters.

Like the representation of the desert, the representation of Arab characters is also ambivalent. On the one hand, Hull perpetuates what Edward Said considers as a binary opposition between Westerners and Easterners[16]. On the other, she disrupts opposition between colonizer and colonised. Such ambivalence is clearly maintained in Melford's movie.

The Sheik upholds the binary opposition between Arab and British people. While Diana is represented as a white agent who comes to the Orient and brings forth the Western civilization, Algerian characters are recurrently portrayed as black and uncivilised. The effect of whiteness and blackness is also evident in the movie with the use of the "light effect". In his book entitled ***White*** (1997), Richarch Dyer argues that the effect of "white colors" on characters in films is to "privilege and construct an idea of the white person"[17]. Working on the same argument Hsue Ming Teo argues that the technology of light "conveys stark messages of civilised illumination brought by Westerners into the benighted lands of The East"[18]. Similarly, as it is seen in **Figures 05,** while the "white effect" is used to shed light on the "whiteness" of Westerners, the "Black effect" reflects the blackness of Arabs.

[16] Said, Edward , *Orientalism,* (New York: Penguin, 1991), 335.
[17] Richard Dyer, *White* (New York : Routledhe, 1997),67.
[18] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),129.

Figure 05: Diana's whitnesss vs. Ahmed's Blackness in The Sheik (00:33:25)

As it is clearly seen, the contrast of colors between Ahmed and Diana is too much stressed on that Ahmed's hands could stand out against her skin or clothes.

The effect of colors is also projected on the characters' clothes. While "the villain wore dark clothes and dark hat, the hero was symbolized by his white hat"[19]. This contrast of clothes is also seen in the movie. Diana's white hat and costume are different from Ahmed's black turbans and frock (see **Figure 06**)

Figure 06: The contrast between Diana's white and Ahmed's black Clothes in the Sheik (00:52:15)

[19] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),128.

The white and black effect is significantly used as a means to maintain the discourse of difference and, hence, to fuel Hull's colonial discourse. It is momentous to recall that, as Bhabha argues, the binary opposition of colonial discourse has the aim of legitimating and justifying its colonial conquest. As he explains: "The objective of colonial discourse is to construe the colonized as a population of degenerate types at the basis of racial origins in order to justify its conquest and establish systems of administration and instruction"[20].In other words, the purpose of maintaining the bifurcation between Orientals and Occidentals (followed later by Americans) is to justify the Western civilising mission in the Orient. To do so, proponents of colonialism adopted what Bhabha calls "the colonial stereotype". While Westerners are represented as civilised, the representation of Easterners is based on "the repetitious colonial stereotype". The role of the stereotype is to maintain the fixity of the colonial discourse. As Mcload affirms:

> Stereotypes translate the unfamiliar into coherent terms, seeming to account for the strangeness of other peoples: the Irish are inevitably stupid, the Chinese are always inscrutable; the Arabs essentially are violent[21].

Throughout ***The Sheik***, stereotypes about Arabs are "repetitious". Arabs in both novel and movie are recurrently seen to be black, savages, backwards among other "clichés". The blackness attributed to Ahmed is a stereotype that Hull and Melford adopted to suggest Arabs' backwardness. However, blackness may also reflect the dark side of Western males that Hull, as already mentioned, transposed on Ahmed. In this context, in ***The Influence of Islam on Medieval Europe*** (1997) , Montgomery Watt observes,

> The war of light and darkness sounds well but in this post–Freudian world men realize that the darkness ascribed to one's enemies is a projection of the darkness in oneself that is not fully admitted. So in this way the distorted image of Islam is to be regarded as a projection of the shadow side of European Man[22].

[20] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),70.
[21] John McLeod, *Beginning Postcolonialism*, (New York: Manchester University Press, 2000), 57.
[22] Watt Montgomery , *The Influence of Islam on Medieval Europe*, (Edinburgh: Edinburgh University Press, 1972),83.

In this sense, Ahmed's representation is split up between his blackness, as he is an Arab, and being a black as he mirrors the Western social context. He is freed but at the same time caught within the Western racial stereotype, loved and, concurrently, loathed. According to Bhabha, colonial writers never specify which representation is true. Hull is such an example. She never specifies which representation is more accurate than the other, bringing forth an ambivalent representation.

In the movie, the colonial discourse is mockingly reversed. Mockery is mainly highlighted when Ayres points out to Valentino with her gun. When the Sheik attempted to drive her out from the casino, she says: "I came to discover that savage". However, Diana's racial stereotypes are completely lampooned by Ahmed who does not only reversely call himself "the savage" but also mocks at English courtesy jeeringly claiming: "with your permission, the savage will escort you to the door". This mocking situation reveals to the inconsistency of Diana's colonial discourse.

Another example that shows the incongruity of the colonial discourse can be found in the movie. At the onset of the movie, Ahmed (played by Valentino) is distinguished from other Arabs as he intervenes in the sale of women and unites Zilah with the man she loves, arguing: "when love is more desired than riches it is the will of Allah let another one to be chosen"[23]. This brings into context the image of Ahmed as a lover. However, this image is completely contorted in the second scene of the "marriage market" as he himself is staring at women and trying to shoose one for himself. His voyeuristic gaze makes of him lascivious and wild. (see **Figure07**).

[23] George, Melford, *The Sheik (Hollywood:* Lasky production). (02:40).

Figure07: Ahmed gambling at women's auction in The Sheik (00:02:22).

The contradiction of the colonial discourse, both in the novel and the movie, is also evident in probing Diana's support for the British colonialism. Diana is portrayed, in both works, as a colonial agent. In several scenes she tries to civilise Ahmed by teaching him English courtesy. Diana's role, as Elizabeth Gargano writes, "reaffirms Britain's imperial mission[24]. However, the British colonial mission is distorted. According to Hsue Ming Teo, the fact that the Casino is prohibited to Western guests and that Ayres was escorted from it means that "Arabs are capable to keep Europeans out of place owned and inhabited by Europeans"[25]. At the onset of the novel, Diana's power and agency are symbolized with a "gun". When Ahmed unmasks her, she draws on him a gun. This brings into surface British agency and control over Arabs. Her acts, Teo affirms, "mimic in miniature the British conquest of the Middle East"[26]. However, the fact that Diana loses her gun, as soon as she is abducted, signifies by itself the loss of her power as a colonial agent.

[24] Elizabeth Gargano, "English Sheiks and Arab Stereotypes: E.M Hull, T.E Lawrence, and the Imperial Masquerade" , Texas Studies in Literature and Language 2, no.44(2009): 182.
[25] Hsue Ming Teo*, Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press, 2012),111.
[26] Ibid.

3. The Intersection of Love and Hate

> Doesn't everybody travel (to the East) so that to fall in love? -whether it be with a women or men or with the whole people-with their cities , their landscapes , their music?[27].

Before reading ***The Sheik***, Jayne Krentz says: "I was clamored to know whether there is romance in the desert, as abundant works reiterate it"[28]. Yet, after reading it, she maintains, "It revealed to me that romance does undoubtedly exist in the desert"[29]. Krentz goes further to consider Hull's novel as "the first real romance novel I ever read and it changed my life"[30]. Similarly, Marylyn Shoemaker argues: "quite honestly when I read the story I don't think about religion nor where it takes place I think about falling in love"[31]. Love, then, is one of the main thematic concerns in the novel. Not only does Hull represent the Algerian desert a space where Western Women experienced love, a sensation highly sought during the post World War I, but she also shows that it might be found with an Arab. Such is the romantic plot of Hull's novel: a British woman, Diana, who travels to the East and establishes a love relationship with an Arab Sheik. There is no doubt that "love" is a persistent thematic concern in both Hull's novel and Meldord's movie. However it is in my assumption that "love" is recurrently juxtaposed with another contradictory sensation: hate.

Both works describe Diana Mayo as a boyish and an arrogant woman. She is also perceived as being beautiful and attractive though devoid of natural affection. As Diana affirms: "when God created men, he made me with no heart […] love for me does not exist"[32]. Despite the fact that she receives many proposals from Western males, she refuses to accept marriage. She strongly believes

[27] Jessika Jacobs. *Sex, Tourism and Postcolonial Encounter: Landscapes of Longing in Egypt*, (London: FSC Press, 2012),01.
[28] Jayne Krentz, ed., *Dangeruous Men and adventurous Women: Romance Writers on the Appeal of Romance*, (Philadelphia: Unversity of Pansylvania Press,1992) ,68
[29]Ibid.
[30] Ibid.
[31] Marylyn Shoemaker, qtd in Hsue- Ming Teo. *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012), 79..
[32] Ibid.

that “marriage for a woman means the end of independence”[33].When Aubrey confesses his love to Diana, she remains motionless for his feeling. Hitherto, the readers’ first impression of Diana would be that of a woman who accepts neither to love a man nor to be loved. However, Diana’s travel to the Algerian desert would reveal another face of Diana, that of a woman who seeks for a passionate love.

Diana’s love and hate to the Sheik is seen in the most important scenes of the novel: her abduction, rape and the second abduction by another Arab, scenes that are, except Diana’ rape, projected in the movie. While Diana starts riding freely in the Desert, her freedom is interrupted as when she is abducted by the Sheik, a “swarthy but handsome Arab”[34], as Diana describes him. Hitherto, her passionate desire to meet Arabs at the beginning of the novel is supplanted with a sensation of fear, terror and hate. As the author writes:

> Only rage filled her—blind, passionate rage against the man who had dared to touch her, who had dared to lay his hands on her, and those hands the hands of a native. A shiver of revulsion ran through her. She was choking with fury, with anger and with disgust. The ignominy of her plight hurt her pride badly[35].

We need to recall here that even in the West Diana refuses to be touched by a man, rejecting any obstacle to her freedom. In the East, Diana is not ready, at least not yet, to abandon her mission. She even tries to rebel against Ahmed calling him, “a slave”, “a monster”,“a native”, among other belittling orientalist representations. Undoubtedly, these representations would not have been shocking for the twentieth century Western readers as they were familiar with such clichés. What may raise more consciousness among some readers, however, would be the Sheik’s rape scene.

When Ahmed abuses Diana, she expresses her deepest hate for him. Her hate for the man who caused her agony, Hull accounts, “grew with every breath she drew”[36]. In the movie, this hate,

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[33] Ibid.6.
[34] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),50.
[35] Ibid.22.
[36] Edith Maude Hull, *The Sheik*,(New York: Buccanner , 1921),27.

as the scene of rape was omitted, is expressed when Ayres is captured by Valentino. However, despie her attempt to face him and her desire to maintain her rebellious temper, Diana becomes powerless in the Sheik's hands. Beneath her loathing, in fact, lies her longing for her lover, Ahmed. We need to recall here that Diana had refused to establish any liaison in the West, admitting that love does and will not exist for her. Yet, Ahmed, as she admits, "looked at her as no other men looked at her"[37]. This discloses Diana's strong attraction to the Sheik.

During the rape scene, Diana, as already mentioned, expresses her deepest despise for her assaulter. However, there have been moments when Hull figures Diana with an ardor for Ahmed who she thinks has "aggressive gestures but his voice was soft"[38]. Diana's attraction to his physical appearance, indeed, is evident. For instance, while he is striking with an enemy, she "hoped that he might die, but she was forced to admire the wonderful horsemanship that she was watching"[39]. Nevertheless, despite the fact that Diana considers Ahmed as "a man of different race and color; a native"[40] and a man with "a thin layer civilization[41], Hull refutes this assumption as she writes that "she did not care what he was, he was the man she loved[42]".

The juxtaposition of hate and desire is also perceived when Diana flees from the tent. While walking in the endless sand she realizes that,

> while she hated him, compelled her admiration, memories of him schooling the horses that he loved, sitting them like a centaur, memories of him amongst his men, memories more intimately connected with herself, of his varying moods, his swift changes from savage cruelty to amazing gentleness, from brutal intolerance to sudden consideration[43].

[37] Edith Maude Hull, *The Sheik*,(New York: Buccanner , 1921),.68.
[38] Ibid.
[39] Ibid.75
[40] Edith Maude Hull, The Sheik,(New York: Buccanner , 1921), 53.
[41] Ibid
[42] [42] Edith Maude Hull, The Sheik,(New York: Buccanner , 1921),52.
[43] Ibid.50.

In fact, the more Diana rolls away in the desert, the greater her love for her captor intensifies. It is important to mention that this intensification is extremely expressed through expressionist and impressionist devices, expressing Hull's modernist art. When Diana remembers the Song of a Shilimar, the past rose up. That song, she admits, "reminds me of that Arab"[44]. Likewise, the shade from the burning sun, expressing impressionism, intensifies Diana's fear, but at the same time announces her missing for Ahmed. Though the shades reflect Diana's fear, as she is driving alone, inside her "a light of love was shining[45]"

Confusingly, though Diana escaped from the Sheik's tent and prefers death than to be captured again, she was still yearning for him. While riding across the desert, she confesses: " I want him, I want his love more than anything else in heaven". Indeed, the memories of haunting fear and horror that came to encourage her escape were juxtaposed with those,

> of him schooling the horses that he loved, sitting them like a centaur, memories of him amongst his men, memories more intimately connected with herself, of his varying moods, his swift changes from savage cruelty to amazing gentleness, from brutal intolerance to sudden consideration. There had even been times when he had interested her despite herself[46].

It is worthy to mention that Diana is not the only character whose power became impotent. Ahmed, too, cannot maintain his authority in front of "la belle Diane"[47]. Though he is described as being despotic and tyrannical, he could not hide his love for Diana. For instance, when Diana tries to escape, the Sheik decides to punish her but with his kisses, stating: "what do you hate most?—my kisses?[48] With another mocking laugh, "he crushes his mouth to hers in a long suffocating embrace[49]". Diana, indeed, is his first lover. Though, he had already kept other women in his tent,

[44] Edith Maude Hull, The Sheik,(New York: Buccanner , 1921), 51.
[45] Ibid.
[46] Ibid.
[47] Ibid.55.
[48]Ibid. 50.
[49] Ibid.

he affirms that “they are not the same like Diana”[50].

It is true that the Sheik, mainly during his first encounter with Diana, shows more sexual attraction than any other sensation yet much evidence show that his sexual desire is juxtaposed with a zealous love and an ardent pining for Diana. Indeed, at the onset of the novel, Ahmed seems to not to care about love. For instance, when Saint Hubert asks Ahmed if he loves Diana, he denies that love answering, “have I ever loved a woman”[51]. Though, like Diana, he says that he does not know the meaning of love, “love?, as he affirms, “connais pas”[52], Ahmed’s longing for Diana is clearly disclosed. For example, when Hubert asks him to let Diana go, Ahmed reacts in a sudden flame and a fierce jealousy, stating firmly: “has she bewitched you, too? do you want her for yourself , Raoul?[53]”. Ahmed’s statement reveals his jealousy and longing for Diana. The flames of his passion for her are equally disclosed after she is kidnapped by Ibrahim Omair. “The longing to hold her in his arms, to kiss the tears from her eyes and the color into her pale lips”[54], Hull says, “was almost unbearable[55]”. The author goes further to announce that “He would give his life to keep even a shadow from her path, and she was in the hands of Ibraheim Omair!”[56].

In the movie, Melford has equally reflected the juxtaposition between hate and love. Scenes that reflect Diana’s fear, horror and hate for Ahmed (see **Figure 08**) are completely contrasted with others that enunciate Diana’s ecstasy while being in Ahmed’s arms (see **Figure 09**).

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[50] Edith Maude Hull, *The Sheik*,(New York: Buccanner , 1921),98.
[51] Ibid.68.
[52] Ibid.42.
[53] Ibid.96.
[54] Ibid.99
[55] Ibid.
[56] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921), 99.

Figure08: Diana raising a sensation of fear from Ahmed.

Figure 09: Diana and Ahmed loving each other.

The two figures hold a confusing contrast between love and hate. Despite being a dark and swarthy Arab, as both pictures represent him, Diana loves him. In this sense, the liaison between Diana and the Sheik, a westerner and an Arab, remains ambiguous.

In analyzing ambivalence brought about by the intersection of hate and love, we may argue that when Ahmed stands for the lover that western women dreamt of, he is both loved and appraised. However, when the author's mission is to maintain the colonialist discourse, Ahmed is seen as an "other" to be civilised and, accordingly, disregarded and despised. However, the Hull's discourse is not, in Bhabha terms, "fully met" as it fails to attend its mission of consistency.

To put it into a nutshell, both Hull's novel and its Hollywood cinematographic adaptation provide an overwhelming contrast as far as the themes of "love and hate" are concerned. The two works certainly borrow classical orientalist discourse. However, instances where Arabs are acknowledged and domesticated are evident. In so doing, in both works, the colonial discourse fails to prove its consistency, seriousness, authority and, hence, to attain its mission. It is important to mention that ambivalence, as Bhabha explains, brings disorder to the absolute authority of colonial domination by disrupting the binary relationship between colonizer and colonized. Bhabha

turns the indeterminacy of colonial discourse into an agency of counter-hegemonic resistance. He argues:

> The ambivalence at the source of traditional discourses on authority enables a form of subversion, founded on the undecidability that turns the discursive conditions of dominance into the grounds of intervention.[57]

In other words, the ambivalence providee in a colonial discourse can create the instability of colonial power . The fact that the colonizer is domesticated and rendered knowable to Westerners disrupts the colonial discourse. This brings into context another important concept developed by Bhabha and which imparts on the colonial discourse: "Mimicy".

4. Mimicry

Mimicry occurs when the colonial other is assimilated to the "self" or whe he/she imitates the colonizer's language, habits and attitude among other imitative aspects[58]. This assimilation is what Bhabha refers to as Mimicry. Yet, although the sameness is acknowledged, it is also disavowed, producing the "sameness-in-difference"[59]. In this sense, Bhabha considers "the mimic man[60]" as being "almost the same but not quite"[61]. ***The Sheik*** and its Hollywood reception validate, in many ways, the theoretical base provided by this postcolonial theorist. Ahmed Ben Hassan is aan example of a mimic man. His mimesis is disclosed via his imitation of both English men and French colonizers. Despite the fact that mimicry is mainly related to the other's emulation of the self, both novel and movie express another facet of mimicry in which it is the self which is assimilated to the other. But, here again assimilation is both avowed and disavowed.

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[57] Homi K.Bhabha, The Location of Culture, (London: Routledge, 1994),112.
[58] Ibid.87
[59] Ibid. 54.
[60] Ibid.87
[61] Ibid. 91.

a. Ahmed: Anglicized but not English

> In a culture that divided humanity into biologically fixed and hierarchically ranged races, The Sheik created a character who is both Arab and English[62].

In the above statement, Susan Blake explains the hybridity of Hull's main character. Blake is to a certain extent right in her analysis. Ahmed is firstly said to be an Arab and then revealed to have European parentage. However, the Englishness conferred to the Sheik, which is doubtlessly the result of emulation and mimicry, is avowed and simultaneously denied.

Ahmed's imitation to an English man is sensed right from the beginning of the novel. While Diana was making a tour across Biskra, she perceives someone singing an English song: "Pale hands I loved beside the Shalimar". That man will be revealed to be, as the story unfolds, an Arab Sheik. According to Bhabha , the resemblance between Westerners and Easterners may occur while hearing the former speaking the language of the latter[63]. In this context, the Sheik's Englishness is revealed as he speaks fluently, "English as fluently as Arabic"[64]. Notwithstanding, the similarity between Ahmed and an English man is completely disavowed by the author. When Diana perceives that the one who was singing is an Arab, despite the fact that she is aware of his mastery of, what Bhabha calls, "the language of authority"[65], she refuses to formally admit his Englishness. For instance, when she meets him, she "cried sharply, her eyes searching his"[66], asking if he speaks English, Ahmed,

> flung himself on the divan beside her with a laugh. "Because I sing an English song?" he replied in French. "La! la! I heard a Spanish boy singing in 'Carmen' once in Paris who did not know a word of French

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[62] Susan Strehle Mary Paniccia Carden , ed., "What Race Is the Sheik? Rereading a Desert Romance". In *Doubled Plots: Romance and History"*, (Mississippi: Mississippi University press, 2003), 65

[63] qtd in John McLoad, *Beginning Postcolonialism*, (Oxford: Manchester press, 2000) , 54
[64] Edith Maude Hull, The Sheik, (New York: Buccanner , 1921), 98.
[65] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),27.
[66] Edith Maude Hull, The Sheik, (New York: Buccanner , 1921), 98.

> beside the score. He learned it parrot-like, as I learn your English songs[67] .

The Sheik's response impels Hull's rejection to admit Ahmed's Englishness. She affirms that he "was singing in English, and yet the almost indefinite slurring from note to note was strangely un-English"[68]. After all, Hull says, he is just a "savage Arab"[69]. It is from the process of similarity, difference and disavowal that mimicry emanates. As Bhabha argues, "mimicry emerges from the representation of difference that is itself a process of disavowal"[70].

It is important to mention that Bhabha studies the rejection of Englishness in terms of "weariness and fear". He states: "hearing their language returning through the mouths of the colonized, the colonizers are faced with the worrying threat of resemblance between colonizer and colonized"[71]In this respect, Hull's disavowal of Ahmed's Englishness stems from her weariness about a possible resemblance. The purpose of colonial writers in maintaining the difference between the civilised people, Europeans (followed later by Americans) and the backwards, Orientals, as Edward Said explains, is to legitimate their civilizing mission[72]. In this regard, mimicry is used as a colonial strategy which fuels Hull's discourse. Yet, because Hull provides two suggestions of Ahmed's identity puts into doubt the consistency of her discourse. In this context, Bhabha says, "the small differences and slight alterations and displacements are often the most significant element in a process of subversion"[73]. Nevertheless, the fact that Ahmed is said to master the English language disrupts the premise of "difference". Working on the same argument, Robert Young writes:

> the moment in which the discourse of colonial authority loses its univocal grip on meaning and finds itself open to the trace of

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[67] Ibid.
[68] Ibid.
[69] Ibid.
[70] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994), 86.
[71] qtd in John McLoad, *Beginning Postcolonialism*, (Oxford: Manchester press, 2000) , 54-55.
[72] Said, Edward , *Orientalism,* (New York: Penguin, 1991),208.
[73] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994). 42.

> the language of the other, enabling the critic to trace complex movements of a disarming alterity in the colonial text[74].

Hence, Bhabha considers mimicry as both "resemblance and menace" to the colonial subject.

With the adaptation of the novel, Melford borrows the novelistic avowal and denial of Ahmed's Englishness. While in the novel Ahmed's mimesis is revealed via his use of the English language, in the film, it is revealed throughout his "anglicized" attitudes. According to Bhabha, "adopting the colonizers' cultural habits is a part of mimicry"[75]. Ahmed is recurrently seen at ease with the British code of manners and courtesy. For instance, addressing Diana with courteous manners such as "Lady", "with the Lady's permission!!" or simply calling her "my Lady" are part of English courteous manners in addressing women. By emulating the British habits and values, Ahmed's attitudes become a slavish imitation of British cultural habits. In this context, Bill Ashcroft writes:

> When colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer[76].

Moreover, in both novel and movie, Ahmed is said to be an educated man. When Diana calls him a savage, Gastron, a French man, corrects her by affirming: "Sheik Ahmed is not a savage; he is a rich tribal prince who is educated". Ahmed possesses

> books of sport and travel with several volumes on veterinary surgery. They had all been frequently handled; many of them had pencilled notes in the margins written in Arabic. One shelf was filled entirely with the works of one man, a certain Vicomte Raoul de Saint Hubert[77].

The statement above affirms that Ahmed is familiar with the Western civilization.

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[74]Robert Young, *Colonial Desire – Hybridity in Theory, Culture and Race*, (London and New York: Routledge, 1995), 161.

[75] Homi K.Bhabha qtd in Bill Ashcroft and all, *Key Concepts in Post Colonial Studies,* (London: Routledge,2005),137

[76]Ibid.

[77] Edith Maude Hull, *The Sheik*, (New York: Buccanner , 1921),27.

It is worthy to mention that mimicry, as Bhabha suggests, is not only related to the similarity between the "self" and the "other", it is also related to the other's desire to mimic the self. This fact is equally reflected in ***The Sheik*,** both the novel and the movie. Ahmed, for instance, is recurrently seen to lament on his Arab identity. When Raoul, the French vicomte, tries to bring Ahmed into consciousness and asks him to release Diana, Ahmed, disappointed by his race, answers: "What do you expect of a savage? When an Arab sees a woman that he wants, he takes her"[78]. Ahmed justifies his acts by saying: "I only follow the customs of my people"[79]. In disgracing his race, Ahmed expresses a desire to be an English man. For instance, he admittedly declares to Diana: "I wish I'm one of your own race[80]", meaning being an English.

Another example of mimicry that can be disclosed in both the novel and its cinematographic adaptation lies in the double identity given to Ahmed. While at the onset of both stories, he is clearly said to be an Arab, the plot finishes by revealing his English lineage. Many critics have assumed that the end of the novel, reported by the French man Raoul De Saint Hubert legitimates the union between Diana and Ahmed[81]. Probably these critics, particularly as far as the novel is concerned, have taken into consideration some affirming passages that refer to Ahmed's Englishness such as when Raoul clearly affirms: "Ahmed is not an Arab [...] He is English, he is pure English"[82]. Yet, if Ahmed is actually an English man, what explains the fact that Diana still thinks of him as an Arab even after she is informed about his English parentage. Dubiously still, if the English lineage of Ahmed legitimates the relation between Ahmed and Diana, why the author did not reveal Ahmed's European parentage before Diana falls passionately in love with him? In fact, even before this revelation takes place, we are clearly told that Diana,

[78] Edith Maude Hull, *The Sheik*, (New York: Buccanner, 1921), 68.
[79] Ibid.
[80] Ibid.89.
[81] Elizabeth Gargano, "English Sheiks and Arab Stereotypes: E.M Hull, T.E Lawrence, and the Imperial Masquerade" , Texas Studies in Literature and Language 2, no.44(2009): 183.
[82] Ibid. 95.

> loved him, loved him for his very brutality and superb animal strength. And he was an Arab! A man of different race and color, a native; Aubrey would indiscriminately class him as a "damned nigger. She did not care. It made no difference[83].

In this passage, Diana admits the idea of racial difference based on color which suggests the fact that she is still considering him an Arab.

Even when she knows about her lover's parentage, Diana was considering Ahmed as an Arab. Hull should have finished the novel by announcing Diana's love to a Westerner after she reveals him to be so. Yet, the novel ends with Diana's affirming words; "I love you my desert lover". It is important to mention that Hull's creation of an Arab character whose European linage is revealed at the end of the story is, as already mentioned, nothing new. Hichens's ***The Garden of Allah,*** for instance, had already treated this relationship between an Arab man who is revealed to be a Westerner and a British woman. However, unlike in Hitchen's novel wherein the Arab character is named after the revelation of his identity as "Boris Androvsk", Hull still keeps the Sheik's Arab name even after it is revealed to be an English man.

To understand the novel's end, one needs to shed light on the context when Hull was writing her novel. Hsue Ming Teo, who studied Sheik romance novels written by women during the post-World War I, explains that

> writers struggled with the problem of achieving a happy ending in an age actually conscious about the taboo of transgressing hierarchical racial divides. Sheiks were dramatic, sexy, romantic heroes, but unless romance novelist continually unveiled them to be European, the novel's ending were shadowed with the prospect of interracial union[84]

Taking this explanation into consideration, one can speculate that Hull reveals the Sheik's European parentage so that Diana may remain with Ahmed without the taint of miscegenation. Despite the

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[83] Edith Maude Hull, *The Sheik*,(New York: Buccanner , 1921),53.

[84] Hsue- Ming Teo, *Desert Passions: Orientalism and Romance Novels*, (Austin, University of Texas Press,2012),195.

fact that Elizabeth Gargano considers Ahmed as being both an English and Arab, It is in my assumption that he is more described as an Arab than as an English man. Hull does not reveal Ahmed's Englishness for the sake of bringing him into the Western world. Unless her purpose is to reflect the British social context: the domestic:/ patriarchal oppression, the displacement of a Western love as well as to insist on her contribution in valorizing English colonialism, Ahmed as she insists "remains an Arab"[85]. The double identity which is bestowed to Ahmed keeps him "the same but not quite".

Overall, Hull digresses from the Orientalist formula when she frees her representation of the Sheikh from what Edward Said considers as the binary opposition between the Western civilised men and the uncivilised others[86] . It is clear that Hull attributes civilised traits to Ahmed. However, as the story unfolds, Ahmed's humanization falls into Bhabha's notion of "not quite". In **The Location of Culture**, Bhabha argues that the colonial discourse is based on the notion of "human and not wholly human"[87]. Ahmed, in this case, is assimilated to an English man but he is depraved from Englishness, civilised but lead astray from civilization. This "double articulation" stems from , in Bhabha's words, "a flawed colonial mimesis in which to be Anglicized is emphatically not to be English"[88].

b. Ahmed: a French Colonizer or a Colonized Subject?

If the use of the English language discloses Ahmed's mimicry to English men then his colonial attitudes mimics the French colonial subject. It ought to be mentioned that when Hull was writing her novel, Biskra was under the French colonial power.

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[85] Edith Maude Hull, *The Sheik*,(New York: Buccanner , 1921),53.
[86] Said, Edward , *Orientalism,* (New York: Penguin, 1991), 207.
[87] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),85.
[88] Ibid. 125.

In both the novel and movie, Ahmed is conferred with recognizable power. In ***The Location of Culture***, Bhabha elucidates this empowerment given to other as part of mimicry. He argues that colonized people are not all disempowered as colonizers required them to be[89]. Bhabha gives the example of Indians. Being mimic men, he propounds, "they are not the disempowered, slavish individuals required by the British in India"[90]. It is important to mention that during the French colonization of Algeria, many French writers adopted the discourse of the civilizing mission to justify their colonization.

In her analysis of French colonial writings, Jennifer Bernhardt argues that during the colonial period, Algerians were often represented as "passive, inferior, backward and savages"[91] so that the French would justify their colonization, i.e.; bringing a French light into the dark country. However, unlike in such colonial writings, in Hull's work, Ahmed is, in some scenes, exempted from a passive colonial agency. He is not that savage described in colonial texts. Moreover, he is a virile Arab in command of other Arab chiefs, i.e.; capable of ruling his tribe. Like a French colonizer, indeed, he himself set the purpose of maintaining his power in the desert. In adopting the French colonial agency, Ahmed becomes an emulator of the French colonizer. Notwithstanding, here again, Ahmed's similarity to French men is completely repulsed. For instance, Hull provides a binary opposition between the Ahmed and Raoul. While the latter's civilization is maintained, the former's is disavowed. As Hull writes:.

> 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 an animal in superb condition[92].

[89] Qtd in John Mc Leod, *Begining Postcolonialism*, (New York: Manchester University Press, 2000),54.
[90] Qtd in John Mc Leod, *Begining Postcolonialism*, (New York: Manchester University Press, 2000),54..
[91] Jennnifer Bernhardt Steadman, "Global Feminist Travels: Assia Djebar and Fantasie, Meridians: Feminism, Racism" Transnationalism Vol4. no1. 2003: 173-199.
[92] Edith Maude Hull, *The Sheik*,(New York: Buccanner , 1921),67.

Thus far, Ahmed is neither a colonizer nor a fully colonized subject. He is assimilated to the Western world and beheld different. He is placed within what Bhabha calls “a leminal position” or “a third place”.

It is important to recall that the purpose of the colonial discourse, Bhabha claims, depends on the assertion of difference between the colonizers and colonized people whereby the sameness is both recognized and repudiated. This creates not only ambivalent texts but also unmasks its mockery. Because mimicry, in David Huddart’s words, “undermines the ongoing pretention of the colonialism and empire”[93], it creates a jeering colonial discourse. As Bhabha affirms:

> It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial limitation come[94].

Bhabha gives the example of Charles Grant, a missionary who tried to teach Christianity in India in 1792. However, due to his concern for political stability, he blended the Christian doctrines with the divisive Indian caste system, which resulted in inaccurate translation of the Bible and “a false copy of English characters”[95]. Similarly, the fact that Hull chooses a colonial setting and maintains the binary opposition between colonizers and colonized makes of **The Sheik** a colonial text. However, the farcical imitation or what Bhabha calls: “the low mimetic literary effects”[96] between the two “supposed” different “races” reveal the inefficiency of her colonial discourse. In this context, Bill Ashecroft writes,

> mimicry reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction [...] is therefore always potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance[97].

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[93] David Hudart, *Homi.K Bhabha*, (London: Roultedge Presss, 2006),64.
[94] Ibid.86.
[95]Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),87.
[96] Ibid.85
[97] Bill Ashcroft and all., *Key Concepts in Post Colonial Studies,* (London: Routledge,2005), 115.

All in all, we may conclude that throughout ***The Sheik*** and its Hollywood adaptation, Ahmed emulates aspects of both English and French culture. However, in both cases Ahmed's similarity is completely disavowed. Ostensibly, like many colonial writers, Hull adopts the discourse of mimicry since it is one of the most "elusive and effective strategies in colonial discourse"[98] which centers around a civilizing mission based on the notion of "human and not wholly human"[99]. However, by instilling mimicry unto her colonial discourse, Hull's text becomes entangled with mockery and, hence, did rather destabilize the colonial discourse instead of reinforcing it.

c . Ethnomasquerading Arab Women.

Western women's interest in the Orient involved their immersion in the everyday culture of oriental women[100]. This tradition goes back to "their first travel to the Ottoman lands"[101]. Along with their interest in Ottoman harems, those women developed a passion for Arab garbs[102]. Mary Wortley Montagu wrote extensively about "the beauty and advantages of veiling and wearing Ottoman dress"[103]. Such interest was maintained by Victorian female travelers or travel writers, when Ottoman Empire collapsed. Such writers engaged in what Kader Konuk calls "an Ethnomasquerade practice"[104].

It ought to be mentioned that women were not the only Westerners who engaged themselves into masquerading Oriental culture. This tradition had already been launched by males, for different motives. For instance, male writers such as Lawrence and Flaubert, as already mentioned, traveled to the Middle East and assumed Arab disguises for a political purpose. This section attempts to

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[98] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),88.
[99] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994),88.
[100] *Kader Konuk, Ethnomasquerade in Ottoman-European Encounters: Reenacting Lady Mary Wortley Montagu* (New York, Routledge, 2004),400.
[101] Ibid.
[102] Ibid.
[103] Qtd in *ibid.*400.
[104] Ibid.

question the role ethnomaquerade in **The Sheik** and its Hollywood reception by taking into consideration one important question: Did Western females compile wear Arab garbs for a political purpose? But before attempting to answer this question, it is plausible to firstly define what Ethnomasquerade is.

Katrin Sieg defines a masquerade as a "playful site of the inauthentic"[105] and ethnomasquerade as "a theatrical embodiment of other ethnicities by a subject that thereby exercises power and simultaneously hides it"[106]. This embodiment of ethnicities occurs, as Kader Konuk propounds, "through the mimicking of clothes, gestures, appearance- cultural codes, or other components of identity formation"[107]. Recently, ethnomaquerade have been undertaken under a post-colonial scrutiny. In his work ***Ethnomasquerade in Ottoman-European Encounters: Reenacting Lady Mary Wortley Mosntagu*** (2004), Konuk sheds light on the similarity that exists between ethnomasquerade and Bhabha's notion of mimicry. He argues that both assert similarities and differences between colonizer and colonized and considered as effective strategies within the colonial discourse[108] . Yet, unlike Bhabha's notion of mimicry whereby it is the other who is assimilated into the colonizer, in ethnomasquerading tradition, it is a Westerner who emulates the Oriental culture.

The Sheik (film and novel) are robust examples of an ethnomasquerade work. While Diana is presented with cross-dressing garbs at the onset of both works, in the desert, she wears a veil, "barnous" and a belly dancing costume[109]. Diana, in some scenes, seems to enjoy her disguise probably because "the womanly dress"[110] that she wears expresses her effeminacy and her sexual fantasy (notably in the movie). As Hull writes, "the womanly dress revealed more intimately the

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[105] Kader Konuk, *Ethnomasquerade in Ottoman-European Encounters: Reenacting Lady Mary Wortley Montagu* (New York, Routledge, 2004),409.
[106] Ibid.393.
[107] Ibid.
[108] Ibid.493.
[109] Edith Maude Hull, The Sheik,(New York: Buccanner , 1921),45.
[110] Ibid.33.

slender lines of her figure and intensified the uncommon beauty of her face"[111]. In the movie, the belly dancing costume reveals Diana's eroticism, a sensation that American "flappers" wanted to express[112]. So, while in the novel the Arab dress bestows Western females' femininity, it expresses American females sexual fantasy, in the movie. According to Andrew B. Leiter Arab dress confers both European and American women with,

> A freedom to cross boundaries, expresses repressed sexual desires, reestablishes nostalgic masculinities and femininities, and unearth the bottom of the iceberg of the Freudian id, all in the disguise of the Orient[113].

Diana enjoys her disguise because it expresses her beauty, femininity and sexuality that she, perhaps, could not express in Britain.

In wearing Arab clothes Diana is assimilated to an Arab woman. However, in some scenes assimilation is disavowed. For instance, while her tomboyish clothes represent civilization, Arab garbs are considered as "backward" and "old-fashioned". It is in this sense that ethnomasquerade is related to Bhabha's notion of mimicry. Both foreshadow a desire for assimilation and at the same time a denial of resemblance. As Bhabha affirms:

> The effect of mimicry is camouflage, in the strictly technical sense. It is not a question of harmonizing with the background but, against a mottled back-ground, of being mottled - exactly like the technique of camouflage practiced in human warfare [114]

In attiring herself into an Arab woman, Diana shows what Konuk calls "a short lived fantasy"[115], than "a cultural conversion[116]". Her ethnomasquerade keeps her Englishness intact, a fact clearly maintained in the casino scene of the movie. For example, though Ayres is assimilated

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[111] Ibid.

[112] Rudolph Valentino in Mary Ann McDonald Carolan, *The Transatlantic Gaze: Italian Cinema, American Film*, (Albany: University of New York Press, 2014).20.

[113] Andrew B. Leiter, ed., *Southners on Films: Essays on Hollywood* portrayal, (United States: Routledge, 2011), 163.

[114] Qtd in Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994), 85.

[115] Kader Konuk, Ethnomasquerade in Ottoman-European Encounters: Reenacting Lady Mary Wortley Montagu (New York, Routledge, 2004), 394.

[116] Ibid.

into an Arab, as she disguises herself into an Arab dancer and seems to enjoy the dance, her Englishness is clearly distinguished through her "pale hand […] of a white woman"[117]. Though she looks, from an aesthetic perspective, like an Arab, her Englishness is surfaced as she is seen to hold an English book, symbolizing civilization, or a gun , symbolizing the colonial power **(Figure 10).**

Figure10: Ayres Holding a Gun and Facing Ahmed, In The Sheik (00:15:09)

When Raoul de Saint Hubert, "a man of Diana's world"[118] visits Ahmed, in both novel and movie, she refuses to meet him with the Arab clothes that she considers humiliating. This maintains the view that through masquerading herself, Diana has no purpose of being assimilated into an Arab woman. On the contrary, both Hull and Melford insist on her Englishness. Throughout her disguise, Diana does, in Konuk words "understand and know about the other by simply becoming another"[119]. Underneath the iceberg of emulation, she is clearly beheld different from Arab women.

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[117] Edith Maude Hull, The Sheik,(New York: Buccanner , 1921),7.
[118] Edith Maude Hull, The Sheik,(New York: Buccanner , 1921),63.
[119] Kader Konuk, Ethnomasquerade in Ottoman-European Encounters: Reenacting Lady Mary Wortley Montagu (New York, Routledge, 2004). 395

One may assume that the purpose of ethnomasquerading Arab women is neither to sympathize with their culture nor to represent their lives but rather to maintain females' colonial discourse. Between her desire of emulating Arab women and rejecting any resemblance, wearing Arab clothes and disregarding these garments, Hull, followed by Meford, offer what Bhabha calls "a double articulation" and hence an ambivalent colonial discourse. Working on Bhabha's arguments, Ashcroft infer that "mimicry came to describe the ambivalent relationship between the colonizers and colonized"[120].

Conclusion

All in all, though mimicry is used as an effective and a hegemonic strategy to maintain the colonial discourse, it reveals its anxiety because it is intermingled with ambivalence. Whether it is the native who mimics the master or the master who imitates the native, mimicry calls into question the, apparently, solid ground of the colonial discourse. Mimicry, as Bhabha concludes, "at once enables power and produces the loss of agency"[121]. On the one hand, the exercise of the colonizer's power demonstrates his superiority in the sense that he is analogicaly different from the colonized. On the other hand, the act of resembling the other reduces the difference between the colonizer and the colonized which creates difficulties in identifying the existence of the other, so that the colonizer's superiority is found to be less superior than before. This brings subversiveness to the colonial discourse. Simply, the co-existence of the 'sameness and difference" discloses the anxiety instead of the fixity of the colonial discourse.

[120] Bill Ashcroft and all, *Key Cocepts in Post Colonial Studies,* (London: Routledge, 2005), 75.
[121] Homi K.Bhabha, *The Location of Culture*, (London: Routledge, 1994), 137.

General Conclusion

As a whole, this thesis undertakes two significant probes. The intertextual approach reveals that Hull's ***The Sheik*** is not an original text as it is constructed from a compilation of pre-existing sources: texts, genre and social contexts. The type of themes, characters and setting used by Hull fits the characteristics of desert romance genre. This relation between a text and a genre on which it is based is studied as a part of architextuality. In other words, since Hull has made references to desert romance, her novel is considered as an architextual work. **The Sheik** is also studied as a feminist work. Hull does not only make a reference to feminist writers but expresses also the same purpose with them. Through her heroine, Diana, Hull rises against the patriarchal constraint.

Intertextuality has also been concerned with studying ***The Sheik*** (1921). The film director has, undoubtedly, adapted the storyline from the novel. The title, characters, setting and themes are all borrowed from Hull's work. Yet differences between the two works are equally remarkable. The main point of difference stems particularly from the different gender and racial foundations incorporated into each text. Hull is interested in reflecting the British social context during and after the World War I, shedding light on the raise of khaki fever, rape of women and shell shocked soldiers. While the author represents a British woman who seeks freedom and attempts to escape from home constraint, the film director projects a 1920s American woman, a flapper, whose aim is to express her sexual freedom. As far as the racial foundation is concerned, since America had not yet established its colonial project in the Orient, when the movie was adapted, unlike in the novel, colonialism is not the main issue of the movie. In this regard, one may conclude that a text is an intersection of texts where many other works can be read. However, an intertextual work is not necessarily a carbon copy of the original one. Differences may exist between what Gérard Genette calls hypertext and a hypotext.

In analyzing the textual references and social contexts on which the two works are respectively based, it becomes clear that the writer and film director have made references, albeit in

some cases differently, to colonial texts. However, in trying to fuel the colonial discourse, both offer, rather, ambivalent discourses. In some scenes we adhere to the love relationship, the admiration of the Orient, and to the resemblance that is drawn between Arabs and Westerners, then, both come to refute those images and assimilations, offering degraded “clichés”. The manifestation and recurrence of the double representation of the Algerian Desert, “the gate of the desert” (Biskra) and its inhabitants and the persistence of the strategy of “Mimicry” are what reveal the ambiguity of the colonial discourse adopted by Hull and adapted by Melford. Probably, the purpose of Desert Romance writers, whether novelists or film makers, is to maintain their discourse while at the same time trying to fill their social lacuna. But by adopting ambivalent regards, they, rather, prove the inconsistency of their discourse.

To put it in a nutshell, by taking into consideration the lenses of intertextuality and ambivalence, I attempted to study the textual/ social references that shaped the contours of ***The Sheik,*** both the novel and the movie*,* and to decipher the faintness of the colonial discourse that the two texts transposed. This dissertation has taken also into consideration an important question that I raised in the introduction: why women adopted an ambivalent colonial discourse? An analysis of a Desert Romance novel, written by a woman, reinforced the view that when Westerners needed the Orient, whether for a political purpose or to flee from homes’ confines, it is represented as an ideal place for freedom and escapism. However, since those writers had to adopt or maintain the colonial discourse, they brought forth “repetitious stereotypes” about the Orient. Because of this “double articulation”, their colonial discourse becomes inconsistent and faint.

Knowing that ***The Sheik*** has influenced countless novels, songs, cartoons, films and the very transformation of the connotation associated with the word “sheik” itself, an investigation in the recent Sheiks novels and films, mainly with the American involvement in the Middle East will be an important investigation to be carried on in future scrutinizes.

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Résumé

Ce travail de recherche est une tentative d'explorer le roman The Sheik, écrit par Edith Maude Hull, et son adaptation Hollywoodienne, réalisée par George Melford, en s'appuyant sur deux théories: l'Ambivalence et l'Intertextualité. Il est important de mentionner que le premier but de cette thèse était principalement de mener une analyse intertextuelle du roman et du film. Dans une tentative d'explorer les références textuelles et les contextes sociaux sur lesquels les deux textes ont respectivement été basés, il devient clair que les deux ont fait références, bien que parfois différemment, aux textes dite colonialistes. Ceci a suscité l'interprétation postcoloniale des deux textes. S'appuyant sur la théorie d'Ambivalence du discours colonial, comme suggéré par Homi K.Bhabha, j'ai pu conclure que le discours colonial, comme adopté par l'auteur et adapté par le réalisateur, est pratiquement inconsistant. Ainsi, la thèse se porte sur deux analyses. Tandis que le première chapitre est concerné par l'analyse intertextuelle des deux œuvres, le deuxième est une tentative de démêler l'ambivalence du discours colonial tel que représenté par le roman et le film.