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## The Symptoms of Orientalism in Pre-Contemporary Western Travel Writings on Morocco.

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### Abstract

Since antiquity, Morocco has always been one of the most desirable countries that provoke enthusiastic travellers from all parts of the globe. Westerns, in their turn, paid much interest in the splendid cultural difference that the country offers. For most of Western travellers who flocked to, their journeys were translated into travel accounts where the cultural engagement is meant to be a mirror that reflects their Western visions of what the Other Moroccan means for them. In spite of its cultural singularity, the country appears similar to the Orientalized picture drawn on Orient within most Western travel accounts. Therefore, this paper revolves around the assumption that Morocco is culturally constructed on the same orientalist basis where it is introduced to Western audience as a haven of exoticness and romance. In fact, this study mainly investigates how deep exoticism and romanticism are effectively turned into modes of representations within a number of most notable pre-contemporary Western travel accounts on Morocco. Eventually, it offers a retrospective reading for the sake of assessing the extent to which Moroccan cultural difference is sentenced to an Orientalist manipulation within these travel memoirs.

### 1.INTRODUCTION:

Within the framework of Western travel accounts written on Morocco before the last quarter of 20<sup>th</sup> century, Orientalist leaning appears as a steady and constant feature on which cultural representations are based. Accordingly, when scrutinizing many of the profound implications that Western travellers of the era entailed, the outcome clears up the presence of Exoticism and Romanticism as two modes of perceptions and constructions where the country is presented as an open space of exoticness and unrestricted romance. The focal point here revolves around the assumption that these two literary modes function as props through which Orientalist leaning is given evidence within most pre-contemporary Western travel writings on Morocco.

Previous studies justified with evidence the existence of Orientalism, Exoticism and Romanticism as separate entities that make up Western gaze within these accounts. While the main concern here is offering an alternative critical reading where Orientalism is a generic pattern that takes from Exoticism and Romanticism two basic cornerstones. It is by exoticizing and romanticising, the culture engagement with Morocco is meant to be Orientalized and, then, culturally introduced as a space that reflects the life in Orient, which is, in this sense, already meant to be taken on the basis of ideological and aesthetic background.

Therefore, Morocco appears as a space where primitivity, backwardness and obscenity take place. In this sense, the country, within most pre-contemporary Western travel

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writings, is turned into unrestricted haven where the erotic and romantic practice is illimitably allowed. As a matter of fact, the literary mirroring of these writers' experiences reflects the extent to which exoticism and romanticism are wisely exploited to ideologically meet the historical legacy and the political backgrounds on the first hand, on the second hand, the aesthetic dimension is also among the focal points to underline as long as the artistic appears as a fundamental entity that gives a work its literary feature. Following this, when it comes the aesthetic, these travel writers have correctly and wisely employed the exotic and the romantic when culturally constructing the Other Moroccan. Beside the fact that the aesthetic is indulged as a part of the literary where readership get attracted and suspended, it parallelly serves out the same transverse endeavour that remains orientalisising the Other. The compatibility of the ideological with the aesthetic is reflected when looking at the outcome where the Other is sentenced to exoticness and romance. The main endeavours are different, one is artistic and the other is ideological, however the ultimate goal remains seeding the roots of the myth of power and superiority which West has always been working for its legitimacy.

Alongside this harmony of the aesthetic and the ideological, Exoticism and Romanticism meet their ability to aggressively introduce Morocco as a country that lives inside a profound inferiority where life looks savage enough to be represented as primitive, backward and inferior when comparing to Western societies. In doing so, Western travel writers who flocked to Morocco, mostly before the last quarter of 20<sup>th</sup> century, positioned themselves as reporters who could turn the real into the fake. This capacity is developed by the inclusion of Exoticism and Romanticism in ways that should translate Western myth of superiority over East on which Morocco is modelled as Oriental par excellence. In this vein, the main question here addresses the manner how these two modes could serve out such endeavour as long as both are often included to project cases of fascinations and inspirations. The answer could be met when focussing the fact that the exotic and the romantic are discursively constructed where-by the same basis on which Orient as a macro image is perceived. In this vein, numerous studies have touched upon the fact that Morocco is wrongly introduced within a set of Western travel writers. This leads to the claim that the two modes are encapsulated with a sort of darkness that makes from the country a micro image of Orient where the exotic is perceived as a sign of backwardness while the romantic appears as a proof of obscenity where it is, Morocco, meant to be entailed as space in which a set of unrestricted practices are allowed.

Through such engagement where the exotic and the romantic gain ground as two modes that work for the process of make it culturally inferior, Orientalism meets its focal interest as a generic pattern of construction that helps harmonize Western thoughts, mainly, tendencies emerging within most pre-contemporary Western travel writings on Morocco. After all, within this chapter, the main objective is not to justify the claim that Western literary works on Morocco entailed some of the pictures of apartheid and prejudice since this is already proved, but to justify how exoticism and romanticism are together included and exploited not as ordinary literary features, but as two modes that function in accordance with what orientalism is meant to work for. This offers another critical insight into the exigencies of the orientalist leaning that the country perceived within these travel accounts in spite of its cultural singularity

as totally different from Orient thanks to its unique historical, geographical and social characterizations. Coming up with this draws to focus on exoticism and romanticism separately to grasp how they are both working for the same ultimate objective where West naturalizes its status of power resorting to literature, beside other means, as one of the powerful smooth weapons.

## 2.THE EXOTIC AS SAVAGE:

The encounter with cultural difference has always been a striking issue within most Western travel writings on Morocco. A wide array of European and American writers who flocked to the country engaged in a wide construction of Moroccan cultural scene which offered them a source of inspirations and fascinations. However, this literary engagement is meant to be encapsulated with a set of misrepresentations and stereotypical images where the cultural element is, at most time, introduced in ways that do not reflect the truth. Here, the question of authenticity occurs as a focal point that often attracts the attention of literary studies and cultural inquiries. In this vein, Postcolonial theory appears as the most interesting guiding philosophy that illustrates with evidence the nature and the exigencies of the cultural engagement of West with East as whole. As mentioned before, the aesthetic and the ideological play a distinct role in shaping the perspectives and visions within Western Travel narratives on East. These accounts represent a framework where Orientalism, as a generic pattern of perceptions, can be understood clearly when looking at the different factors and endeavours that control the construction of the cultural element of the other Eastern. Therefore, Orientalist leaning positions itself as a remarkable feature within Western literary productions on East where all modes of cultural construction are headed towards one direction, it is the direction of the distortion and misrepresentation. In accordance with such intention, Exoticism, as a form of representations where the cultural element is portrayed as differently alien and foreign, can be seen as one of the literary modes that meant to be configured in alignment with what Orientalism tends to. In other words, the creation of an Orient that responds to the criteria that West appeals for sheds its light on the literary works where the artistic feature shifts into the ideological. On this basis, Exoticism moves from its literary status of being an artistic tool that aesthetically decorates the literary work to an ideological status where a set of implications are meant to take place. When looking back again to Said's famous definition of how West sees Orient, the exotic can be understood, not only as an element to search for, but as a fundamental practice on which very construction should be based. *"The orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories ad landscapes, remarkable experiences."*<sup>1</sup> Here it is of cruciality for a Western writer to exoticize the other Orient as long as this could serve out a set of ideological intentions constituted of a variety of determinants marked with multiplicity where the historical, the religious and the political all take part.

On the same basis, Morocco, as one of the countries that have received tremendous travel writers from West, exoticism plays its literary role as a mode where the country is introduced as culturally outlandish par excellence. In this part, the focus would be on clearing up how exoticism is relied on as tool by which Morocco is driven towards a dark

exoticness where difference, which supposed to be a natural feature, is sentenced to a sort of construction that obviously introduces the country as living in primitivity and chaos. Undoubtedly, this should be explained with a set of factors and endeavours that revolve around the fact that the country, Morocco, is modelled on Orient in spite of its cultural singularity which is, in this sense, an outcome of a set of overlapping factors that had nothing to do with Orient. Yet, this appears as a process where the exotic is incorporated to turn the cultural element into a status of inferiority where-by the exotic is not taken as a natural equivalence of the outsider, rather it is a synonym of the primitive and the backward. In this chapter, the intention is to clear up the presence of exoticness as a mode on which the cultural otherness is based within most well-known Western travel writings that took from Morocco a source of productivity and creativity.

The discourse of the exotic intervenes most of Western literary works on Orient and North-African countries, especially those witnessed European colonization. Yet, the exoticism appears to have played a distinct role in the process of representing the cultural life across the area. Beside the aesthetic function, the ideological background drove a wide array of writers to encapsulate their views with a set of stereotypic images and prejudices where the exoticness is meant to be well-employed not as a feature of an ordinary difference, but rather as a sign of backwardness and primitivity. Historically speaking, for both European and American travellers, Orient appears to be exotic since antiquity as it has always given a picture that projects a space of the outlandishness and bizarreness of traditions, values and practices:

*“For most Europeans, the so-called Orient remained a distant and mysterious presence, represented through travellers’ tales, fables, and imported goods. As a result, the image of the Orient was primarily a European invention, and the idea of the Orient was a self-perpetuated fantasy.”*<sup>2</sup>

Orient is, then, ideologically meant to be exotic within most pre-contemporary Western travel writings. This has to be a major outcome of a set of factors including the spread and the influence of “The Arabian Nights” and the other middle-Eastern folk tales in the early 18<sup>th</sup> century. These Arabian tales were introduced to Western world, especially those translated by Antoine Galland in 1704, as anecdotes that exoticize the cultural being of Orient constructing images through which it is taken as a locus where life looks unusual and strange. Consequently, the geographical area was validated as a fictional venue where passionate Westerns, mainly writers and painters, would have access to a realm of illimited fantasies and, parallelly, secure an imaginary space where they could turn away from their monotonous life in their home countries. This translates the considerable readership’s demand for these tales at the time when life in West appeared to be controlled by strictness. In fact, the Arabian nights offered an outlet for both writers and readership to feed up their empty souls with a haven of exoticness by which suspense is, undoubtedly, granted:

*“The Orient in these stories was, then, conceived as a romantic location where both enthusiastic travelers and perverted European painters could project their own fantasies and at the same time vent their own sensual emotions. This was due to the fact that in this exotic world,*

*both violence and sensuality seemed to be on the move. In other words, they were not controlled by the Western rigid rules of rationality.”*<sup>3</sup>

In this vein, Orient, as an imaginary space within most Western travel writings, meant to be linked with exoticness. The employment of the exotic efficiently secured the Orientalist propensity where early Western hegemonic discourse, as whole, revolves around the thesis of “Imperialism” as a pattern that frames the ideological perception of Orient. For instance, as Edward Said argues, Mozart’s *Die Entführung Aus Dem Serail* (1780) is one of the powerful works that depict this geographical space on the basis of barbarity and savagery. As for others like Thomas Moore, William Beckford and Lord Bryon, it is the same interest where the foundation of an imaginary Orient was basically set to shape an exotic location. Accordingly, such absorption inaugurated and opened up a broaden space of fictional stories. In this context, this could be indisputable when taking into consideration the fact that the late 18<sup>th</sup> century witnessed a vogue of European writers who found their contentment in disposing of the enlightenment values of reason and rationality.

The exotic-based manipulation of Oriental space emerged out as a basis on which Orient is identified. As a geographical location, Orient was exotically constructed within Western discourses as this goes in accordance with the exigencies and demands of the colonialism from which the location suffered for a long time. Within this frame, exoticism places itself as a pillar not only on which Orientalism is based, but also on which the colonial project is built. This gave a dose of an immunizing agent fostering the impact of Orientalism on Western discourses where Orient is consolidated as a steady gaze that takes from barbarity and savagery its legitimacy. Here, exoticism worked as a way through which Western representations of Orient go in accordance with the colonial endeavours. Such way of representations, because of colonialism, was adopted through a set of stereotypes and prejudices that clearly drive the awareness to construct Orient as West’s Other which is, to say the least, inferior and backward. This is what gives evidence to what is called by Said “The exercise of Cultural Strength” as:

*“Cultural strength is not something we can discuss very easily and one of the purposes of the present work is to illustrate, analyze, and reflect upon Orientalism as an exercise of cultural strength. In other words, it is better not to risk generalizations about so vague and yet so important a notion as cultural strength until a good deal of material has been analyzed first. But at the outset one can say that so far as the West was concerned during the nineteenth and twentieth centuries, an assumption had been made that the Orient and everything in it was, if not patently inferior to, then in need of corrective study by the West. The Orient was viewed as if framed by the classroom, the criminal court, the prison, the illustrated manual. Orientalism, then, is knowledge of the Orient that places things Oriental in class, court, prison, or manual for scrutiny, study, judgment, discipline, or governing.”*<sup>4</sup>

For Western European travel writers of 19<sup>th</sup> and 20<sup>th</sup> centuries, the exercise of the cultural strength is bound up with the process of Orientalism. To this end, it is obvious that a literary tool such exoticism had to translate what



Orientalism goes for. Accordingly, Orient was shaped as a locus of the exotic where superstitiousness in beliefs and practices mark the cultural life as whole. In this sense, it is, the exotic, turned to be a fantasy where, at first, pleasure is brought to readership and, at second, a system of Western myth is met. A system that prioritizes the home culture and neglects, much more, deteriorates the other culture. Therefore, it is said that Orient represents a space in which the power of the Self meets its opportunity to appear dominant and superior as well.

The process of exoticizing Orient becomes a common practice that characterizes Western literary discourse on Orient. In fact, because of the early orientalist propensity and the demands of colonialism, the exotic appears as a myth and a figure of speech for European writers who flocked to Orient during 18<sup>th</sup> and 19<sup>th</sup> centuries. For both American and European travellers of the era, the location represented a space full of mysteriousness where exoticness and backwardness gain ground. For these foreigners, Orient offered an opportunity to feed up their sensual desires and pleasure from which they were deprived in their Western world. For instance, Edward William Lane's *Description of Egypt* (1809) can be taken as a travel account that translates this tendency in early Western writings on Orient. As a British Orientalist travel writer who narrated his journey to Egypt in the early 1800s, he clearly expressed how Egypt offered an opportunity to change his climate through the strangeness he encountered:

*"I was not visiting Egypt merely as a traveller, to examine its pyramids and temples and grottoes, and, after satisfying my curiosity, to quit it for other scenes and other pleasures: but I was about to throw myself entirely among strangers; to adopt their languages, their customs and their dress; and, in associating almost exclusively with the natives, to prosecute the study of their literature. My feelings therefore, on that occasion, partook too much anxiety to be very pleasing."*<sup>5</sup>

In this vein, the exotic became a popular trend when Westerns entail Orient. In fact, producing a fake Orient started being a fashion even for those who have never been to. It is the case with a compilation of painters who displayed the cultural identity in images of exoticness and strangeness. For instance, Oriental woman occupied a wide parcel of Western misrepresentations where she is depicted in images of nudity and nakedness. For these painters, and writers as well, Orient is introduced in the image of a woman who would satisfy the sexual demands. In fact, 18<sup>th</sup> and 19<sup>th</sup> centuries fantasies of East in painting strongly relied on eroticism for the sake of distorting women's image on the first hand, and the second hand to create a sort of suspense responding to the demands of aesthetic side of their paintings. The character of being erotic accompanied Oriental woman wherever she is depicted. In this vein, Frederick Lewis (1804-1876), David Willkie (1785-1841), Eugene Delacroix (1798-1863), Jean-Auguste-Dominique Ingres (1780-1867), Théodore Chassériau (1819-1856) and Jean-Léon Gérôme (1824-1904) can be taken as prominent Orientalist painters whose works entail implications that intentionally picture Orient as an erotic space. In this context, the Harem occupied a large space within these works where the only motive remains exoticizing the realm of Oriental women. For these painters, this comes through eroticising Oriental women's

world with a set of symbols tinged with violence, and body shapes with sexual connotations where nudity and erosion are clearly thematized. Here, eroticism appears as one of the various manifestations of Orientalism where all what belongs, or represents, Orient should be distorted. It is the outcome of the Arabian nights' fabricated translation, as an early factor, but basically, the demands of European colonial project through the area where-for example, Napoleon's imperial campaign through Middle East paved the way for many painters and writers to orientalise the area. This, for them, means exoticizing Orient throughout portraying it as being unusual and eccentric.

*"Napoleon's invasion of Egypt in 1798 and the subsequent colonization of the Near East is perhaps the defining moment in the Western perception of the Near East. At the beginning of modern colonization, Napoleon and his companions arrived in the Near East convinced of their own superiority and authority; they were Orientalists."*<sup>6</sup>

Furthermore, this vogue of eroticism that addressed Western painting and literary works on Orient was aligned with the emergence of romanticism in Europe in the early 18<sup>th</sup> century. The romantic revolution in literature, painting, music and intellectual movements is clearly marked with the inclusion of aesthetic tools in terms of the individualism and glorification where emotions are given much emphasis. As a matter of fact, the individualist propensity appeared as a compatible trend that serves out the manipulation of Orient. The erotic as exotic provided a source of individual insights which translate the extent to which this location is meant to be constructed in the imaginary of Westerns of the era as a haven of strangeness and outlandishness:

*"Orientalism is a discourse which represents the exotic, erotic, strange Orient as a comprehensible, intelligible phenomenon within a network of categories, tables and concepts by which the Orient is simultaneously defined and controlled."*<sup>7</sup>

Mysterious and enigmatic Orient, as meant to be, occupied a wide space in Western mind's imaginary. Writers and painters of 18<sup>th</sup> and 19<sup>th</sup> centuries strongly contributed to the mythification of Orient as metaphor of the exotic. Driven by aesthetic, ideological and colonial factors, Westerns who engaged with the construction of Oriental space were basically more concerned with turning their visions and fantasies of Orient into physical works sharing their insights with their audience. For painters, the portrait of Orient is meant to be encapsulated with a set of connotations that constitute an image filled with exoticness. As for Eugène Delacroix (1798-1863), the French painter whose works translate this Western propensity when taking, for example, *Women of Algiers in Their Apartment* (1834). This well-known portrait, which is located in Louvre in Paris, is among the artistic works where Oriental woman appears as no more than a source of sexual pleasure. In this sense, the picture of a nude Oriental woman occupies a large space in this portrait as meant to make a prototype of an Algerian woman whose only job is securing man's sexual desires. Algerian woman in Delacroix's painting is scaled on a mythical Western image of Oriental woman who is, in this sense, often represented in relationship with the space she lives in:

*“On the way back to Paris, Delacroix spent three days in Algiers. There he made sketches of Algerian women, interiors, clothing, fabric, and shoes that later he used as studies for his 1834 commissioned painting for the French government. Femmes d’Alger dans leur appartement, variously translated as Women of Algiers in Their Apartment, Women of Algiers in their Harem, and Algerian Women at home, each translation inevitably having different implications for women’s relationship to subjectivity and space.”*<sup>8</sup>

Western painters’ intention to make Orient looks exotic is met by operating eroticism as a mode of depiction that entails Orient as space of sexual freedom, sensual freedom and romantic stories. The Orientalist harem fantasy gained much interest within most Western paintings. Here, eroticism started being provocative due to the different connotations it reflects when it is employed to depict Oriental object. Indeed, besides its feature as an aesthetic tool par excellence, constructing an exotic Orient, which remains the ultimate goal, requires the employment of all what can help reflect its outlandishness and strangeness. As long as Western ideology drives and controls these painters’ consciousness, eroticism can be seen as a serving tool that helps them meet their ideological imaginary where Orientalist propensity is dominant:

*“The nude paintings of Eastern woman, including odalisques, harem and bath scenes, establish the visual agenda of Orientalist discourse. The nude or half-nude depicted woman is enriched by the scrupulous illustration of ethnographic materials such as embroidered fabrics, waterpipes, shiny jewels, coverlets that invites the spectator’s gaze into the picture.”*<sup>9</sup>

In this context, such Orientalist phantasm within early paintings on Orient also raises the question of gender construction. As for Jean-Auguste-Dominique Ingres, Eugène Delacroix and Jean-Léon Gérôme the employment of the exotic goes beyond the aesthetic, it depicts an Orient where women are cheap, oppressed and marginalized. By limiting her image to such status of violence, colonial myth of superiority meets its basis where Oriental societies appear as a space in which women are doubly maltreated. This is clearly embodied in what Rana Kabbani goes for when she points out that:

*“Such representations of women were in keeping with the General Victorian prejudice. All women were inferior to men; Eastern women were doubly inferior, being women and Easterners. They were an even more conspicuous commodity than their Western sisters. They were part of the goods of empire, the living rewards that white men could, if they wished to, reap. They were there to be used sexually, and if it could be suggested that they were inherently licentious, then they could be exploited with no qualms whatever.”*<sup>10</sup>

According to Kabbani, Western exoticizing of the realm of Eastern women takes the advantage of her status of being already marginalized by her society where patriarchy occurs rampant. When looking at the vestige of the translation of Arabian Nights from one hand, and the exigencies of the colonial project from the other hand, this would undoubtedly facilitate the process of making her inferior to Western woman as ideologically meant to be. In this sense, eroticism,

as accrued in early Western paintings on Orient, clearly goes in accordance with this myth as long as it offers an opportunity to come up with an extravagant behaviour with the aim of attracting attention to Eastern women’s dark side.

The vogue of Western exotic construct of the cultural being of Orient was not limited to painting. Poetry and literary works are also considered as distinguished sources where exoticism is indulged not only as an aesthetic necessity but also, most importantly, as mode of representations by which Orient is driven to barbarity and savagery. As far as exoticism became a pattern of representations that help Westerns meet their fantasies about Orient, Travel writings, and other literary works, appeared to be considered as remarkable resources within which the image of Orient is driven towards exoticness. As a scholarly enterprise, postcolonial theory has clarified with evidence the centrality of this literary genre in the colonial project where the ultimate aim is taking control over many regions of Orient. Besides the fantasies of Victorian age, this factor places itself as the most striking one behind the vogue of exoticism in European travel writings on Orient as the latter witnessed waves of colonialism across 19<sup>th</sup> and 20<sup>th</sup> centuries. For travel writers, even those who have never been to Orient, translating their countries colonial policies and paving the way for them goes prior when looking at the essence of these literary works where the ideology occurs adjusted to European imperial endeavours. This fact compelled a set of writers to produce a violent image about Orient through a broad range of representations where it is introduced to Western audience as a locus of exoticness and strangeness:

*“For most Europeans, the so-called Orient remained a distant and mysterious presence, represented through travellers’ tales, fables, and imported goods. As a result, the image of the Orient was primarily a European invention, and the idea of the orient was a self-perpetuated fantasy.”*<sup>11</sup>

Orient is, then, meant to be characterized with exoticness as a feature that could undoubtedly distort its image in the mindset of Western audience. Western Travel writings clearly contributed to this task through the inclusion of the exotic as a fundamental tool that would help producing an image of Orient that entails characteristics of backwardness, savagery and bizarreness. The archive of Western travel writings on Orient is full of a large number of travel accounts where this Western gaze is clearly reflected through the various misrepresentations that distort its cultural being. Orient in most Western travel writings of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries is driven to cultural distortion where the construction of the exotic comes through a set of misrepresentations that target the different aspects of people and their life styles. In this regard, all cultural entities including language, religion, gender, race, ethnicity, class and all what contributes to the formation of the cultural identity of Oriental communities were introduced to Western audience on the basis of exoticness. In fact, these travel accounts wrapped around many striking issues including what concerns both material and non-material cultures.

When drawing back to most early Western travel writings on Orient, mainly those released in 18<sup>th</sup> and 19<sup>th</sup> century, exoticism could be seen among the most burning questions when it comes the different literary modes employed as cornerstones of Orientalism. Within these literary accounts

the production of the exotic is not limited to one cultural entity, rather it, at most times, addresses different cultural aspect and social constructions. As for the case with Western painters, the construction of gender occupies a large space within these accounts where women appear to have received loads of misrepresentations that exotically introduce them to Western audience. A case in point here is Gustave Flaubert's memoirs that historicize his 1849 journey to Egypt which will be ruled by British empire later. The exotic realm of women, as introduced by Flaubert, is scaled on Western imaginaries where they, women, are constantly seen as a source and a tool by which sexual pleasure can be easily met:

*"The Oriental woman is no more than a machine: she makes no distinction between one man and another man. Smoking, going to the baths, painting her eyelids and drinking coffee-such is the circle of occupations within which her existence confined. as for physical pleasure, it must be very slight, since the well-known button, the seat of same, is sliced off at an early age."*<sup>12</sup>

The production of Oriental women, as it appears within Flaubert's passage above, is entirely based on exoticism. Women's picture in Flaubert's memoirs on Egypt, and on Orient as whole, looks strange and outlandish where a set of misrepresentations based on descriptions that take from the erotic and the promiscuous sexuality its basis. Much more, exoticizing the realm of women reflects a severe construction of gender as such representations would undoubtedly lead Western consciousness to create an image of a social patriarchy where females are neglected and males hold domination as approached by Rana Kebani in *Europe's Myth of Orient*. It goes beyond this when some Western travel writers like Robert Withers, George Sandys, John Covel, Jean Dumont, and Aaron Hill, who flocked to Turkey in 18<sup>th</sup> century, profoundly intervene the universe of Oriental women's society evoking images of the homoerotic as a practice of immorality. In this regard, such discourse is clearly meant to create hierarchies and divisions among women themselves where homosexuality appears as a sexual practice that distinguishes one social class from the other:

*"Orientalism builds on and colludes with a discourse about women that divides and alienates different cultural groups of women from one another."*<sup>13</sup>

Besides, the question of gender and class remains noticeable when evoking Oriental women's homosexuality which is, in this sense, employed not only to characterize them with a sort of immorality, as a singularity that makes them different from their Western counterparts who are, in such way, away from being so, but parallelly to construct a female society where men had nothing to do when it comes to female sexual practice:

*"In orientalism, the female harem, forbidden to male spectators and travellers, is invented as the site of limitless possibilities for sexual practices among women. But the harem is not merely an orientalist voyeur's fantasy of imagined female sexuality; it is also the possibility of an erotic universe in which there are no men, a site of social and sexual practices that are not organized around the phallus or a central male authority."*<sup>14</sup>

In this vein, the inclusion of such descriptions implicitly leads to the formation of an exotic Orient full of mysteriousness

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and strangeness that do not only distort its cultural being, but also show West as a civilized and developed world. Here, it can be said that this geographical dimension or the 'rhetoric of comparison' allows such writers to make cultural differences based on several generalizations, exaggerations and, even, lies, as long as the motive is far away from the authentic construction. It is a mere distortion of all what can stand for the formation of a real Orient in Western consciousness.

The manipulation of the exotic keeps its capacity of being a strong tool that helps deteriorate the image of Orient in most early Western travel accounts. Travel writers of the era worked on such mode of representations to achieve what they look for. As the aim is constructing a decadent space, their visions are clearly adjusted to their endeavours. This could be justified with evidence when looking at Lady Mary's *Turkish Embassy Letters* (1763) within which she, as a female British travel writer to Turkey, placed herself away from the misrepresentations constructed by some 17<sup>th</sup> century travel writers who preceded her in Turkish society.<sup>15</sup> As a wife to British ambassador to Turkey, Lady Mary Montague took it upon herself to celebrate Oriental splendour reflecting the extent to which Turkish cultural life is exposed to a range of misrepresentations. Within the passage below, she points out how difficult for her to be away from what other travel writers, who preceded her, went to where Orient became a metaphor of the exotic:

*"We travellers are in very hard circumstances: if we say nothing but what has been said before us, we are dull and we have observed nothing. If we tell anything new, we are laughed at as fabulous and romantic, not allowing either for the difference of ranks, which affords difference of company, or more curiosity, or the change of customs, that happen every twenty years in every country. But the truth is, people judge of travellers exactly with the same candour, good nature, and impartiality, they judge of their neighbours upon all occasions."*<sup>16</sup>

As clearly appears within the passage above, Montague implicitly reveals the extent to which the exotic Orient turned into a fixed and constant ideology. This can be clearly evidenced when a Western writer, as for her, finds it difficult and almost complicated to display an authentic image of Oriental societies since visions and perspectives, in this case, are not adjusted to Western deeply-rooted gaze at Orient. For Montague, this stands against her attempts to enlighten her Western readership, at least those to whom her letters are sent, among them her sister:

*"I seriously assert for truth; though I give you leave to be surprised at an account so new to you. But what would you say, if I told you that I have been in haram, where the winter apartment was wainscoted with inlaid work of mother of pearl, ivory of different colours, and olive wood, exactly like the little boxes you have seen brought out of this country; and those rooms designed for summer, the walls are all crusted with japan china, the roofs gilt, and the floors spread with the finest Persian carpets? Yet there is nothing truer: such the palace of my lovely friend."*<sup>17</sup>

It is important to point out that Montagu looks fascinated by Oriental splendour where her narratives are encapsulated with a tendency of admiration. This is due to the wide spread of



the translation of Arabian nights as happened with other Western travellers to Orient, however, this remains in favour of her objectivity as long as her authenticity in transferring images of the cultural life in Turkey is not spoiled. As a matter of fact, Montagu positions herself as one of Western travel writers whose experience in Orient is considered unique as they contributed to constructing a new image of the location in Western consciousness regardless of all sorts of obstacles they encountered. Still, such authors, in one way or another, contributed to the justification of the claim that Orientalism is a practice that reflects Western gaze at Orient where all sorts of artistic modes, as for literature, are used in ways that distort the cultural setting.

The exotic Orient within most 18<sup>th</sup> and 19<sup>th</sup> centuries Western travel writings always translated the images of Orient created by Western public. The influence of the translation of Arabian tales like *One Thousand and One Nights* broadly contributed to the formation of this myth. This does not mean that Orient is exotic by nature, rather, this leads to another truth where this translation is itself manipulated on the basis of exoticness. In this sense, literary exoticism occurred as one of the modes that characterized the early emergence of modernism in European literature of 18<sup>th</sup> century. Aesthetically, this movement witnessed the birth of several genres of fictional literary works in terms of the epistolary, the sentimental, the gothic, and the libertine novels for which Daniel Defoe and Robinson Crusoe were known:

*“Borges identifies the first European translation of the Thousand and one nights, published by Antoine Galland in 1704–17, as a water shed in European literature, and even in world literature. Its appearance coincided with developments in literature and history which determined the nature of European modernity and its relations with the parts of the world in which it was becoming increasingly involved.”*<sup>18</sup>

The translation of *One Thousand and One Nights* had to be synchronized with the aesthetic appeals of the era. The exotic played its aesthetic role where Arabian tales are introduced to European readership with a large number of images that culturally exoticize the different life aspects in Orient. This became a habitual practice within most following Western literary works on Orient, mostly important, travel writings. When it comes to 19<sup>th</sup> century, due the wide spread of Orientalism, the exotic got immersed in the process of representing Orient within travel narratives. Besides, due to the amelioration of the means of transportation and, basically, the role of European colonial campaigns in paving the way for Western travel writers to move freely across the various regions of Orient:

*“In the nineteenth century, there is a proliferation of travel writing of every sort, as technological advances in transportation and political changes in Europe and the Middle East ushered in a new era of mass travel to the Middle East and elsewhere. Not only did the development of steamships and the construction of railroad lines between various cities in the Middle East revolutionize travel in the region, but the increasing presence of European colonial powers in the Orient provided the necessary logistical support and security for European travelers.”*<sup>19</sup>

Along with this proliferation of travel writings, exoticness appeared to have dominated the modes of portraying the

cultural setting of the area where the discourse of otherness became a mirror that reflects the hierarchal relations between West and East. In this vein, the colonial project in Orient was not only a facilitator that makes it easy for these travellers to safely intervene the cultural life, but also a driving power that compels them to be in service of the colonial endeavours by producing a discourse that supports, canonizes and consecrates its imperial ideology. As this can undoubtedly contribute to the efficiency of the colonial project, the discourse of Western power and superiority occupied a large space within most Western travel narratives on Orient where the Other Eastern became a synonym of the inferior. Here, this functions as a process of producing a system of thoughts by which the area is introduced to Western audience as a locus of primitivity, backwardness, savagery and all what can turn it into the status of inferiority. Exoticness-based mode within most Western travel writings of 19<sup>th</sup> century served out this ideology where the strangeness and outlandishness played a distinct role in creating an imaginary dogma that distorts the cultural settings of Orient. A case in point here is William Makepeace Thackeray’s *Notes on a Journey from Cornhill to Grand Cairo* (1846) within which this British travel writer, to many Oriental cities like Smyrna, Constantinople and Cairo, adopts the area as a space of exoticness encapsulating his narrations with a temper of negativity towards Oriental institutions and inhabitants. In this sense, as for other travel writers who preceded him, Thackeray declared his Western gaze towards this location with a set of descriptions forming images of bizarreness, outlandishness and mysteriousness as he points out that *“The English stranger looks on the scene, for the first time, with a feeling of scorn, bewilderment, and shame at that groveling credulity, these strange rites and ceremonies.”*<sup>20</sup> This exoticness-based perspective reflects a profound dogma created by the vestige of the Arabian nights which got a wide prevalence in British consciousness at that time. The following passage, not unique to, reflects one of the sites where Egyptian society is culturally represented as a locus of exoticness par excellence:

*“The landing quay at Alexandria is like the dockyard quay at Portsmouth: with a few score of brown faces scattered among the population. There are slop-sellers, dealers in marine stores, bottled-porter shops, seamen lolling about; flys [sic] and cabs are plying for hire; and a yelling chorus of donkey-boys, shrieking, ‘Ride, sir! —Donkey, sir! —I say, sir!’ in excellent English, dispel all romantic notions. The placid sphinxes brooding o’er the Nile disappeared with that shriek of the donkey-boys. You might be as well impressed with Wapping as with your first step on Egyptian soil.”*<sup>21</sup>

Indeed, as a British writer, the production of the exotic widely characterizes his descriptions of Orient. In This vein, it can be said that the desire to for seek the exotic fantasy controls his imaginary just like other British travel writers who experienced Orient. In this sense, this is a natural outcome of a profound Western ideology that conventionally adopts the area as a locus of unfamiliarity. The spread of The Arabian Nights and, also, the world of London theatre entertainment have a distinct part in shaping such tendency within the consciousness of British writers where Orient is constructed as a space that offers opportunities for those who search for pleasure and excitement:

*“The Arabian Nights and the world of London theatre or popular entertainment are key reference points in Cornhill to Grand Cairo, linking the narrator’s memories of boyhood pleasure and excitement to adult escapism, and being used in the travelogue to evoke the exoticism of the Orient.”*<sup>22</sup>

Thackeray’s journey to Orient coincided with the advancement occurred in technology and transportation. This contributed to the emergence of tourist guide that motivated travel writers to experience Orient, and, consequently, Western travel writings to the area witnessed a remarkable progress. Along this evolution, this caused an increase in the number of representations that construct Orient on the basis of exoticness with more descriptions and images of strangeness and outlandishness:

*“The emergence of the tourist guide marked a new and more hegemonic stage in the evolution of both travel writing and Orientalism by perpetuating and popularizing the desire for Oriental exoticism at a time when European hegemony had already transformed the Orient into a familiar space.”*<sup>23</sup>

The vogue of exoticism in Western travel literary works on Orient witnessed its peak in 20<sup>th</sup> century. Due to the evolution of the means of transportations and, importantly, the facilities offered by the colonial presence, Western travel writers were allowed to experience many regions of Orient leaving behind them remarkable travel accounts which historicize their engagements with the cultural difference. Entailing the exotic appears as fundamental as it translates a distinct way of representing the area where the bizarreness and outlandishness play a focal role in constructing the cultural otherness of Oriental singularity. In this vein, it is obvious the extent to which these travelers were controlled by an imperial philosophy that compelled them to misrepresent this geographical location through a wide parcel of misrepresentations and stereotypical images that were basically adopted for the sake of forming a primitive and uncivilized cultural space. Here, it can be possible to say that the chanting singularity, offered by this geographical location to these Western travelers, turned from its feature of being a natural entity that characterizes every cultural difference into the status of being manipulated through a set of pictures that help develop an imaginary of the unfamiliar. Within such manipulation, the rhetoric of comparison places itself as a way by which the cultural disparity between West and Orient is processed on. It is one ultimate purpose that remains exercising a cultural deterioration, a distortion and elimination of the all what can culturally identify the area on a logic basis where difference meets its capacity to appear as a natural entity. To this end, exoticism functions as a literary tool which is not only included to represent the area as source of inspirations and sensuality, but basically to develop a range of thoughts that help establish and consecrate a doctrine through which Orient is culturally meant to be inferior par excellence. In this sense, evoking exoticism in travel writings on Orient is converted from its personal status as mode where individuality marks writers’ representations of the cultural life to a professional status taking into consideration the fact that Orientalism, as a generic pattern, became a discipline, a pathway and an exercise. A case in point here is Jean Cocteau’s *Tour du Monde en 80 Jours* (1936) within which Egypt, as for other Oriental countries like Syria and Palestine, is captured through a set of representations that clearly reflect the writer’s orientalist tendency. Cocteau widely adopts

exoticism in attempts to construct images of inferiority where the bizarreness plays a fundamental role in shaping a world of backwardness. Despite the fact that Egypt and its history offered a unique location with opportunities to geographical discoveries for many European travellers Like Jean Coteau and others<sup>24</sup>, the orientalist habits appeared to have dominated the mode of constructing Egyptian people and their society. For Coteau, cultural life in this country is sentenced to primitivity and backwardness:

*“The author who, for me, exemplifies a more broad-based, conventional reaction to twentieth-century travel in the Orient is Jean Cocteau, whose statements and writings on Egypt capture all the narcissistic bad faith of high modernist orientalism in a way that can only frustrate and disappoint the committed avant-gardist... Yet the text is basically nostalgic, sentimentally invoking the nineteenth century by using modern forms of ground transportation instead of air travel. As if to compensate, Cocteau imagines himself in an airplane, watching Egypt’s great pyramids lining up beneath him, mystically transmitting a message that affirms his narcissistic impulse of always finding himself reflected in Egypt’s monuments.”*<sup>25</sup>

Cocteau continued his exoticism-based pattern of perspectives within another travel account entitled *Maalesh* (1949) evoking narrations that clearly tend to vandalise the image of Orient in Western consciousness. This travel account entailed Egypt as a locus of sexual commerce and all forms of immorality as signs and symptoms of a decadent society:

*“In a second book on Egypt called Maalesh (1949) Cocteau mentions the same purges Gide describes apropos of Alexandria in the 1940s. But even in Tour du monde... the city’s red-light district appears to be on the wane, partly because of Cocteau’s fastidious horror of inter-gender sexual commerce while avoiding any mention of the kind Gide would make explicit. Instead, Cocteau describes his perambulations among innumerable private cabins that evoke the entropic monotony of row upon row of public toilets (OC II 171). His adventure reaches its apogee in a kind of nowhere: a decentered, marginal locus combining the features of a café, brothel, and garden all in one.”*<sup>26</sup>

The imperialist tendency that controlled many European travel writers to Orient in 20<sup>th</sup> century can be seen as the first driving factor that led them to adopt exoticism as a literary mode that could serve out a set of ideological intentions where Orient is meant to be culturally reduced to inferior status. In this vein, European colonial project through its lights on literature where the logic of colonization appears as pattern of views that compels such writers to be aligned with the metropolitan policy that, among its strategies, exercised a cultural domination on Orient as one of the keys that facilitate the physical intervention and give it an adjusted consecration looking at the colonial project as a process by which Orient should be exposed to a civilizing mission. This is not to be accomplished without portraying Orient as an area that lacks a social and cultural development and, parallelly, marked with all forms of exoticness and outlandishness.

On this basis, Morocco can be seen as one of the countries that received tremendous images of exoticness within most Western travel writings released in pre-contemporary era.



Indeed, there were a set of travel accounts that entailed the country as a space where the cultural inferiority speaks loudly. Modelled on Orient, the country is meant to be Orientalized through a series of misrepresentations that take from the exotic a literary mode of construction where the binary West-East appears prevalent looking at the different images by which it is introduced to Western audience as being far away from the civilization that West is known for. In this regard, the cultural engagement with Morocco within most of these accounts can be seen as a mirror that reflects a Western consistency between the patterns adopted to portray the whole Orient and those employed to construct the cultural identity of this country. Indeed, regardless of its singularity as being culturally different from the other countries of the middle and far East, all forms of representations show a sort of similarity in the views and the purposes that accompany the image of Morocco in Western consciousness.

Indeed, regardless of the fact that most Western travel writers who experienced Morocco, including Americans, were motivated by the Moorish culture and the sublime beauty offered by the country, the construction of the exotic is mainly introduced to portray it as a decadent space where life is meant to be primitive and backward. In doing so, Mark Twain's *the Innocents Abroad* (1879) can be taken as a good example where the Orientalist sensibility drives the author to entail the country as an exotic area as argued through the following passage:

*"There is in Moorish ones no man may know; within their scared walls no Christian dog can enter. And the streets are Oriental, some of them three feet wide, some six, but only two that are over a dozen; a man can blockade the most of them by extending his body across them. Isn't it an Oriental picture?"*<sup>27</sup>

The descriptions of Tangier are clearly adopted with a tendency to exoticness across most parts of Twain's *the Innocents Abroad*. For instance, not unique to, the embodiment of space where the city is spatially configured as a mirror of the eccentricities of Oriental life. For him, Tangier looks strange and bizarre when looking at the images he included to exotically portray the streets, the houses, the walls and the doors.<sup>28</sup> It seems that this spatial configuration goes in accordance with what is called by Said "The Land of Barbarians" where space is meant to function as "a way of making geographical distinctions that can be entirely arbitrary". (Said, 1979:54). Following most of American writers, Twain's journey to Morocco appears to be narrated with a sort of prejudice against the cultural identity of Moorish culture. In this vein, the author's views are often encapsulated with implications of strangeness and unusuality which he was looking for being engaged with the country. The fact that he came to Morocco with a prior intention to meet an exotic place where he can feed up his sensual desires and get rid of the mundane life at his home country. It is true that Moorish culture offers a unique cultural difference, but it also true that the author succeeded in turning this cultural quality into a sort of strangeness and outlandishness as he considers himself as a foreigner who looks for foreignness. This leads to the fact that his experience in Morocco would not have been of significance if there was no exoticness to encounter:

*"We wanted something thoroughly and uncompromisingly foreign-foreign from top to bottom-foreign from center to circumference-foreign inside and outside and all around nothing anywhere around it to dilute its foreignness nothing to remind us of any other people or any other land under the sun."*<sup>28</sup>

For an earliest American traveler to Morocco like Mark Twain, the construction of the exotic does not appear as a free choice, rather it is a fundamental entity that cannot be put aside. Indeed, besides the aesthetic endeavors, which are crucial for every literary work, the Orientalist sensibility can be seen as the first leading factor that causes such cultural formation. Apparently, they are, again, the same reasons represented in the translation of the Arabian nights like One thousand night and one night, Ali baba and other stories that were introduced to Western audience in ways that serve out a clear prejudice against Orient and its inhabitants. In doing so, Twain took from his stay in Tangier an opportunity to experience an imaginary mysteriousness; it is the mysteriousness of Orient that once met in the Arabian nights: *Twain and his fellow tourists are now invited in Tangier to a sort of spectacle to be savoured and consumed.*

*The Moroccan city seems to encompass all the characteristics of an imaginary world that is reminiscent of the mysterious world of the Arabian nights. Like all tourists, Twain identifies the "foreign" in terms of its difference from home. Tangier appears to him as "an oriental picture"*<sup>29</sup>

In such way, the rhetoric of make it exotic served out the endeavors of many Western writers who experienced Morocco. As long as Moroccan cultural difference turned from its quality of being an entity that attracts Westerners' desires to meet a location that is entirely different from the homelands into a tool by which the country is mysteriously introduced, a number of Western travel writers showed their incentives to misrepresent and deteriorate the cultural identity of this geographical location where customs, beliefs and traditions are nothing more than pictures of primitivity and backwardness rather than being pieces of evidence to detect the difference of a country known for its cultural singularity. In this sense, Edith Wharton is another American travel writer whose cultural encounter with Morocco can be seen as a site where exoticism is meant to mysteriously and repulsively portray the cultural being of the country. For her, the exotic is clearly attributed to identify the unfamiliarity of the country on the basis of decadence. Within her well-known travel account *In Morocco* (1920), Wharton shows attempts to establish an analogy between the country and Orient where a set of cultural scenes are meant to be pictured as being images of Oriental life. Wharton adventured to Morocco with the same motive of most Western travel writers who, in this sense, did not only find it a space for liberty, heaven and ecstasy, but also a suitable opportunity to translate their ethnocentric perspectives. Here, the binary West-East is ideologically taken as scale on which Morocco is meant to be decadent when it is compared with Western world. Within Wharton's travel account on Morocco, the construction of the exotic is taken on this basis taking into consideration the fact that she came to the country as a commissioner who benefited from the support of French authorities during her stay in Morocco which coincided with French protectorate of the country. This would surely justify her prejudice against

Morocco as long as she totally supported French colonial policies in Morocco. Indeed, Wharton's imperialist sensibility is a natural outcome of her strong relationship with Hubert Lyautey, the general resident of France in the country, the man who hosted her, and, also, inspired her to write a travel account where the exotic plays a fundamental role in shaping an imaginary decadence that surely categorizes the country as a society of inferiority par excellence.

Edith Wharton's depictions of Morocco are clearly encapsulated with social primitivity and cultural bizarreness. Wharton's *In Morocco* can be seen as a travel account with orientalist perspectives looking at the ways she comes up with country where the constructed exoticness is meant to glorify and canonize her imperialist tendency. This would be within reach when giving descriptions that project the country as site of primitivity and backwardness. In doing so, Wharton came up with different cultural entities in terms of architecture, women, religious ceremonies and diverse cultural aspects of Moroccan life. Her descriptions go together towards the same objective which remains portraying Morocco as country of mysteries as it is introduced to her readership as a mirror that reflects life in Africa in spite of its cultural singularity. In this vein, Wharton's visionary entails the country in the image of unknown Africa where the exoticness of the country offers a space that is not yet discovered by Western tourism. Morocco, in this sense, represents the exotic other that Wharton, as for other Western travel writers, was looking for in order to feed up their imaginary needs where Orient, taking into consideration the fact that Morocco is embraced as a part of Orient, becomes a metaphor of exoticness and decadence:

*"The sensation is attainable by anyone who will take the trouble to row out into the harbor of Algieras and scramble onto a little black boat headed across the straits. Hardly has the rock of Gibraltar turned to cloud when one's foot is on the soil of an almost unknown Africa. Tangier, indeed, is in the guide books, but cuckoo-like, it has had to lay its eggs in strange nests and the traveler who wants to find out about it must acquire a work dealing with some other country-Spain or Portugal or Algeria. There is no guide book to Morocco and no way of knowing, once one has left Tangier behind where the long trail over the Rif is going to land one, in the sense understood by anyone accustomed to European certainties. The air of the unforeseen blows on one from the roadless passes of the Atlas."*<sup>30</sup>

Landscapes and inhabitants received a load of misrepresentations that take from the exotic a pattern of construction of the cultural difference of Morocco in Wharton's *In Morocco*. In this sense, her orientalist reading of the cultural life in Morocco brought about a set of perceptions that do not help readership portray an authentic image of the country. Wharton gave the impression that she was forced to endure a country marked with a sort of savagery and barbarity that, for her, would not motivate other Westerners to experience it<sup>31</sup>. Indeed, as long as she embraced the country with her colonial vulnerability, all what she experienced was introduced in ways that show her preconceived intentions as an American travel writer who supports French protectorate of Morocco:

*"One knows, too, that there will be no more omnibuses or trams or motor cyclists, but only long lines of camels rising*

*up in brown friezes against the sky, little black donkeys trotting across the scrub under bulging pack saddles, and noble draped figures walking beside them or majestically perching on their rumps. And for miles and miles there will be no more towns, only at intervals on the naked slopes, circles of rush roofed huts in a blue stockade of cactus or a hundred or two nomad tents of black camel's hair resting on walls of wattled thorn and grouped about a terebinth tree and a well."*<sup>32</sup>

In this vein, the colonialist perspectives can be seen as a constant fashion that drove Wharton to adopt exoticism within her travel account on Morocco. Among the pictures that reflects this tendency, her engagement with the inhabitants is parallelly taken with perceptions that reflects an obvious prejudice against them. For her, Moroccans are like silent and strange figures that travelers will have to face when visiting a country of exoticness par excellence like Morocco. In this sense, Wharton found her contentment in Orientalism and the adoption of orientalist pictures for the sake of illustrating and describing Moroccan other. For instance, her encounter with the first woman while visiting *douar* can be seen as a lucid example by which she resorts back to the image of Oriental woman in Western consciousness:

*"All the mystery that awaits us looks out through the eye-slits in the grave-clothes muffling her. Where have they come from, where are they going, all these slow wayfarers out of the unknown? Probably only from one thatched douar to another; but interminable distances unroll behind them, they breathe of Timbuctoo and the farthest desert."*<sup>33</sup>

Withing the passage above, Moroccan woman is represented with a sort of mystery which for Wharton manifested in being as silent human being living in a grave of clothes with slits through which she communicates with her eyes. Consequently, with such depictions, Wharton declares her orientalist leaning as a female Western writer whose encounter with Moroccan cultural otherness is meant to be totally based on the inclusion of exoticness as mode by which this country is repulsively constructed.

In similar engagement with the cultural difference of Morocco, Wharton's descriptions of ceremonies are also based on the inclusion of exoticism. Here, it can be said that the ways Moroccan celebrate their occasions are evaluated on the basis of her foreignness as a Western writer who has never experienced such cultural aspects. Within the following passage, Wharton's inclusion of the exotic targets the dance of the Aissaouas and Hamadchas with descriptions that shape repulsive images by which savagery is meant to be a predominant feature:

*"The spectacle unrolling itself below us took on a blessed air of unreality. Any normal person who has seen a dance of the Aissaouas and watched them swallow thorns and hot coals, slash themselves with knives, and roll on the floor in epilepsy must have privately longed, after the first excitement was over to fly from the repulsive scene. The Hamadchas are much more savage...and, knowing this, I had wondered how long I should be able to stand the sight of what was going on below our terrace. But the beauty of the setting redeemed the bestial horror."*<sup>34</sup>

After all, Wharton's travel account on Morocco is obviously encapsulated with an Orientalist gaze. The exotic is meant to be well exploited to shape her discursive construction of the cultural otherness of the country. To this end, the traditions, customs and people appear to be described with a number of images that portray the cultural difference of the country as being uncivilized and savage. This Orientalist tendency clearly unveils the influence of the translation of the Arabian nights where, for Wharton, Morocco is a mirror that projects Western imaginary life of Orient on one hand, on the other hand, this also justifies the claim Wharton's colonial attitudes as a servant who is, before everything, should adapt her visions with French imperial project in the country. It is to say that this American travel novelist dedicated her literary account to consecrate the colonial ideology which is based on the thesis of French protectorate in Morocco as a process of civilizing the uncivilized.

Within most pre-contemporary Western travel writings on Morocco, the process of exoticizing the country can be taken as a literary manipulation by which its cultural otherness is led to savagery. In this vein, similar to Edith Wharton and Mark Twain, Cunningham Graham, a Scottish politician and travel writer is also one of the authors whose experience in Morocco recorded in a travel account within which Orientalist fashion takes from the exotic its basis. In this vein, *Mogreb-el-Aksa: A Journey in Morocco* (1898) is a travel account within which Morocco is exotically represented to Western audience. Graham's perspective is

generally aligned with the claim that the country is a part of Orient as meant to be in Western Imaginary. This is obviously evident when looking at his intention to represent the country as a mysterious and deserted land. In this sense, Graham's production of the exotic does not appear as an outcome of his desire to discover a new cultural otherness and taste the flavour of difference of Morocco, but, following Ali Behdad, it is a translation of his attempts to produce an *exotic commodity* and, then, an *exoticness of desire*:

*"What brings the tourist to the Orient is not the "lordly" attempts of earlier orientalists to understand and make sense of the internal dynamics of Oriental culture and to gain new knowledge about them, but the desire to identify the already defined signs of exoticism as exotic."*<sup>35</sup>

Indeed, when going through Graham's *Mogreb-el-Aksa: A Journey in Morocco*, the production of the exotic comes to the surface as a pre-dominant mode by which the mysteriousness of the country is enrolled. A case in point here is his visit to Taroudant; the Moroccan city which is represented as a land of violence where landscapes are risky and inhabitants are aggressive:

*"Again, dressed as a Moor and not discovered, I had to run all the risks a Moor must run in travelling, from robbers and from violence. These risks do not beset a European travelling in European dress to the same degree, as Moors in general are chary of meddling with Europeans."*<sup>36</sup>

Graham presents the city as an impenetrable location to which access is forbidden for all sorts of foreigners due to its robbers and violent people as he describes them. For the sake of setting foot in the city, he narrates how he resorted to dress

like Moroccans so as to be unknown. The question here revolves around Graham's intention to dehumanize Moroccan people by describing them as robbers and violent inhabitants. In this sense, it is lucid the extent to which his orientalist sensitivity controls his visions and, consequently, drives him to exoticize the cultural life in Morocco. Taking into consideration his misrepresentations and generalizations, he justifies the claim that he is a Western travel writer with an obvious prejudice against Moroccans.

Furthermore, Graham's exoticness-centred description also targets Morocco as a land of tribes. Actually, it is another focal point that attracts attention within his travel accounts due to the mode by which he presents Moroccan tribal society where, for him, chaos and wickedness are prevailing features. As he was on his way to Taroudant, he had to traverse the tribe of Howara which is portrayed as a risky city because of its rebellious and violent inhabitants. For him, these people are allowed to whip off and kill foreigners:

*"The disadvantages of following this road were three; firstly, we had to pass the town of Agadir, in which the Sultan had a governor; and secondly, Agadir once passed, we had to traverse the country of the Howara tribe, which bears an evil for turbulence."*<sup>37</sup>

*"Just as I had determined to risk the journey by the way of Agadir, news came that the Howara tribe was in rebellion, and that the road was shut."*<sup>38</sup>

The quotations above reflect with evidence Graham's intention to make sense of unsafe Morocco. To this end, he addresses the country with descriptions that will not be welcomed by other foreigners who intend to make their journeys to. In this sense, the violence and chaos can be seen as exotic and mysterious practices by which the country is introduced to Graham's Western readership. Accordingly, the inclusion of violence within his travel account can be taken as a *distorting description* by which Graham can easily meet his orientalist attitude where Morocco is meant to be primitive and savage:

*"Our understanding of violence includes what critics variously describe as "epistemic violence", or the "violence of representation": writing about others without their consent, distorting descriptions, or even deliberate hurt through acts of naming, labeling, or interpellation, i.e., "injurious speech"*<sup>39</sup>

In similar fashion, As Edith Wharton did later, Morocco is also depicted as a deserted and empty space within Graham's travel account. Here, his exoticism-based production is represented with the adoption of the empty and deserted as signs of the strangeness and weirdness of Moroccan land according to his perspective as lucid within the following passages:

*"The hills along the beach become more arid, the plains all stony or covered with low, thorny scrub. Saffi, the hottest place on the coast, melts past, merely a film of white against the reddish background, and in the distance the foot-hills risking to the Atlas now appear."*<sup>40</sup>

*"Passing the castles, we emerged again upon a desert tract, which took almost two hours to pass... little up the river is the deserted city of Schellah."*<sup>41</sup>



According to Graham, it seems that the deserted spaces are one of the characteristics that mark the difference of Morocco from Western countries. It is, in this regard, an exotic country where areas are useless and barren of people where living conditions are hard and hostile. This vision reflects his misrepresentation and unauthentic descriptions of Moroccan land as long as:

*“There are no empty places in the world- even barren stretches of Antarctica are populated by international scientists, and the supposedly uninhabited Sahara is perpetually criss-crossed by nomadic groups and trade routes.”<sup>42</sup>*

By evoking the emptiness of space, it seems that Graham is governed by a colonial thought that Westerns often show once they are in the position of talking about Orient and Africa. It is the same unchangeable vision that will be adopted later by other Western travel writers such as Joseph Conrad (1899) and Robert Kaplan (1997) who present Africa as “Terra Nullius” or “Nobody’s land” referring to a territory that should be acquired by another state’s occupation of it:

*“It is the ultimate process of writing over difference- by emptying foreign space of its inhabitants, travel writers don't have to confront others who might confound their expectations. The Terra Nullius metaphor is apt: the travel writer's production of empty space is the literary equivalent of colonial powers...This idea of novelty is crucial, for within the process of evacuating space is the longstanding desire to be first colonise it.”<sup>43</sup>*

Obviously, the Orientalist construction of Moroccan otherness is adopted by Graham within his travel account on Morocco. In fact, as for most Western travel writers who dealt with Orient and Africa, exoticism is well exploited by this writer for the sake of constructing a decadent, primitive and inferior image. For Graham, this is reflected through the images of strangeness and savagery he shaped to portray the cultural otherness of Morocco and Moroccans. As mentioned earlier, this Orientalist vulnerability is the outcome of not only the early construction of Orient within Western consciousness, which a result of the translation of Arabian nights, but also, the colonial logic which considers Orient as uncivilized land that should be civilized, in other words, should be occupied. Most of pre-contemporary Western travel writers who experienced Morocco adopted this Orientalist mode of construction for which the exotic appears as a magic stick that helps them meet their ideological desires and translate them into misrepresentations and images that distort the cultural being of the country. Nina Epton’s *Saints and Sorcerers: A Moroccan Journey* (1958) is another distinguished travel account within which this Orientalist fashion is also manifested through the incorporation of the exotic on the purpose of constructing an image of decadence and strangeness. Indeed, regardless of the splendid pictures she constructed about the places and cities like Fez, Marrakech, Tetuan and Casablanca, through the eyes of Epton, Morocco is a country of the magical practices and superstitious beliefs. In this sense, sorcery and magic are exaggeratedly evoked by Epton for the sake of constructing the exoticness of the country:

*“In Morocco, Nina Epton went to shrines to look for aspects of exoticism. Still, the different meetings of religious brotherhoods, sorcerers, magicians, snake charmers, stories of djin, legendary accounts of miracles, buried treasure and clairvoyance, were essentially examples of rituals and magical practices that evoked the sense of mystery, foreignness, the bizarre and the exotic associated with the land.”<sup>44</sup>*

Within most parts of her travel account, Epton looks determined to encapsulate her descriptions with a tone of unfamiliarity and strangeness. For instance, her visit to the religious shrine and brotherhoods is narrated to her audience on the scale of eccentricity and exoticness for which she constructs Moroccan as the superstitious cultural other. Taking into consideration, for example, not unique to, her engagement with *The Aissaoua*, a religious Islamic mystical brotherhood founded in Meknes which, for her, is not a brotherhood with a set of practices that identify the country as being culturally different from West, but rather, it is a local of mysterious habits that identify its repulsion. Through such manipulation of the religious practices, Morocco is exoticized on the purpose of the malformation of its cultural otherness. For this, the inclusion of bizarreness, strangeness and other images of eccentricity functions as fundamental key notions by which Epton’s intention to make a sense of decadence and, then a sense of inferiority. *The Hadra* as a religious practice, for which the brotherhood of *The Aissaoua* is known, is meant to be exotically portrayed on this basis where the embodiment of the exotic plays a distinct role in constructing images “beyond time and space, beyond earthly laws and logic”. As she witnessed the Hadra, she narrates:

*“There is fairytale perfection about Moorish hadra that makes them satisfying to watch quite apart from one’s private views on their spiritual content. The rustic performers transformed under the influence of age-old esoteric rhythms, transcend their limited personality and slowly become imbued with a secret power. We are not really astonished to see them roll in palm fronds or pierce their flesh with knives that have lost their power to wound, they are characters in fairy tale, beyond time and space, beyond earthly laws and logic, creating magic in themselves under the guidance of an invisible alchemist.”<sup>45</sup>*

The exoticness-based manipulation of the religious practices as seen with Aissaua’s Hadra, and also other scenes like those of Derkaua’s dance, the beliefs in sorcery, the use of magic and Jinn, shows the extent to which Epton relies on the superstitious to satisfy her Orientalist angeriness. In this vein, as for Western travel writers in general and British ones in particular, the Orientalist ideology appears as driving factor that compels them to construct the Oriental as a superstitious cultural other. This goes in accordance with Western cultural production of East where Muslims and their practices are meant to be signs of inferiority.

*“Markers of cultural difference (religion, political systems) are assigned attributes which are used to construct hierarchies of identity. Hindus and Muslims have been, and are still, read as being essentially fanatical, irrational, superstitious and cruel, while Christians are read as thoughtful, rational, reasonable and sensitive.”<sup>46</sup>*

Regardless of its cultural singularity as a country with unique cultural characteristics, history and geography, the fact that Morocco is an Islamic and Arab country was enough for Epton to model it on Orient as meant to be constructed in Western imaginary. To this end, the incorporation of the superstitious can be seen as one of the manifestations that justify Epton's ethnocentric perspective on Morocco. In similar fashion, the spirit of make it exotic did not only push Epton to incorporate the superstitious as a sign of decadence, but it also evident when taking into consideration her construction of the Moorish urban place. In this sense, the exotic dimension can be seen as well-employed when looking at Epton's textual representations of Moroccan cities as meant to be bound with mythical and popular stories.<sup>47</sup> A case in point here is the city of Tiznit whose name, for Epton, is said to be linked to popular lore and legend in Morocco. According to her, the city is named after the legend of the woman whose name is Tizinit. The tale refers to a beautiful prostitute woman who became acknowledged as holy thanks to a holy man who married her and both lived in the desert. After the husband's death, Tizinit was compelled to live alone in a desert tent till her death. This popular story is perpetuated by Epton as a legend on which the city is named:

*"One day bandits rode up to molest her while she was at her prayers. Furious at being coldly repelled by an unarmed woman, the leader struck her with his lance. Blood flowed from the mortal wound and when it touched the sand, a fountain sprang miraculously between two palm trees. The town eventually built on this spot was named Tiznit in honour of the Saint."*<sup>48</sup>

Linking the name of the city of Tizinit with this mythical story shows the extent to which Epton represents Moroccan cultural otherness. Here, the belief in the legendary stories is presented as among the characteristics that mark Moroccan cultural otherness as exotic par excellence. It is the same basis on which the realm of woman in Tiznit is intervened. Epton relied on the same story of the prostitute woman to categorize the women of Tizinit as being known for their immorality. When she points out that *"many of them are said to follow the profession once exercised by the lady who gave the town its name"*<sup>49</sup>, she clearly describes women of Tizint as strong believers in superstition from one hand, and as women characterized with prostitution from the other hand. In this vein, the superstitious is not the only orientalist fashion on which Epton relies to shape the exoticness of the country, but she also incorporates the prostitution which is itself meant to be exercised by women as a satisfaction of their superstitious belief. Epton's orientalist attitude is evident here where, as for a set of Western travel writers to Orient, Oriental women and sex are associated in constructing the image of inferiority. This orientalist phantasm has always been a central embodiment that clearly reflects the extent to which Orient is meant to be a space of immorality:

*"There is no phantasm, though, without sex, and in this Orientalism, a confection of the best and the worst-mostly the worst- a central figure emerges, the very embodiment of the obsession: the harem. a simple allusion to it is enough to open wide the floodgate of hallucination."*<sup>50</sup>

The image of exoticness of Morocco constructed by Nina Epton is, consequently, modelled on the same basis on which

Orient is imagined in Western consciousness. As proved above, her construction of Moroccan cultural otherness takes from the superstitious a central entity that helped her meet her orientalist motif which remains, for sure, produce a discourse through which the country is led to cultural decadence. This can be understood from the first while when looking at the title of her travel account which, itself, prepares the readership for a set of scenes full of mysteriousness.

To conclude, the exoticism appears as one of the main well exploited modes of representations that most Western travel writers used to construct the cultural otherness of Morocco in 19<sup>th</sup> and 20<sup>th</sup> centuries. As for Mark twain, Edith Wharton, Robert Grahams, Nina Epton, Elias Canneti, Peter Mayne, Paul Bowles and others, the Orientalist vision is the first guiding factor leading them to distort the image of the country. In Western consciousness, Orient and Africa are meant to be inferiorly imagined due to a set of reasons that range from the ideological to the colonial to the aesthetic. For the ideological, what can be taken into consideration is the influence of the translations of Arabian tales and, also, mainly when it comes to Western travel writings to Islamic world, the early hostility between Christianity and Islam resulted of the crusade wars, Islamic occupation of Andalusia and the expansion of Othman Empire in Europe. For the colonial, it can be said that Western imperial perception of these regions, as areas to be dominated economically and culturally, is parallely one of the push factors that lead these writers to mis-construct the cultural otherness as the imperial logic compels them to be in alignment with the exigencies of colonialism which is, in this vein, not only a physical domination of the lands, but, also, it should be a deterioration of the cultural identities. For the aesthetic, it can be said that the artistic dimension is, of course, a feature that should accompany every literary work where their commodification should take place as one the literary fundamentals for which the artistic has to be included for the suspension of readership. All in all, these are a variety of purposes that drive Western travel writers to exoticize Morocco and, then, bring about stereotypical images and misrepresentations which are sufficient to show it as being decadent.

### **3.THE ROMANTIC AND THE PHANTASY OF IMMORALITY:**

As far as the 1<sup>st</sup> part dealt with some of the sites where the textual configuration of the exotic serves out as another medium, among others, that helps pre-contemporary Western travel writers shape a realm of phantasy. It is the real where Morocco is culturally meant to be a metaphor of savagery, primitivity and all what can grant the potentiality that Morocco is an inferior country par excellence. Parallely, in this 2<sup>nd</sup> part, the main objective is to shed light on some of sites where the romantic, through the production of the erotic, is itself incorporated to repulsively and discursively construct the country through a set of misrepresentational and stereotypic images. Here, the central point revolves around the assumption that Morocco is introduced to by West to West as a free space of immorality where foreigners could have access to all sorts of unrestricted practices from which they are deprived at their home countries. In this sense, the country appears as a locale where Western travel writers could feed up their sensual desires and, eventually, portray a pink world for Western audience who is, consequently,

driven to the conclusion that Morocco is a world where things go free. To this end, Morocco had to receive a set of characterizations with the same ultimate endeavour which remains its representation as a world of savagery. With this intention in mind, for many instances, the country occurs as a locale where images like those of sexuality, homosexuality, heterosexuality and all what goes erotic gains the ground. For other cases, it is seen as an outlet for a sort of addictions like drugs and alcohol. Undoubtedly, such images are romantically indulged not only to meet the aesthetic role of the travel narrative, but eventually to go beyond the artistic dimension where the connotations lead to one basic conclusion; it is, for sure, making sense of Morocco as metaphor of immorality.

As Orientalism has always been a pattern by which all what looks Oriental must be decadent and inferior, as immorality could be taken as one of tools by which a certain locale is driven to savagery, as Morocco shares some of its cultural characteristics with Orient, romanticism comes to the surface as a generic mode of representations that adapts to these considerations within a number of pre-contemporary Western travel writings on the country. In this regard, it is of importance to point out that the romantic is not to be considered as an outcome of one's spiritual engagement with a new cultural otherness, but, rather, it is a literary means by which this engagement is meant to be darkly exercised. In doing this, the describer meets fascination and allure as a direct end while the indirect one is manifested when the described is sentenced to cultural vandalism.

Scholarly speaking, Orient has been seen "*since antiquity a place of romance*". (Said,1978:1). As one of the images of this romance, sexualizing Orient comes to secure the Orientalist attitudes towards this area as already argued by several scholars like Behdad, Kabbani, Lowe, Oueijan and Said who, in this sense, justified the claim that:

*"While to some Western travelers the Orient was the land of light and ancient civilizations and cultures, to others it was an exotic Other and the terrain of sexual fantasies and desires. By concentrating on the infatuation of certain British and French Romantic artists with the seductive images of the Orient, we may gain insight into how the sensational images of the east invaded Romantic fantasies, and shed new light on aspects of this discourse of images as escape from Western tradition, from sexual inhibition, and from previous non-Romanticized views of sexualization. And, by mapping some of the origins of this image locus, we may ultimately find the ways in which Romanticism contributed to the masculinization and/or feminization of the East and, in both ways, its sexualization."*<sup>51</sup>

In Western consciousness, as clearly argued within the passage above, Orient, since antiquity, started being a terrain where sexual fantasies and desires are easily achievable. Besides painting, travel writing, as a literary genre, appeared as one of the efficient tools that could translate this phantasy into textual representations. To achieve this, romanticism plays its distinct role as a mode that undoubtedly has the power to go beyond the aesthetic and, parallelly, to secure a space for the manipulation of Oriental cultural otherness. Accordingly, the romantic is meant to be employed to construct a fictive image of a seductive Orient, a place of sexual allure and charm. The fact which justifies the claim

that sexualizing Orient is a Western exercise for which the romanticist view is fundamental in constructing an Oriental image where immorality gains ground:

*"The romanticist view of the Orient, then, is still a distortion, even if motivated at times by a respect for the Orient. As such, it participates in the projection of stereotypical forms that allows for a domestication and control of the East."*<sup>52</sup>

for many instances, this fashion intervenes many of Western travel writings on Orient where the main objective is depicting the area as a locale of sensuality and immorality and, at the same time, dehumanizing the image of the Oriental who is, According to Said, meant to be "*Living in a state of Oriental despotism and sensuality*" (Said,1979:102). In doing so, travel writers like Lord Byron, Gerard de Nerval and Gustave Flaubert are among others whose romanticist views adopt images of sexuality for the sake of exercising a racist projection of Orient. When considering Gerard de Nerval's *Voyage to the Orient* (1851), as an example of one of the heavy travel accounts within which Oriental cultural otherness is sentenced to distortion, it can be said that this travel account entails Orient in a collection of clichés with which Oriental Woman is meant to be "*denoting a mystery, an enigma, a promise*". In this sense, Nerval's textual engagement with Oriental woman is clearly a mirror that projects his Western visionary of Orient as one of the early manifestations of Orientalist gaze on all what belongs to Orient. Nerval's depictions target Oriental sexuality in attempts to contextualize and foster his imperial myth through a set of sexual and racial stereotypes for the sake of producing a realm of hareem as it is meant to be constructed in his Western imaginary:

*"In the Orient. The narrator seems to realize that though the eroticization of the Orient had its genesis in eighteenth-century romances, what perpetuated it throughout the nineteenth century was the power of interpretation and judgment Europeans had at their disposal. The narrator's recognition of the unbridgeable cultural differences problematizes any dichotomy of self/other in which the first term would be invariably privileged and empowered."*<sup>53</sup>

When considering what Ali behdad goes for when tackling the issue of sexuality as adopted by Gerard de Nerval, it goes clearer that the rhetoric of superiority and power has always been among the embodiments that translate the Orientalist tendency of the author. This fashion can be seen as an outcome of his colonial attitude as long as he belongs to Europe, the region which considers Orient as space created for domination. To such end, eroticizing the Orient goes in alignment with this Western imaginary where, through such way, it is meant to be savage and barbaric. In this vein, *Voyage to the Orient* reflects many of Nerval's attempts to eroticize the realm of hareem considering them "*as fairies of sensuality and seduction*" (King,1999:1). According to Nerval, Oriental woman is a figure of successive sexuality, a creature whose only life-job is satisfying the sexual needs of men. Such erotic engagement with the realm of hareem in Orient can be seen as having two functions; while the first is dehumanizing Oriental woman and representing her as being mysterious, savage and all what could culturally and socially eliminate her, the second function is depicting her as a haven and a paradise where Westerners, like Nerval himself, could easily have access to a realm of illimited sexual choices that



Oriental woman, who becomes a “femme fatale”, could easily grants:

*“The Orient symbolizes Norval’s dream quest and the fugitive woman central to it, both as desire and as loss. Vaisseau d’Orient-Vessel of the Orient- refers enigmatically either to the woman as the vessel carrying the Orient, Or possibly, to Nerval’s own vessel for the Orient, his prose voyage.”<sup>54</sup>*

Therefore, Nerval’s romanticist view is obvious taking into account his eroticization of the realm of harem in Orient. The colonial sensibility is also one of the factors leading him discursively romanticise this geographical area. His embodiment of Oriental women through images of sexual savagery and oppression is similar to those released by French and British painters and photographers. Those who came to Orient with the aim of producing paintings, postcards and photographs that rely on the erotic to make sense of immorality as an extreme distortion of Oriental females’ identity:

*“The exotic postcard, beyond the folklore it pictures, includes—and that is where the phantasm inhabits it—another component of the colonial gaze, less admissible because more unconscious. All of this bogus exoticism, this well-tooled sub-eroticism, would be in vain if it did not unveil what colonization cannot name, even if this unnamed seems to be satisfied with the extreme deformation that the postcard offers it.”<sup>55</sup>*

On the other hand, it is obvious that Nerval’s production of Oriental woman is linked to violence. This is manifested in the aggressive and successive image of sexuality that is intentionally incorporated to shape a violent mysteriousness of Orient. Undoubtedly, the influence of Arabian Nights’ translation takes part in such manipulation where the exotic becomes a practice that marks most of Western travel writings on Orient:

*“The eroticism that the East promised was mysterious and tinged with hints of violence. The Oriental woman was linked, like a primitive goddess, with cycles of the supernatural. Cleopatra possesses knowledge of magic and poisonous prescriptions long before the need for death arises. Scheherazade lives on the edge of the sword, its blade is what her narrative must defeat, its shadow what makes her tale so captivating.”<sup>56</sup>*

In similar fashion, Gustave Flaubert’s *In Egypt* (1849) is equivalently another astonishing travel narrative where sexuality takes major part in shaping a Western romanticist view on Orient. As for Gerard de Nerval, Flaubert adopts Orient through a collection of images that configures the eroticization of this geographical area. In doing so, he takes from Egyptian woman a model of all Oriental women characterizing them as machines created for physical pleasure for which they allocate their whole life:

*“The Oriental woman is no more than a machine: she makes no distinction between one man and another man. Smoking, going to baths, painting her eyelids and drinking coffee; such is the circle of occupations within which her existence confined. As for physical pleasure, it must be very slight, since the famous button, the seat of same, is sliced off*

*at an early age. What makes this woman, in a sense, so poetic, is that she relapses into state of nature.”<sup>57</sup>*

As obvious within the passage above, Flaubert’s production of Oriental women represents them as prostitutes whose only mission in life is the satisfaction of men’s sexual gratification. In this regard, his incorporation of Oriental sexuality through such immorality-based mode can be contextualized when taking into consideration the fact that, “for Flaubert, prostitution, indeed, seems to have a particular mystique”<sup>58</sup>. In this context, this travel writer is said to be one of the frequenters of the Parisian brothels on which he excitingly writes:

*“It may be a perverted taste...but I love prostitution, and for itself, too, quite apart from its carnal aspects. My part begins to pound every time I see one of those women in low-cut dresses walking under the lamplight in the rain, just as monks in their corded robes have always excited some deep, ascetic corner of my soul.”<sup>59</sup>*

As obvious within the passage above, Flaubert expresses his feelings when visiting the brothels in Paris where he could meet his sexual pleasure. This justifies the claim that his incorporation of Oriental sexuality does not reflect a real image, rather, it is a self-representation of his romantic habitual attitude that does not change even if time and place do. Thus, Flaubert’s production of Oriental woman as prostitute is based on his individual perspective as long as this phenomenon is a practice that accompanies humanity since antiquity; and not limited to a particular place or a group of people. Here, it can be pointed out that such representations do not reflect a form of Oriental cultural otherness, rather they are the outcome of individual desires that are controlled by ideological background. In this sense, it is lucid that Flaubert, as one among many Westerns travel writers who strongly showed their prejudice against Orient and all what authentically gives it its cultural identity, parallelly declares his Orientalist attitudes for which the eroticization appears central in driving Orient towards immortality and degeneracy. In fact, this also satisfies Western ideology whose major interest remains the exercise of a cultural supremacy over all what identifies Orient. To this end, Flaubert and other European travellers were led to Orient as foreigners who look for a space marked with its sexual liberty, a locale that is metaphorically ideologized in Western imaginary since antiquity:

*“The European was led into the East by sexuality, by the embodiment of it in a woman or a young boy. He entered an imaginary harem when entering the metaphor of the Orient, weighed down by inexpressible longings. His century had pushed women into rigid roles: the leisured middle-class wife who was supposedly dormant sexually, the domestic servant whom labour unsexed, and the prostitute who was burdened with all that the wife was protected from.”<sup>60</sup>*

Flaubert’s discourse on Oriental woman clearly serves out this ideology. By evoking Orient as an erotic space, as Western imaginary superiority calls for, the colonial dimension also takes crucial part where the cultural engagement with this geographical area is meant to be harmonized with exigencies of European colonialism. In this sense, the production of an immoral Orient is a portion of a generic distortion of the cultural identity of Orient.

Accordingly, Western colonial logic asserts that Orient is in need of a necessary civilizing mission which will not be possible without the military intervention. Before all, this mission should be based on a cultural diagnostic of the area that is meant to be inferior, otherwise the colonial subjugation becomes out of the blue. Therefore, Flaubert's romanticist engagement with Oriental woman can be seen as one of the manifestations of this imperial logic:

*"Subverting the moral superiority underlying the French civilizing mission, Flaubert compares the Muslim prostitutes to the Christian prostitutes he encountered in the brothels of France...Flaubert's depiction of the Oriental woman as a prostitute reveals the French colonial desire to dominate and subdue the East."*<sup>61</sup>

The issue of sexualizing Orient remains a central portion of Western Orientalist engagement with Orient within a wide range of Western travel writings. Gerard de Nerval and Gustave Flaubert were influenced by earlier Western poets who romantically entailed Orient with the sexuality granted by *Oriental fatal woman*. Lord Byron's *The Corsaire* (1814) can be considered one of the eminent 19<sup>th</sup> century poetic accounts where the romanticist view places itself as a crucial literary mode by which Orient is led to cultural immorality and degeneracy. In this sense, the Sexual fantasies and desires shape the seductive image of Orient as meant to be one of the props of Byron's Orientalist imagination of the Other Oriental, as Bryan S. Turner points out:

*"Byron's Oriental tales are 'fixated on the Oriental harem and on the figure of the veiled Eastern girl who stands as a synecdoche for the colonial other . . . to assert authorial hegemony over the feminized East and bring it under the regulation of the masculine West'"*<sup>62</sup>.

Byron's hegemonic discourse over Orient is produced for the same ultimate purpose that remains constructing a seductive Orient. For him, this comes through portraying an image through which Oriental woman is led to one destination; it is her inferiority when compared with Western woman. In this sense, it can be pointed out that Byron's engagement with Orient is based on the same ideology manifested in showing himself as a civilized Western who came to explore Orient which previously engraved in his imaginary as a primitive locale. On this basis, the production of a seductive Oriental woman appears as a natural outcome as long as such manipulation can be taken as one of the props of this racist ideology. This clearly proved when taking into consideration the case of Richard Francis Burton, the British explorer who came to search of the source of the Nile and translated of the Arabian Nights:

*"In his biography of Richard Burton, Byron Farwell begins by stating that 'the explorer is always a civilized man; exploration is an advanced intellectual concept'. Therefore, he argues, it is a concept unknown to primitive peoples...This observation points to qualities that are intrinsic to exploration - especially the kind of exploration that concerns us here, that which produces travel narrative; first, that it is linked to politics."*<sup>63</sup>

Burton is undoubtedly another Orientalist travel writer who escaped from the restrictions of sexuality in Victorian era where women establisher their sexual freedom standing against patriarchy and all the social rules established by men.

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Burton moved to Orient searching for a territory where emotional and sexual desires are unrestricted:

*"Nevertheless, in the narrower context of his own emotional and sexual life, it is possible that Burton saw the East as a way out of the strait-jacket of conventional Victorian society and its views on sexual propriety"*<sup>64</sup>

To conclude, sexuality is among the central props that a range of Western travel writers entail for the sake of producing a seductive Orient where life offers illimited opportunities for sexual and sensual desires. Those mentioned travellers were the only ones who adopted such Orientalist mode for the construction of the immorality of Orient, this romanticist view is also adopted within other travel narratives on Orient like *Lalla Rookh* by Thomas Moore (1817), *The revolt of Islam*, by Percy Shelley (1817), Théophile Gautier's *Constantinople* (1853), *Voyage en Egypte* (1870) and Edward William Lane's *Manners and Customs of the Modern Egyptians* (1836). Within all of these accounts, Oriental sexual life is led to eroticization which played a distinct role in the formation of an early Western sexual fantasy. As mentioned before, such Orientalist conception is governed by several backgrounds where the political and ideological implications stand as props that drive Western travel writers shape a romanticist racist discourse, a discourse that excessively pollutes the image of Orient.

Within the imaginary of Western travel writers, the romantic eroticization of Orient is not only limited to sexuality. Parallely, the erotic is also manifested in the incorporation of Oriental dance. It is among the embodiments that canonize this Orientalist fantasy where representing the belly-dancing body takes a major part in the configuration of the immorality of Orient. In this regard, Oriental dance is meant to be a symptom of decadence as led to be characterized by excessive indulgence in pleasure. The eroticized body intervened most of early romanticist travel account on this geographical area and, parallely appeared as a symptom of the erotic woman who is, because of this, is led to be sexually available:

*"According to nineteenth-century gender attitudes, however, dancing woman is also seen as sexually available, hence she is the disruptive Other to bourgeois society. Thus, as a symbol for art, the dancer is a site of irreconcilable contradiction: she is both transcendent art, and erotic woman, or, conversely, erotic art, and transcendent woman."*<sup>65</sup>

The dance became a metaphor of the exotic Orient in 19<sup>th</sup> century. As an art that draws the attention of Western travel writers and charms them to get textually engaged with, Oriental dance transformed into a metaphor for the charming Orient. It appeared totally distinguished when compared with Occidental. However, for a number of Western travelers, Oriental dance is seen as a sign of immorality and sensuality; a practice of a pleasurable body which is, through the erotic gestures, meant to be represented in lascivious behaviour. Accordingly, the outcome of such representation is the same ultimate endeavour that remains the adjustment of Orient to Western Orientalist imaginary as meant to be since antiquity:

*"The dance could be used as a medium that illustrated what were perceived to be the Orient's qualities. It could portray female nudity, rich and sequestered interiors,*

*jewels, hints of lesbianism, sexual languor and sexual violence; in brief, it encapsulated the painted East.*"<sup>66</sup>

In this vein, Oriental dance is erotically engaged through a collection of 18<sup>th</sup> and 19<sup>th</sup> travel accounts on Orient, mainly, those of some British and French writers like Gustave Flaubert, Gérard de Nerval, François-René de Chateaubriand, Theophile Gautier, and William Lane. Such Western representation is decoded within a number of remarkable works such as Edward Said's *Orientalism* (1978), Malek Alloula's *The Colonial Harem* (1986), Rana Kabbani's *Myths of the Orient* (1994), and Emily Apter's essay, "*The Dance of Colonial Seduction*" in her book *Continental Drift* (1999). For Said, in his commenting on Flaubert's erotic depiction of Orient, he notices that such representations are basically made to invent and create the Eastern Other through eroticized portraits which basically constitute a part of the exotic Orient as whole. Particularly, Said goes to the fact that the body is entailed within these literary accounts as a symbol of sensuality and non-limited sexuality:

*"Kuchuk is the prototype of Flaubert's Salammbô and Salome, as well as of all the versions of carnal female temptation to which his Saint Anthony is subject. Like the Queen of Sheba (who also danced "The Bee") she could say- be she able to speak "Je ne suis pas une femme, je suis un monde." Looked at from another angle Kuchuk is a disturbing symbol of fecundity."*<sup>67</sup>

Oriental dance is, consequently, made, invented, produced and determined through an adjustment to the Orientalist glimpse of these authors. Further, it is presented as epistemologically meant to be within Eastern formation of Orient. For instance, when coming to textual representations such as Flaubert's "*All the women of the Orient are bayaderes. This word carries the imagination very far*"<sup>68</sup> and Gautier's "*Swinging of the hips, twisting of the body, head jerks and arm developpes, a succession of voluptuous and swooning attitudes, such are the foundations of dance in the Orient*"<sup>69</sup>, it is obvious that the language used in these depictions goes towards one meaning which remains the invention of the erotic through dance. In fact, such manipulation in meaning gives evidence to the intersection between the colonial gaze and these descriptions where language semantically functions for the sake of making sense of Western supremacy and domination over Orient. This could be lucid when taking into consideration the fact that social morality became a social must in the Victorian era which means that the eroticization of Orient could easily show it as space of immorality. Apter Emily's Lacanian reading of Flaubert's *Salammbô* could parallelly illustrate this intersection between the language and Western or colonial glimpse. For her, this overlapping connection between language and desire could eventually lead to the conceptualization of the logic of domination. Clearly, eroticizing Oriental dance through the erotic depiction of the body takes major part in this conceptualization as long as such logic of domination lies on the invention of the exotic, as Said argued, as one of the props that introduce the Other Oriental as inferior, in other words, as in need of civilization, further, in need of colonization:

*"She notes that in Flaubert's descriptions of Salammbô dancing, there is a marked repetition of words relating to*

*serpentine and undulating movements of the dancer's body. These descriptions, she suggests, "encrypt what Lacan would call the 'line of desire' cathecting colonial looking to its exoticist visual object"*<sup>70</sup>

To conclude, Sexuality and dance intersectionality shape the production of the erotic within most of early Western travel writings on Orient. Apparently, the ultimate objective is the invention of the exoticness of this geographical area as this, firstly, overlaps with the demands of Orientalism as a deeply-rooted ideology since antiquity, secondly, it meets the exigencies of colonialism for which asserting and consecrating the exoticness of the Other colonized is a cornerstone in the foundation of its inferiority and savagery, eventually, its vulnerability of being dominated.

As inaugurated before, this 2<sup>nd</sup> part of the 5<sup>th</sup> chapter revolves around the assumption that Morocco is parallelly considered as among the countries that meant to be romanticized within a number of Western travel writings on Morocco. Taking into consideration the eroticized depictions adopted through sexuality and dance in shaping the immorality of Orient within some early Western travel writings, this section is devoted to locate some of the sites where Morocco is led to be excessively romanticized. Through a set of pictures of sexuality and other lubricious practices, the country is undoubtedly led to be classified as one of the sites of immorality and unrestricted sensuality. Undoubtedly, when looking at Western travel writers like Paul Bowles, Willam Burroughs, Brion Gysin, Tennessee Williams, Alfred Chester and others, this fashion of representation appears prevalent within their travel narratives on the country which is, in this sense, produced as a haven of sexual acts, drug abuse, and alcoholism.

Tangier positioned itself as a transnational city thanks to its cultures, history and geography. This unique quality appeared motivating enough to have hosted a number of Western expatriates who found themselves inside a very different cultural and social environment. This was the case with the American travel writer Paul Bowles who settled in this city in 1947 and stayed until his death in 1999. Bowles' long stay in Morocco resulted in several accounts, mostly important, *the sheltering sky* (1949), *Let it come down* (1952), *The Spider's house* (1955), *The world of Tangier* (1957), *Journey through Morocco* (1958) and others. These novels remain great work due to the influence left on Bowles' readership. With his wife Jane, Bowles moved to Tangier as suggested by his friend Gertrude Stein who advised him to visit the city where he could spark off his talent in poetry and prose. Bowles found Tangier a welcoming space to which he could escape from the boredom and the bustle of life in New York. As he moved to Morocco, Paul settled in Tangier, the city that satisfied his needs as an American expatriate who came with the intention of finding a space where he could exercise some of his sensual habits, mainly, when it comes to sexuality, alcohol, and drug abuse. His freedom-living spirit is reflected through his writings on Morocco looking at the mode he adopted to represent the cultural and social life in the country.

Within his three major works *the sheltering sky*, *let it Come Down* and *The Spider's House*, Morocco, through the city of Tangier, is introduced to Western audience as a haven and an open space for those who are looking for liberty and being free from excessive restrictions imposed by their home



society. Tangier is meant to be declared by Paul as space that responds to his sensuality manifested in sexuality and drug abuse:

*“One aspect of Bowles’ escape to Tangier was sexual, as he and his wife, Jane, both maintained homosexual lovers.”<sup>71</sup>*

*“Drugs, too, play a role for Bowles, as alcoholism is a recurring topic in a few of his works, including in his short stories “Merkala Beach” and “Call at Corazon,” both of which pivot on the relationship tensions caused by alcohol use/abuse.”<sup>72</sup>*

Accordingly, sensualism as a mode of representation that adapts his fantasies seemingly plays a major role in translating Bowles’ excessive romanticist view on Tangier. The thesis that ascribes this the geo-political status of the city, as an international city from 1912 to 1956, is relatively true just as argued by Micheal Walonen:

*“The almost total lack of economic regulation and the laissez-faire attitude towards personal conduct that prevailed under the international administration of the city, Tangier became the Lotus-land of the post-war Bohemian diaspora, a refuge for rich and sexually eccentric Westerners.”<sup>73</sup>*

However, Bowles’ erotic engagement with Tangier is only because of its political and geographical status, since it was considered as an inter-zone where laissez-faire attitudes gain ground, but also, mostly important, because of the Orientalist vulnerability. The point here is evident when taking into consideration the connection between the sensual desires and the imperial imaginary where Orient is meant to be degenerated. Therefore, Morocco, as sentenced to be produced on the same basis on which Orient is portrayed in Western imagination, is parallelly represented by Bowles as the perfect place for all sort of unrestricted practices. Here occurs the Orientalist discourse within which the exploitative and the erotic language shapes the exoticness, the primitivity, the irrationality and the immorality of not only Tangier, but Morocco as whole:

*“When English or French writers turn to the Near east or the Maghreb in search of liberating experiences, they do it somewhat like the vanguard or shadow of colonial armies representing imperial powers that have converted the Afro-Asiatic countries, as Said opportunely recalls, in the brothel and dépotoir of the poor, unemployed, delinquents and adventurers of the metropolis. The Oriental world then materializes the dream of sex, free and –to say it once and for all cheap... Sensual revelation, whether that of a Flaubert or a Gide, objectively implies a relation of force, dominator–dominated in which the European not only possesses or enjoys the alien body but analyses and interprets it, speaks for and assumes its voice: a class relationship inasmuch as it is a racial relationship.”<sup>74</sup>*

Paul’s romanticized image of Tangier through sex, drugs and the exotic fantasy represents the American style of Orientalism and how Orient is viewed in the American mind. Despite his long-lasting residency in Morocco, Paul’s encounter with the country can be seen as a prototype of early Orientalism within American travelogues on Orient which seen as land of escape from the boredom of life. Indeed, since earlier, Orient is perceived as a sensual and exotic land. This

is evident when considering the collection of Charles Longfellow (1807-1882); The American poet and educator who spent several years travelling in East:

*“From an early example of an American Orientalist archive. Longfellow’s desire to gain a cultural understanding of these distant places is obvious, but what also emerges as we look at the copious material, he left behind is one man’s hope of attaining access to a part of the world that he understood as exotic, sensual, and completely separate from the Boston Brahmin upbringing he was trying to escape.”<sup>75</sup>*

Bowles’ Long experience in Morocco is an example of an American expatriate whose endeavor is producing a knowledge about an ambiguous land. This Orientalist desire is manifested through the eroticization and the exoticizing of the Other cultural Morocco. It is through the sexual freedom and the celebration of his sensual freedom that Paul prevails fantasies about the cultural otherness of Morocco. Despite the particularity of the country, Paul’s portrayal of its cultural scene signifies stereotypes of Oriental culture and, consequently, paves the way for the inciting of American representational interests. Therefore, his cultural engagement with Morocco remains particularly important due to the fact that he is one of the first Americans whose long stay coincided with the emergence of American Orientalism in mid-twentieth century according to Edward Said:

*“Said argued that American Orientalism did not emerge until the immediate post-World War II period, when American social science reworked European Orientalism into area studies, just as the United States displaced Britain and France as the dominant Western power in the Middle East.”<sup>76</sup>*

Bowles’ romanticist encounter with Morocco affected other American travel writers and motivated them to move to Tangier; the city of sensual freedom as meant to be perceived by him. William Burroughs another American travel writer to Tangier who followed Bowles’ romanticist view. In fact, Burroughs also escaped from the mainstream of the American life. Similar to Bowles as homosexuality lovers, he also embraced the city as space of prostitution where he could show his prejudice against women and, parallelly, satisfy his sexual desires as sexually attracted solely to males. Furthermore, Burroughs also worked on introducing Tangier city as a refugee where drug use and hashish are allowed in public:

*“In 1954, William Burroughs arrived in Tangier and found the city pleasingly permissive. Law enforcement did not interfere with the sale of drugs, hashish was smoked in public, and young men could be paid to provide sexual pleasure.”<sup>77</sup>*

In Tangier, Burroughs sought to drug use, sex and writing. This is obvious within his travel account *Naked Lunch* (1959). This novel entails scenes that portray the city through heroin-packed pictures, drugs, sexual obsession and degradation. According to him, Tangier is referred to as the Interzone and, sometimes, the Zone which is *“one huge edifice in which people lose consciousness, pass through walls, go from bed to bed, and conduct all business in bed”<sup>78</sup>*. Therefore, Bowles’ fiction affected Burroughs’ styles in his textual engagement with Morocco. *Naked Lunch* is a mirror that projects the Orientalist romanticist visionary of Orient. This includes exercising a mere process of immortalization the cultural and social identities across all the regions of

Orient. Burroughs came to Tangier with this intention in mind as inspired by Bowles' experience, and mostly important, as for Bowles himself, Morocco is a part of the large Orient where life offers enough opportunities for those searching for sensual pleasure. Indeed, as the country shares some of its identifying basis in terms of the cultural, social and historical identities with Orient, Burroughs' textual engagement with the country shows a strong presence of Orientalism as driving ideology by which the spirit of make it eroticized and excessively romantic is undoubtedly met. It is true that Tangier was known for a certain degree of freedom as called a *laissez-faire* zone at the time when Western literary works on the city appear to have adopted the same style of representations, but Burroughs' view is basically Orientalist. This is clearly evidenced, particularly, when looking at the modes of representations which are pretty much similar to those of Gustave Flaubert and Gerard de Nerval. Eventually, American Orientalism is well represented by Burroughs by his *Naked Lunch*, and this is solely enough for him to have produced Morocco on the basis of degradation as a generic pattern by which it meant to be a haven where immortality gains the ground:

*"The experiences of Paul Bowles, William Burroughs, and Alfred Chester in Tangier are shaped in important ways by Orientalist notions, but each author's representations of friendship and sex describe a particular relationship to race, and colonialism that is grounded in the writer's formation as an American in Tangier."*<sup>79</sup>

This Orientalist tendency, as argued within the passage above, translates Burroughs' colonial ideology, as seen with Bowles and will be with Alfred Chester, Westerns' perception of Orient and Maghreb is absolute outcome of the imperial endeavors. This is manifested through the colonial discourse which has always been a tool by which such areas are led to primitivity and backwardness.

In similar fashion, Alfred Chester another American whose engagement with Morocco is clearly implemented in ways that excessively romanticize its cultural otherness. Chester came to Morocco in 1963 and stayed for 3 years during which he associated with Bowles and his wife Jane. Undoubtedly, it was an association for common interests which remain turning the cities of Tangier, Medina of Elkbir and Assila into sites of sensual freedom.

*"Sometimes I walked him home. The medina of Elkbir is like the Moorish mazes of your most secret and sexual dreams. Narrow lanes, twisting, walled windowless houses. need I say more? At four in the morning a deathly stillness."*<sup>80</sup>

In fact, Chester's sexualization of the space appears when associating some of these cities with his sexual desires. His romanticist view is, then, based on his sexual phantasies just as Orient meant to be ideologized in Western mind since antiquity. In this regard, Chester's Orientalist leaning is lucid and evidenced by such inclusion of the embodiment of space which is anthropologically argued to be a way of understanding the creation of place through spatial orientation, movement and language<sup>81</sup>. This embodiment is compatible with Orientalist perception of Orient when it comes to the implication of the romantic as symptom of space decadence and degeneration. Indeed, for Chester, this thesis comes true, mainly, when he "evokes stock representations

*of Arab cities and the realm of dream and (sexual) fantasy"*<sup>82</sup>. Undoubtedly, Chester's Orientalism is evidenced by such embodiment of the space. His representations have a common end which is the creation of Morocco as space where unrestricted sensuality is gaining the ground. Therefore, Orientalist leaning can be clearly detected within Chester's perception of the country which, for him, appears as shelter to which he could escape from American morality. This has always been aligned with the props of Western Orientalism in East:

*"Europe was charmed by an Orient that shimmered with possibilities, that promised a sexual space, a voyage away from the self, an escape from the dictates of the bourgeois morality of the metropolis."*<sup>83</sup>

After all, the romanticist view of Morocco underlines a wide range of representations within the literary works of Paul Bowles, William Burroughs and Alfred Chester. Sexuality and drug use shape a parcel of their Orientalist politics in their engagement with Morocco regardless of its cultural singularity. Parallely, it is also the case of some British travel writers to Morocco like Arthur Leared, Cunningham Graham and Budgett Meakin. These writers' generic vision is part of European project whose ultimate goal was Orientalizing the cultural otherness of Morocco through producing a knowledge that makes it exotic and romantic par excellence. For instance, Budgett Meakin is one of British expatriates who, in 1905, released his travel account on Morocco titled *Life in Morocco and Glimpses Beyond* within which the country is not exempted from Western excessive romanticism. Meakin's engagement with Morocco represents an early romanticist view which is completely different from that one of the Americans Bowles, Burroughs and Chester. For Meakin, this is manifested in his engagement with Moroccan women as a source of eroticism. In this sense, his eroticism-based perception is taken through setting up a relationship between the space and the realm of harem. According to him, Moorish woman is "as an object for voyeurism are enticing, tantalizing and opaque in the same way as the space wherein they live"<sup>84</sup>. By evoking this, it appears the colonial vision through which, in this case, the space is sentenced to feminization and emptiness. In doing so, the colonial phantasy metaphorizes Orient as a female land marked with the presence of virginity and the absence of virility; eventually, ready to be dominated by Western males:

*"The early history of colonialism is one in which new territories were metaphorized as female, as virgin lands waiting to be penetrated, ploughed, and husbanded by male explorers."*<sup>85</sup>

Meakin translates this colonial phantasy within his travel account *Life in Morocco and Glimpses Beyond*. Indeed, such Orientalist attitude in shaping his representations of Morocco is, as meant to be within most Western travel writings on Orient, taken for the sake of the establishment of the mysteriousness. A case in point here is when he notes that:

*"For their exceedingly substantial build, the Moorish women in the streets might pass for ghosts, for with the exception of their red Morocco slippers, their costume is white wool white. A long and heavy blanket of coarse homespun effectually conceals all features but the eyes, which are touched up with*

*antimony on the lids, and are sufficiently expressive. Sometimes a wide-brimmed straw hat is jauntily clapped on; but here ends the plate of Moorish out-door fashions. In-doors all is colour, light and glitter.*"<sup>86</sup>

Consequently, such romanticist fashion is particularly associated with the process of turning the country into a status of exoticness and mysteriousness. Here, again, occurs the myth of superiority that West has always believed in when encountering Oriental Other. As for Meaken, this Orientalist tradition marks a number of Western travel writings to Morocco, and parallelly shows the extent to which the belief in the hierarchal relationship between West and East is a vivid logic that governs Western consciousness.

Therefore, the romanticist engagement with Morocco within most of pre-contemporary Western travel writings is a mirror that reflects the extent to which the country is discursively represented. As mentioned earlier, according to most of them, the country is seen as an Eldorado to which they escape from the boredom of life and the excessive morality that their societies imposed just as used to be in 19<sup>th</sup> and 20<sup>th</sup> centuries when "*travellers were entranced by an Orient that promised a sexual space for their repressed desires and an escape from the rigidity of bourgeois moral values.*"<sup>87</sup>. As the Orientalist ideology plays a distinct role in shaping this phantasy, these Western travel writers excelled in shaping a romantic image of Morocco. This romanticism is not limited to the authors' celebration of the cultural difference and the splendour offered by the country, but it goes beyond this when looking at the romantic as a symptom of mysteriousness and immorality. To this end, props like sexuality, drug use and alcoholism are smartly employed by these authors to shape a shapeless image of the country as it is, on such basis, meant to be a paradise and "*an elsewhere of romantic fantasy as well as a haven of imagination and diverse types of pleasure*".<sup>88</sup>

To sum up, the exotic and the romantic are two major props on which the process of Orientalising Morocco is based on within most pre-contemporary Western travel writings. The country is meant to be introduced as locale of exoticness and romance respectively. However, these two representational entities go together for the same endeavour which remains the production the cultural inferiority of Morocco. To this end, Exoticism and romanticism work as two literary modes by which these travel writers meet their Orientalist imaginary. It is by turning the exotic into the savage and the romantic into the immoral. In this sense, both of the modes contribute together to the production of Orientalism on Morocco within these writings. As a matter of fact, the country is introduced as another part of the Orient where life looks exotic and strange. There were other Orientalist travelers who adopted this tradition when constructing the cultural identity of the country, and who left a profound impact on Western audience from Europe and United states respectively. Though, the ones focussed on within this chapter are known for their high readability which is an outcome of, firstly, the large number of images that picture the cultural life in Morocco, secondly, the suspense they offer when producing exoticness and romance.

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