

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

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Otherness in Wyndham Lewis's *Journey into Barbary: Travels across Morocco (1932)* and Paul Bowles's *The Sheltering Sky (1949)*.

An Extended Essay Submitted in Partial Fulfilment of the Requirement for the Master's Degree in Literature and Civilisation

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Dedication

To all those who are dear to me,

Whether alive or taken away on the shores of the unknown sea.

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I want to finish this page with my cousin Ahmed Ag Mohamed Ali, without whom, the acquisition of the primary sources would not have been possible. To end with the outmost availability and constant aid that my dear friend of this journey Ali Bechir Mustapha offered without the least hesitation.

Abstract

This research is a comparative analysis of two different literary productions dealing with the concept of Orientalism considering otherness as an epicentre of the East and the West opposition. On one hand, there is Wyndham Lewis's travel book *Journey into Barbary: Travels across Morocco* (1932), which deeply discussed the way of life of Orientals and their environment. On the other hand, *The Sheltering Sky* (1949) (a novel by Paul Bowles) which also features almost the same themes as Lewis's. The first reason is to bring some clarifications about an old western misconception about the Orient in general but the Sahara in particular. The second one is academically seeking to prove that history is written by the powerful but no one can tell it as the concerned. The last but not the least reason consists of reacting against and denouncing these stereotypes. In a nutshell, this research explores the authenticity of the two books regarding the western perception of the East. A number of similarities as well as differences are found in the analysis of both works. In addition, the intentions as well as the raised question of authenticity have been treated in this comparison. As a result, the two books diagnosed the same subject in different times and spaces, but they are broadly similar. Though one is autobiographical and the other is semi-fictional, they are found to be very similar. Another conclusive result is that the travel writing which is supposed to be authentic is less so than the novel. Many factors contributed to the lack of authenticity of the travel book to the detriment of Bowles's travel novel.

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General Introduction

General Introduction

The concept of the Orient is tied, in minds, to *The Arabian Nights*. For centuries, the perception that the West has about the East, shaped by wars and incessant dissensions between the two sides, continues its existence taking only new shapes according to the changes of time. The crusaders, the Othman Empire, some old civilisations as well as many religions including the monotheist ones, gave the Westerners a vision that is full of misconceptions and ideas carried by subjective minds. From the time of swords or scimitars and shields till the period of atomic bomb and chemical weapons, the negative perception of old days still persists albeit the changes that humanity has gone through so far. This perception is always assimilated to barbarity, wilderness, exoticism, mystery, eroticism; extravagance and other alike negative descriptions. As Martha Conant once wrote, the exotic East is the most attractive place in the world for imagination due to its mystery (Conant 1). The East is thus an imaginative place for many Westerners. The rise of a new superpower of the world, during the advents of the First and the Second World wars showed another immature picture that the Occident can hardly get rid of, if it can come to one day.

Otherness was established by the Westerners in order to assume domination. They dominate the East as they consider themselves as the Self, and undermining that very East under a lower status coined as the Other.

The twentieth century was a period of great changes in almost every scale of life. The political and economic systems witnessed ups and downs like in no other time they did, in the recent human race history. The military headway reached its peak in terms of mass destruction. Borders have been traced on maps and some further unexplored territories have been discovered. For many Westerners, the mystery that the desert and its inhabitants represented became a subaltern empire used for pure exploitation and exploration. Another element that cannot be concealed due to its shadow was the time of political independences of almost all the former colonies of the European powers. The communication and transportation means have developed. All these factors competed in this double-sided dichotomy of East/West.

In this period of time when the direct contact with other people became easier than it had ever been, Westerners have had the chance to travel easily and to learn about the cultures as well as all the lifestyles of different autochthones in the region of Middle East and North

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Africa particularly and in general the Eastern region that constitutes not only the MENA region but all the nowadays Third World Nations. Despite this development of technological means, many figures of Orientalism came with a preconceived idea, influenced by many factors and the great irony is that they (in their majority) came to write what their counterparts wanted to hear. Travellers lived experiences and conveyed their observations about the Orient. Besides, another praised kind of writing was one of the main sources of information that people of the western world have gotten in hands: the travel novel. Fiction gave an image based, most of the time, on imagination rather than on reality.

The travel book might convey a different image from the novel in terms of perception of the Orient in general and particularly the Maghreb and sub-Saharan African areas. It might depend on some elements that are going to be detailed in what follows. A travel book like this of Wyndham Lewis *Journey into Barbary: Travels across Morocco*, can deal with many conventional themes but with a different vision. Alongside that physical perception of the others, “Orientals”, exists the fiction or the imaginary one.

Regarding this fictional perception, there are other ingredients that will be brought in order to approach formally their authenticity. As the fiction can, sometimes, go beyond the edges of reality, this will help to depict some differences that occur in the novel and the travel book. *The Sheltering Sky* by Paul Bowles might be an exception or like other novels that have been written about the Orient.

In this research, readers will encounter terms of different meanings used interchangeably. Certain words like: Orient/East/Colonised are used to point out the same thing. Others like: West/Occident/Coloniser are also used to designate the same thing. The idea behind is not to limit the research, which is turning around Orientalism, to the geographical area of Orient (Middle East and North Africa) which is contiguous to Europe. The matter goes beyond and the mention of that is already found in many parts of this research.

The academic desire to bring something original is completely hard, since originality itself is complex, depending on the taste of each one. However, Orientalism is a very wide environment that has unexplored sides and this work will attempt to bring some clarifications, if not already done, to a formed image about the Sahara desert and its people. It was said in books that the Sahara is hell for some and paradise for others, that its inhabitants are savage

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and in recent years, at the end of the twentieth century, another image of terrorism and many other aspects emerged. The list of the perceptions is so long to be given in one or two short paragraphs. The aim of this research is to prove something that is different from what the western countries have got from books. These books did not contain only truths or lies but they contain them both in one way or another. The last but not the least most important objective of undertaking this research, is to compare two literary genres that crossed time; to show their credibility about the question of Orientalism. In addition to these objectives, three reasons animate this work. Firstly, there is a need to bring some clarifications about the old Westerners' misconceptions about the Sahara region of a small part of North and West Africa. Secondly, this research aims at demonstrating the manipulation of power to undermine the autochthones of this region. Thirdly, it denounces these stereotypes.

In short, the research will be based on a comparative perspective to show the differences and the similarities that can be found while comparing a travel book and a novel. In other words, it is a short analysis of these works by comparing them with other previous works whether belonging to the travel book panel or in the basket of fiction. Therefore, the following questions will be answered.

Why it seems so important for the West to undermine the East?

How are the Sahara and its inhabitants portrayed in these books by western writers?

Which one between a travel book and the travel novel is more accurate regarding the description and the perception of the Orient?

The methodological approach used in this research is the comparative approach. It is a comparison of two literary genres around the subject of Orientalism. The comparative analysis, which will be dealt with in this research, does not only look for finding out which description is more accurate but to show also a criticism of the era. The 20th century, period of upheavals and social turmoil, can have some effects on what the description might be. In addition to this, there lay down the question of independences or decolonisation of the former colonies. The emergence of new powers in the world after the two world wars is among some of the criteria that probably contributed to the creation of another image. There is a difference in the vision of Westerners concerning the Orient. For this reason, two main visions will be

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raised. The first one is the British vision as a worldly recognized empire for a long period of time and secondly the vision of the young American nation.

This work is divided into two chapters. The first one attempts to answer theoretically the question of identity crisis between two worlds: the so-called or the self-proclaimed western superiority and the undermined East labelled as inferior qualified by the concept of “Otherness”. In this chapter, the East is not a specific place of the world but all that the West is not. In the second chapter, the main focus is on the two different books, Wyndham Lewis’s *Journey into Barbary: Travels across Morocco* and *The Sheltering Sky* by Paul Bowles in an attempt to analyse and interpret them.

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1.1. Introduction

1.2. Orientalism

1.2.1. The Origin and Evolution of the Concept

1.2.2. Identity and Otherness

1.3. The Travel Literature of the 20th Century

1.3.1- Travel Books

1.3.1.1 A short Overview of *Journey into Barbary: Travels across Morocco*

1.3.2. Travel Novels

1.3.2.1. A Summary of Paul Bowles' Novel *The sheltering Sky*

1.4. Conclusion

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O mankind! We created you from a single (pair) of a male and female, and made you into nations and tribes, that ye may know each other (not that ye may despise each other). Verily the most honoured of you in the sight of Allah is (he who is) the most righteous among you. And Allah has full knowledge and is well acquainted (with all things). (Qur'an 49:13)

1.1 Introduction

The old and traditional Europeans' relationship with the Orient and the end of the empires by the advent of decolonisation are crucial elements that abetted a more or less clement image of the Orient. The perception changed due to the scholarly participation of many eastern eminences whose emergence, particularly during the second half of the twentieth century, helped to re-shape the image that the powerful West has taken time to imbibe in the common social conscience whether of its citizens or the local people of the Orient.

1.2 Orientalism

The concept of Orientalism is quite controversial. Its etymology says something different from the definition that some scholars give it. Or the ambiguity did not occur until when the researchers have tried to reach a broader meaning than its quintessential one. The online *Encyclopaedia Britannica* by Farlex defined it as: "A more general perspective, intellectual, artistic or political, which sees the distinction between East and West as one of the fundamental divisions of the world."

Orientalism is old as is the relationship and contact between the Orient and the West. Thus, finding a particular and precise genesis of cultural, social, economic and military interactions is hard as is the inquiry into the roots of human history. Some researchers dated it to the advent of Islam during the seventh century. These epistemological and religious

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distinctions between the Orient and the Occident were used as pretexts or tools to undertake a number of hostile wars, including the Crusades. This difference nourished as well the imperialist desire of vilification that came true during the 19th century.

As a matter of fact, the Orient, as an entity, can be seen in this research not just dealing with the Islamic and Arabic world of Middle East and North Africa (albeit the fact that it is its epicentre) but further than this, it extends to the confines of all but the West.

The Oriental studies, or the conception of Orientalism in the academic world concerns the MENA region. In different universities, there are terms that are used to differentiate between the Orient and the other regions of the world. For instance, it is separated from Africa (sub-Saharan Africa) or Latin America. Orientalism had been, therefore, seen as a really fertile ground that was subjected to a good number of studies. Since the fourteenth century, Orientalism started its formal existence in the sphere of academic discourse after a decision taken by the Church Council of Vienne in 1312. This Church ordinance commanded to design courses and studies about the Orient. Thus, there will be a scientific approach to see or to perceive the East. Edward Said asserted that during the second half of the nineteenth century, Orientalism is an area of immense riches as a case study in various domains (51).

Historically speaking, Orientalism refers to all but the “Occident”. Every country of the nowadays “Third World Nations” is comprised in this box. That is proved by the fact that if there is a common western belief of the “Self”, there cannot be two common perceptions to designate the “Other”. In a nutshell, it is not conceivable to believe in a logic that the concept of “Other” can have distinctive meanings (one for the people of the MENA region and another for the indigenous people of the rest of the world opposed to the West).

Edward Said asserted that Orientalism “is an elaboration not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident” (Said 12). As this quotation of Said divided the world into two opposite sides, the mere difference that can occur will be found within the degrees of interactions. The Orient (seen as MENA) is widely and vociferously known to be the old enemy of the West that was opposed to it in various domain of knowledge. However, the sub-Saharan African with many Latin American countries opposed but a little weak resistance to the West whether in terms of military or in terms of knowledge.

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One of the precursors of the concept of Orientalism in the academic landscape, Abdel-Malek in his “Orientalism in Crisis” (1963), claimed that the Orient and the Orientals are first perceived then degraded to a lower status that put them solely under research and labelled by the difference of the Self (Abdel-Malek 107). This shows clearly the status that was used for centuries by Westerners to fulfil their self-proclaimed superiority over the other races of the world.

1.2.1 The Origin and Evolution of the Concept

The etymology of the word makes reference to the Orient as opposed to the Occident. Orientalism as a concept has not been really influential before the advent of Edward Said’s book *Orientalism* in 1978 and since then, it became a popular academic discourse in Oriental studies patronized mainly by Westerners whose interests in the Orient (Middle Eastern, Asian and North African societies) varied from cultural to politics to economy or to simply a search for a stable identity. In the introduction of “Orientalism”, Said argued that the East has contributed to the creation of Europe in terms of identity. Historically, the Orient is thus entirely part of the western’s way of life (Said 1-2). The point is that, in order to find a meaning, everything needs to be impeded by its opposite. The theory of power in the colonialist discourse can justify that fact. To put it another way, according to Michael Foucault’s *History of Sexuality*, power has no meaning, without resistance (Foucault cited in Mills 44). Foucault’s claim joined more or less that of Jean-Paul Sartre when he claimed that “...It is the anti-Semite who makes the Jew” (Sartre 49). This binarism is simply applied for the East-West relations.

The same imagery is applied to the current question of the Orient. In order to define itself, the Occident needs to be opposed to the Orient and thus the creation of the image will easily contribute to a standard codification of their so-called superior identity. Mabilat, in joining Said’s view of Orientalism defined it as “a component of a mismatched power struggle between East and West: through Orientalist beliefs and depictions, the East was weakened and more easily mastered” (03). It only remains as a mirror to the West.

The denomination flourished during the second half of the 20th century, but the depiction of the Orient was undertaken by every designer and artist who can be considered as “Orientalist” and who conceived that term without its mention. The term was first mentioned

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by Joseph Spencer in his *Essays on Pope's Odyssey*, published in 1727, when he introduced this concept coining it with a new terminology:

I cannot express the fullness of the words – but you know the original; and, I fear, will never see a translation equal to it. This whole prophetic vision ... is the True Sublime; and in particular, gives us a higher Orientalism than we meet with in any other part of Homer's writings. You will pardon me a new word, where we have no old one to my purpose: You know what I mean, that Eastern way of expressing Revolutions in Government, by a confusion or extinction of Light in the Heavens (Quoted in Kada 4).

It was later on used and flourished during the 19th century by a French Art critic named Jules- Antoine Castagnary (1830-1888) under the banner of Art as a Painting. According to Edward Said the term "Orientalist" designates everyone who designs courses, who is spreading a written discourse or simply who is making investigation about the Orient; he or she is, therefore, considered as such (Said 2). In this definition, any person who is dealing with Oriental features, in one way or another, is considered as an Orientalist.

The existence of Orientalism lasted for centuries. The perception of the Orient by the Westerners has crossed time and followed an evolution upon different civilizations in human interactions. These interactions have taken a number of shapes. There were wars and trades and mainly treaties between different empires during the ascension of Islam in the Middle Ages. For most of the researchers, the term Orientalism is closely associated to the Orient and Islamic world. Edward Said has focused on that point to take as an area of study the Arabo-Muslim world rather than what has been perceived by many postcolonial writers as equal to the "Third World Nations" or the former colonies.

The idea behind Orientalism is constituted of undermining reality. The Westerners depicted and created in the common conception the idea of civilisation and superiority. The West depicted by Said as the "Self" and the "Other" for the Easterners brought about concepts of identity and otherness.

1.2.2 Identity and Otherness:

"Identity is the human capacity –rooted in language – to know 'who's who' (and hence 'what's what'). This involves knowing who we are, knowing who others are, them knowing who we are, us knowing who they think we are, and so on..." (Quoted in Jenkins 6). People need to identify themselves and there is a need to compare one's self with others so

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that this identification will take place. The Occident throughout time has standardised an identity opposed to that of the Orient. The definition of the Oriental identity erected by Westerners did not obey to that very important word: “knowing”; but it was based on other more sensible aspects that are part of a given identity. Among these aspects, there are religions, customs, and languages and so on. Since then, the western identity or the ‘Self’ promulgated itself under the status of pure and good, while the Oriental one or the “Other” is irrational and evil (the incarnation of all what is bad).

The Westerner’s identity wanted to see itself as superior. Thus, the desire of domesticating or undermining the other’s culture (namely the culture of the East), came from an awareness. This threatening is explained by Mercer’s (1995) claim about identity that people start being aware of their identity when it is crossing moments of turbulence because many things that seemed to be immobile start to shiver by the lack of self-confidence animated by hesitation (43). At any rate, the Westerner’s identity crisis was thrust in this sceptical experience. Firstly, it is afraid of being affected or influenced by the eastern culture. This is an example of the pride that many people practise to justify their ethnocentrism. The second danger resides in power itself that espouses dogmatic beliefs. In order to establish a common belief of superior identity endowed with the best human virtues, the power of domination must prevail. In this case, the exercise of this power consolidates the strength of Western identity and succeeds psychologically to make the colonized or the indigenous of the East believe and even accept their inferiority, in certain cases.

When the Westerner’s identity is jeopardized, its obvious reactionary survival instinct obviates the difference in a belligerent defensive action. This reaction has taken many shapes. The first one was a military litigation and the second being the result of the first was the colonialist visible domination. The third but not the last was the direct product of the two previous ones: cultural imperialism. This domination, which is one of the last colours to embellish the painting, obliterated, in a way, the local customs to the detriment of the subversive western one which is before all alien. Its principal pillar was the idea of “Superiority”. Even though this idea formerly operated, it still operates and will probably do so in the future in almost all cultures.

The chain of superiority is, most of the time, related to the colour of skin before the geographical situation, in addition to other numerous factors. This happens everywhere in

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almost all civilisations. It is in human nature and instinct to create a line of demarcation between what is “US” and what is “THEM”. Yuval Noah Harari, in his book *Sapiens: A Brief History of Humankind* noted that:

The notion of “We” and “They”, to split humanity into two parts, was introduced by Sapiens. What is “US” is what looks like us and “THEM” is all what is different. In Sudan, the Dinka people consider themselves as the purest race opposed to the Nuer people who also think that they are the noblest of humans. On the other side of the world, Yupiks who dwell in Alaska and north-eastern Siberia also believe themselves to be the purest of races (Harari 170-171).

This standard imagination of a supreme race over the others is merely a legacy that the offspring have inherited from his progenitors of old times. It can be associated to power. Europeans think themselves superior to the other races. The Arabs are, though not fully or not many of them assumed this colonialist representation, thinking themselves superior to people with a slightly dark skin colour, whose environment is somehow hostile in terms of climate. These slightly dark skin coloured people of Africa like Touaregs, Peul and Toubou to enumerate but a few, also think themselves superior to people of completely dark skin colour. The same chain of social stratification or hierarchy exists within one single community. That is why in one single community there might be a specific social organisation, probably based on tribes. These above mentioned groups are but few examples and the particularity is that whenever one entity is superior, it directly signifies that all what comes after or under it is considered as inferior.

The social structure has been a subject of observation in *Black Skin, White Masks* of Frantz Fanon when he declared that the French white man nourishes hatred towards the Jew who in his turn rejects the Arab, and the Arab loathes the Negro (Fanon 76). These observations are determined by certain human characteristics. For this reason, the side of identity that is under investigation in these lines is referring to the evolution of a given identity brought about the contact that occurred at certain moment between the two halves of the world. Furthermore, an emphasis has been put on a specific factor that permitted the mutation of bygone more or less stable identities. This factor is power.

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Mule, horse, elephant, or bullock, he obeys his driver, and the driver his sergeant, and the sergeant his lieutenant, and the lieutenant his captain, and the captain his major, and the major his colonel, and the colonel his brigadier commanding three regiments, and the brigadier his general, who obeys the Viceroy, who is the servant of the Empress (quoted from Said 45).

The above quotation shows that the order of things in society is determined by a humanly invented stratification. This organisation starts by the bottom of the social pyramid (the primitive or the ignorant) till the summit (the civilized or the superior). In other words, this social organisation can be more or less compared to the famous “Law of the Jungle”. The last word belongs to the most powerful, whose power is strengthened by the resistance (whether before or after the conquest) of the weak. In this very context, the weak is the East or the colonized and the powerful is the West or the colonizers. To be worthy of human dignities in comparison to a race less advantaged according to some hidden and apparent features is purely and simply a myth bound in collective unconsciousness. It is just a set of thoughts ratified by the coercive pen rather than by that of common sense and reason.

Another less equivocal mention of this situation, wherein the other species are not taken into consideration but only that of human beings, is explained by Fanon in the French colonialist empire. In comparing the shift from the British to the French empire, it does not make a great difference because there is a persistence of a stable situation. Frantz Fanon describes this idea of superiority of an identity in the following terms:

I am acquainted with people of black African countries who pretext to be from the Antilles, while Antilleans are disturbed when someone considers them as being from Senegal. This uneasiness is due to the fact that people from the Antilles believe themselves more civilized (Fanon 15).

This complex of superiority is also related to communication. Speaking the language of the coloniser is for many people a privilege and a sign of prestige. As raised above, the phenomenon goes beyond the boundaries of race but reaches the deepest roots of culture. One of these components of culture which is language plays a significant role between indigenous people of the same race. In this case, neither the geographical situation nor the colour of skin is taken into consideration but the difference that degenerates within a community.

Dominations, whether imposed or by common agreement, are interwoven although one of these two surpasses the other (cited in Lears 568). The cultural hegemony of the West

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over the East is mainly a product of political, economic and scientific revolutions which are all progenitors of power.

During the period of colonisation, Britain sent young energetic men to serve the crown overseas. This genius idea was meant to show and to sell an image of a perfect empire. Furthermore, more recently during the twentieth century when Britain was still losing its influence and power regarding its external relations, the conception of a hero like James Bond by Ian Fleming, was an attempt to revive a strong image of herself. This was part of the genius West's intelligentsia. Bennett and Woollacott in their (1987) *Bond and Beyond: The Political Career of a Popular Hero* noted that choosing a young handsome man as the main character aimed at showing a young, powerful shining Britain with modernist trends. In addition to this, this modernism touches the sphere of women as well. Because the "Bond Girl" symbolises the freedom and the emancipation of women (quoted in Jones 71).

These remain strategies to keep a bright image to sell to the world. All these examples are part of the "Self" to demonstrate a kind of prestige and civilization over the "Others".

In Rome, they consider you as 'the son of the African'; in Africa, you will be seen as 'the son of the Roman'. Wherever you go, people will want to know all about your race and your religion. My son, learn how to flatter their desires and accept the difference whether in being a Muslim, Jewish or Christian, they have to accept you as you are or to lose you.¹

This quote, translated from Amine Maalouf's *Léon l'Africain*, reveals how the difference matters before the eyes of humankind. Identity, race, language, religion, culture in general are used to believe oneself superior to another.

There is, as opposed to the West, an established identity defining the former colonised people "Others" or simply under the appellation of Third World. Taking into account the two first points that Homi Bhabha focused on which are 'Mimicry' followed by 'Hybridity', the powerful West inculcated the notion of doubt about the value and the importance of these people's Culture. At the moment of this hesitation about the notion of "Self", Easterners started to imitate. This imitation has taken two positions; the first one was coercive under the

¹ "A Rome, tu étais 'le fils de l'Africain'; en Afrique, tu seras 'le fils du Roumi'. Où que tu sois, certains voudront fouiller ta peau et tes prières. Garde-toi de flatter leurs instincts, mon fils, garde-toi de ployer sous la multitude ! Musulman, juif ou chrétien, ils devront te prendre comme tu es, ou te perdre." (Maalouf 365)

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Western domination. The second one was more or less by consent. Bhabha exposed it by saying about identity that “this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains the difference without an assumed or imposed hierarchy” (Bhabha 4). Whenever there is no more stability of a given culture brought about by the influence of another, there occurs cultural hybridity.

The “Others”, synonymous of subordinates, subalterns, and inferiors and so on represent the lower part of the society while comparing civilizations from a westerner’s eye. The high crescendo of diverse writings, whether travel books or simply novels, as the two are being compared in this research, has given different insights; the comparison is usually done by the Westerners. The description of the others or “Them”, epitomising irrational primitives, classifies them to an undermining status. To sum up this view without being redundant or digressing, the East contributed, as a matter of fact, to the image that the West has made of it, but the Westerners’ internalisation of an innumerable set of tropes darkened their judgements. The heard and spread definition of the East was done by Westerners.

1.3 The Travel Literature of the 20th Century

The 20th century perception of the Orient was formed by many factors. In order to understand the literature of that period in the form of travel books and novels about the Orient, there is a real need to understand the conditions of the moment. It was the century of the two World Wars in addition to the rise of Nazism with its banners of racism, populism and anti-Semitism. The Great Depression that devastated the western countries alongside the civil war that raged in Spain for five years affecting its power and the economy of its neighbourhood. The French political crisis, which did not touch the consolidation of its empire overseas, was part of the turmoil of that period. The spectacular headways in the environment of technology allowed an easier interaction based on new standard systems. The upheavals in western societies (mainly Europe) produced as a result the decolonisation during and after the falling down or the decaying of European empires. The latter gave birth to the ascension of the United States of America as the world’s foremost power.

Travel literature is composed of all sorts of writings that deal with displacement whether based on reality or imagination. The travel book represents its concrete side whereas the travel novel caricatures its fictional one. The following definition goes:

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Travel literature seeks to communicate information about newly discovered lands or those little known to the reader; it may be the history of an imaginary journey presented as a real one but important chiefly in terms of ideological and literary content, as in adventure stories, utopias, and philosophic works. (*Encyclopaedia Britannica*).

Travel literature combines both aspects: imaginary as well as the travel account based on reality. Even though, the combination of both is oftentimes witnessed. Their tight coexistence is what creates the Travel Literature in its entirety.

1.3.1 Travel Books

Michel Foucault had insinuated in his famous discussion with Noam Chomsky that everything exists but is hidden to the attention of men until an intermediary interposes to shed light on it (“Debate Noam Chomsky & Michel Foucault – On Human Nature”). For instance, a discovery of a given science or anything else by men is already there but it did not spark their attention because it is out of their needs or a certain number of impediments prevent them to see it. Concerning travel books, they existed for centuries but the denomination was only recently coined as such.

This literary genre, if it can be called as such, is old as the migration among the race of humankind has commenced because mobility represents its vital and *sine qua none* condition of existence. As a matter of fact, it has taken a purely oral form in the beginning. After that, it moved with the advent of writing and started following some rules that the vicissitudes of times have allowed. With the first form of literary writings like poetry and then prose (as drama), it had been perceived as an ever living memory to know and to be known by the others. Since then, it was considered as a new innovative manner of describing the multitude of different human civilisations. The real origin of the genre, in modern history with the apparition of writing, is almost impossible to detect. The stories of Herodotus (485-425 BC), the voyages of Homer, some well-known Greek, Persian, Chinese and other writers who performed as explorers, soldiers, sailors and/or unlisted professions, had undertaken that task for various reasons and have left undeniable traces of their adventures in the pages of history. This is usually the portion of the travellers and occasional writers who contributed to the evolution and the enrichment of the genre according to Cuddon: “diplomats, scholars, missionaries, soldiers of fortune, doctors, explorers and sailors” (995).

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Travel books are generally autobiographies based on factual accounts of personal adventures. Carr underscores that “All travel writing is a form of autobiography” (79). One of the pertinent traits of the travel is that it directly refers to the life of the writer. The reader receives the knowledge from the observations and the adventures that the real traveller had undertaken. As the point of autobiography is the dominant feature of travel book, it is going to be scrutinised in the forthcoming part devoted to the characteristics of the travel book.

Travel writing can have a lot of homonyms as what Zilcosky has stated: “diaries, letters, tour guides, scientific writing, commercial reports, and ‘literary’ accounts” (quoted in Berbar 25). Together these elements contributed altogether in shaping the edges of this genre. Thus, it owes its flourishing to certain factors for different ends and to fulfil a number of needs. In the question of East-West dichotomy, travellers have been moving from both sides and the number of scholars is huge from the Orient as it is from the Occident. As a matter of fact, power is again and always on the table.

A number of travel books had for centuries been circulating in the landscape of British Literature. The particular knowledge that Britain had about North Africa in particular and many other parts of the East in general comes more from books and travellers than from an imperialistic presence. The notion of power and the Western domination of the Orient permitted to the genre to attain its zenith. The unprecedented exploration that Western Empires have made during the nineteenth and twentieth centuries or little before have witnessed the emergence of an elite of writers called Orientalists. The example of Napoleonic Wars and particularly the invasion of Egypt paved their ways on the eve of the nineteenth century in 1798-1801.

The twentieth-century travel book, though influenced in certain degrees by *The Arabian Nights*, approached reality without depicting it vigorously as this must be. Carr said that during the two first decades of the twentieth century, travel writing tends to be more fictional, takes into account emotions and lost some of its educational instruction (Carr 75). Reality does not mean ‘a positive perception’ but rather the representation in its good as well as bad sides. The East is therefore defined by the West which pretexts that it is its enlightened duty to do so. The different elements that helped to shape this more clement representation while comparing it to an image depicted during the ere centuries are the development of technology, the broader range of literary intellectualism and production, the rapid development of transportation means and the most important one of all is the audio-visual

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industry of entertainment. It is notorious that the depiction of an image by a writer may have many motives and designed for diverse ends. The travel book, which is one of the subjects under scrutiny in this research, is given a particular image linked to the personality of the writer and his or her political tendencies.

Journey into Barbary, Travels across Morocco, written by Wyndham Lewis in 1932 as a travelogue, is a subject of polemic. A specific position is not really given to any Western power, but he was fond of Lyautey's leadership and policy in colonial Morocco. For Lewis, admiring Lyautey's policy is far from admitting the French colonialist system and actions "It is the France of Lyautey that I for my part admire" (119). Written during the inter wars period, Lewis has described the North African territory in a way that slightly approached reality but a sort of internalisation has affected the depiction. The constant reference to the coloniser presence in that territory makes believe that the book is more about the western countries military and political presence rather than describing people themselves. Stanfield affirmed that smoothly, any reader would guess that *Journey into Barbary: Travels across Morocco* is about the Western presence in North Africa rather than about the land itself (171). That fact is omnipresent in many parts of the book.

Journey into Barbary: Travels across Morocco is not really considered as a travelogue but there are some critics who see it as a semi-fiction. In the 1987 edition, the following lines are found:

it might be because *Filibusters in Barbary* inhabited that limbo-region between the documentary "real" and the fictional—rather like early prose sketches of Lewis's "Wild Body" period—that some of the actual circumstances of the Morocco trip, including the presence of Mrs Lewis, were glossed over (Fox xvi).

It is clear that many parts of the book are imaginative or part of other people's stories or simply fruits of suppositions.

1.3.1.1 A short Overview of *Journey into Barbary: Travels across Morocco*

In the beginning, the book was not entitled *Journey into Barbary* but *Filibuster of Rio de Oro (Record of a Visit to Barbary)*, and then *Filibusters in Barbary* combined here with two

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papers that Lewis has written under the titles of *Kasbahs* and the *Souks*. The title of the book is referring to the original people of North Africa. Historically, during the Roman Empire's apogee and conquests of the North African lands, the Latin word *Barbarus* whose English equivalent is Barbarus was used to designate these people. For that, there must not be confusions between: Berbers as a large North African ethnic group and the Berabers that Lewis is describing in his book as pirates and bandits of the desert with the third word Barbary, which designates the territory. That is one of the reasons why the author has tried throughout the book to differentiate "the Berbers", "the Arabs" and the other local groups as the Jews and the Turks. Lewis showed certain empathy for what he called the original people of North Africa. From one simple perspective of a romanticist or an anti-colonialist, staying in the state of nature without the exponential technological developments and all the industrial revolutions, is something positive and the locals in that purpose are well viewed.

Part One: London to Casa

"The traveller knows the moment of his departure but not that of his return" (Touareg's maxim). As any journey, there is a departure point and this segment in the life of Lewis started from England before reaching the Continental Europe. Then like many travellers of that time, he joined Paris to trace the following step of his itinerary. The choice for Paris is, in the beginning, almost compulsory. However, it is a strategic point to acquire enough knowledge about North Africa. Once more, the French Orientalist *savoir faire* intervenes to help understanding people and their places. What one has to retain from his passage in Paris is only the information he gathered like a tourist whose target is to go further. Marseilles, the closest shores to set sail for Africa followed the short visit of Paris.

In Marseilles, the Orientalist cliché goes to migrants and sea traders of the Orient in general but the real honour had been given to Japanese using the word "Jack-tars" that means that they crossed the sea to come in France. He treated them, in his solemn exaggeration, as children in their shape whereas the intellectual aspect is in suspension with an ambiguous irritation referring to them with words like 'immaturity' and 'creatures in tutelage' (29). From France he went through the Spanish shores by setting foot at Alicante. In Alicante the Spaniards, whose long and rich history with Maghreb is always talked about, have been represented in chapter four, wherein words like barbarians and savages were not used but those of chivalry and elegance. The next region he landed in is the shore of an African city.

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Algeria, during the twentieth century, was for France almost like what India was for England: “a jewellery”, it was an open and safe gate for western tourists and travellers. Lewis landed in Oran, which was the first city he saw in North Africa. The description of Oran – as a successful French civilisation—shows that the Westerners have succeeded to make the place better, when he wrote “The little example of the French civilisation is complete” (41). Calculating people as pure primitive because in their natural state. Alongside this quote I see others that bear these controversies in the writer’s way of showing and telling his story.

In following his itinerary, Lewis has drawn some conclusions about the real inhabitants of North Africa by making the distinction between the different Ethnic groups. In Oran as well as in Tlemcen, he mentioned these differences. He, stubbornly, insisted on a matter that lasted for years to shape the edges of Orientalism: Religion. This visible depiction is related to the twentieth-century approach of the Orient with the expansion or diffusion of “fanaticism”. Furthermore, the social relationship that the different groups maintained between each other is done, indexing Arabs to ill-treat the Jews, implicitly based on beliefs differences.

He passed by Tlemcen and described it as the only Medieval Algerian city that resisted to different changes and stood still against the numerous invaders. Unlike Oran, the Andalusia’s Civilisation and architecture predominated. From Tlemcen, that sounded a Moroccan city from the description of the writer, Lewis went to Oujda and Fez before the Riff (called the dissident region of Morocco). Then Casablanca or *Dar el Beida* in the words of the writer, as the city wherein the French Protectorate has started in 1912 and the product of Lyautey, is one of the major Moroccan cities that attracted the attention of Lewis. He is referring to that city as “the pearl of the French Renaissance” (65). He compared the massive changes that occurred between “the dirtiest city” (66) that Dr. Leared Arthur described in 1870 and the shining French civilisation product of the third decade of the twentieth century.

Part two: Rio de Oro

The second part of this travel book is rather about filibustering (by Westerners) and more imaginative. Its fictitious side is based on stories rather than a real traveller’s observations. That factor of imagination makes it a semi-fictional. In the French controlled

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part of Morocco, Lewis passed through the cities of Marrakech (sic) and in Fez wherein attention is more given to the Westerners' presence in Morocco rather than to the local people. Two chapters entitled Film-Filibusters and Faking the Sheik are consecrated to that point and prove that argumentation.

In Agadir, the discussed point is more about the situation of the city under the Western occupation and the dissensions between different powers present in Morocco at that time. The presence of France, America, England, Germany, Spain and, but with less forces, other unlisted powers had begotten crime recrudescence in the city wherein the only power of France was not enough to restore order. In addition to the arm wrestling between different powers on the field, in chapter VI the old usual image associated to the East: that of sexuality comes again. This activity is practised and Lewis, painstakingly, has given details about his observations.

In the instable region of the anti-Atlas, he met some tribes like the Ikounka as the gate to the impracticable part of the desert of Morocco and that of the Rio de Oro. These were the last cities in Morocco that were under the French authority. The dissident regions were, as Lewis confessed it, impracticable and the western man who set foot on these desert lands is whether ready to die or ready to be ransomed with a fortune. Among these regions are the Sous and that dry land of Rio de Oro.

The Spanish colony of Rio de Oro or "the no-man's land" (165) or "one of the most intensely mysterious countries in the world" (160), from the tone of the writer the territory was not practically under any foreign control but theoretically Spain military forces were present. Because, instead of exercising any domination on these people, ironically it was on Spaniards that power was exercised. Unable to act, they paid tributes to remain there. The weak Spanish empire kept that territory to keep its race in the marathon of colonialism beside the other Western Empires. This region is described as a land of Berabers and the story of the unfortunate German captive in chapter XV tells a lot about its insecurity. When this German officer deserted his position, he found himself a captive in the wild desert of Rio de Oro. His story is really fascinating, then told with an infatuation like those of *The Arabian Nights*.

Kasbahs and the Souks are the last part of this narrative account. It mainly deals with the history of Berbers and the description of their environment. The same complexity that

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exists in the whole book persists in this part. The point is that it is hard for the reader to understand the real position of the writer. This ambivalence can hardly be found in other travel books. The architecture and the mosaic of the environment are scrupulously described but the question remains about the correctness of the representation. In sum, Lewis shows his full admiration to Berbers to the detriment of Arabs whom he never failed to degrade. Despite the fact that it is considered as a non-fictional book, the ambiguous tone it has recalls travel fiction.

1.3.2 Travel Novels

To understand the travel novel, it is compulsory to know what the novel itself means. In E.M. Forster's book entitled *Aspects of the Novel*, he defines it as "a fiction in prose of a certain extent" (Forster 8). Indeed, the term novel denotes for Cuddon "a prose narrative about characters and their actions in what was recognizably everyday life and usually in the present, with the emphasis on things being 'new' or a 'novelty'" (599).

The English novel is believed to have seen the light of the day during the eighteenth century. In its evolution, it has witnessed colossal changes. Every time, new things are added and others forsaken since nothing is stagnant. Departing from that simple logic of the quiddity of the English novel, there are transparent holes that allow perceiving the travel novel as the child of the novel itself. Contrary to the travel book, this genre is new and has as ancestor the novel. In short, the association of travel and novel can prove that. The travel novel is defined by Souad Berbar as "any novel originally composed in English language that involves one or several trips and the plot of which relies essentially on travelling" (Berbar 32). Thus, the two compulsory components that make it are travelling and fiction.

The fact that there is a more or less common agreement among some scholars about the origin and the evolution of the nowadays novel, it becomes obvious and logical that the travel novel dates recently. The rise of the novel, in the English literature of the eighteenth century was closely interconnected with travel. *The Adventures of Robinson Crusoe* (1719) by Daniel Defoe or the epistolary novels of Samuel Richardson and many others were based on movement (in that sense of travelling).

The travel fiction, in this very context, is referring to fictional accounts that require a displacement. As a matter of facts, it takes into account diverse positions. In other words, the imagination of the writer in the travel novel can be based on factual things but caricaturing or adorning them with a number of perceptions whether true or not. People and places exist, the

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writing is in movement whereas the writer might be stable. Hulme and Youngs declared that many fathers of European novel during the eighteenth century had in their fictional writings protagonists who travelled, in addition to their constant search of the frontiers that may exist between travel writing and fiction (Peter Hulme and Tim Youngs 6). At any rate, stories about adventures are told in form of fiction and the case of the Orient does not make the exception. Westerners, through fiction, had created or contributed to the diffusion of an already existing image about the East. The twentieth-century travel novel is more or less registering in that logic.

It is unfair to consecrate few lines for such a big question. The twentieth-century travel novel is the product of its time though not all novels about the East are. The new social conventions governed by science erase those former metaphysical and superstitious speculations. Many writers start to be objective and pragmatic while dealing with different cultures and different environments. It is difficult, if not impossible, for anyone to guess how the culture of other people works. The writer needs to live with people for a long time in order to write about them. The Mandeville trope is completely absent. It cannot operate because of imaginary stories. Stanfield insisted that the famous Mandeville trope stresses that the best way to have knowledge about the others is to witness and to experience their lives (166). This wipes out one point but does not affect authenticity, because authenticity or its absence does not mean seeing to know. All writings aim at some purposes and some ends. The twentieth-century travel novel, in its complexity, follows the same rule.

The Sheltering Sky written by Paul Bowles represents, in its context, the Americanisation as a starting point to develop its external relationship, especially as a new vision of the world. This vision consists of a humanistic equality between human beings. The universally ratified conventions of “United Nations” (1945) and “the Universal Declaration of Human Rights” (1948) converge in that sense. It reflects, in the meantime, the American immaturity regarding the mastering of the international scene, at that moment. Bowles gives consideration to the indigenous people of North and West Africa, who after the Second World War were still in the throes of Colonialism. However, it is hard for a writer not to witness a reality which is different from the fruits of imagination. This imagination is what feeds any novel. However, witnessing the reality reveals many hidden things to the writers concerning his or her personality. Pounds said that:

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...the Western pilgrim abroad confronts a violent destiny in which he becomes the prey of the primitive forces which his odyssey arouses.' These forces may be external, embodied in alien peoples and hostile landscapes, or internal, aroused from the repressed areas of his own psyche (424).

Abroad, the person discovers himself through the simple reflection of the others who are presented as a mirror. This discovery works for some to depict the reality and for others it only enhances the whims of their beliefs of superior civilisation.

1.3.2.1 Paul Bowles' Travel Novel *The Sheltering Sky*

The first and the most obvious of all the aspects that a travel novel can have is its imaginary side. To put it another way, the fact that events are invented and based oftentimes on unreal world attract the attention before any other aspect that can define the novel. Paul Bowles' novel, in addition to be a fictional account, is considered as a semi-autobiographical. The novel contains three successive books. Williams, Marcellette G. argued that:

The Sheltering Sky is divided into three books. Book One presents the symptoms of a diseased entity (a war-torn world, but, more specifically, a human product of that world) and declares the prognosis negative. Book Two details Port's physical deterioration and death. Book Three describes Kit's mental disintegration (411).

The three books trace Moresbys' journey. Each one is dealing with one segment of the life of a young American couple in the Sahara desert of North Africa after the Second World War (1939-1945).

Book one: Tea in the Sahara

The title of this chapter is based on the part where Port has taken tea in Ain Krorfa. Considered as an oasis, this place stupefies Port and having a cup of tea in it became for him an obsession. The great probability is that he is inspired by the story of the three women whose dream was to have tea in the Sahara in chapter five.

The main character Port found himself in an impaired room paralysed by an inexplicable sadness or laziness, difficult to say which one. The town of Oran, cradle of French colonialism in Algeria, is the first place wherein the narrative journey has started in the famous cafe d'Eckmuhl-Noiseux. There, three Americans were quietly discussing: Port Moresby (a desperate lover of maps and adventurer), his wife Kit Moresby and their friend Tunner. The book has started by some very strange psychological sensations. Exploring to

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and from the sub-consciousness and the matter of dreams, the writer introduces some questions that remain in suspension. Numerous questions can be raised by the reader like: why should a husband and wife have separate rooms? Why is the main character exploring too much the mysterious side of human? ...

They meet other Westerners (a young man and an old lady) with whom Port has travelled once. His friend, Tunner, later travelled with them from Ain Krorfa to Messad. The young man, who said publicly that the old lady is his mother but rumours appear to say otherwise, has stolen the passport of Port but caught later on by the police when the passport could be of no more use.

Book two: The Earth's Sharp Edge

Their adventure is bringing them deeper in the Sahara desert. From Ain Krorfa, the health of Port deteriorated. He fell sick and that coincided with his travel from Ain Krorfa to Bou Noura. The first symptoms of his illness started in that very city. Whether their short displacement contributed to worsen his malady or not, that is difficult to judge. The complications went further and further till they resulted in his death. During his last moments he told his wife that it is the end. In many stories, the death of the main character is a sign of a sad ending, but in that particular one, the journey continues and reaches even further lands in the heart of the Sahara desert.

Book three: The Sky

After the death of Port, an inexplicable event happened. Kit deserted her deceased husband and left the place with some money. In that lost state of mind, her escape in the desert remains a subject of discussions and interpretations. She ventures in the middle of nowhere. His sudden death in the middle of their adventures in a completely alien environment put her in an instable situation of mind. At any rate, she came to join a Touareg's caravan that will take her till the further Niger, precisely in the old town of Agadez (even though the name of the city is not mentioned).

The encounter between Kit and the Touaregs, with her disguise in a polygamous family, tells a lot about them. She kept her disguise as a young Touareg man and bore this way of life with Belqassim for a good while. She was not obliged to stay there, because

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women discovered her identity and managed to help her to leave. Her escape, if it can be called so, allowed her to come back to Oran. She desperately suffered because of Port's absence, to judge by the description of the narrator. But as soon as she reached the hotel accompanied by an American lady, she disappeared again in the same town of Oran. The story ends exactly where it started but under different circumstances.

1. 4. Conclusion

Orientalism has been for a long time a subject of vehement discussions between scholars who have tried to exploit its various edges. Still, it remains a fertile ground for researches depending on the side the researcher wants to explore. The Western hegemony (cultural, political, economic and military) throughout time but more particularly during the twentieth-century gave birth to scholars called Orientalists for whom the East remained an enigma, who furthered their investigations whether to provide new sights towards the East or simply to perpetuate a bygone picture that the West had created to exacerbate its power. This power is demonstrated in the depreciations of colonialism and in the white man's supremacist beliefs. The two most common genres of writings, travel writing and the travel novel, are examined in this research in an attempt to compare their degrees of accuracy. They have played a major role in the exhibition of the question of "Otherness" or simply the "Other" as opposed to the "Self".

Chapter Two: The Comparative Analysis of a Travel Book and a Novel

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2.2. Similarities

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2.2.2. Sexuality

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2.3.1. Some Aspects of the Travel Writing of Wyndham Lewis

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2.4. Intention and Authenticity

2.4.1. Intention

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2.4.2. Authenticity

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Chapter Two: The Comparative Analysis of a Travel Book and a Novel

2.1. Introduction

The West, in its stubborn persistence to undermine the East under an umbrella of falsities, made its own people believe or at least have a great deal of preconceptions and internalisations about the East (desert, oasis, sexuality, Islamicism...). These images that nourished the imagination of the western society and imbibed deeper in people's minds for a long period had been swallowed with the least easiness by some and had been a subject of disagreement among a small portion of this population. The two works under study namely *Journey into Barbary: Travels across Morocco* of Wyndham Lewis and *The Sheltering Sky* of Bowles have points of convergences alongside the points of divergences as they might share or not their aimed at motives. In addition, the question of authenticity plays one of the preponderant roles in the comparative analysis done in this research.

2.2. Similarities

The two books have common features as they diverge regarding others. Many points are similar and their constant reminiscence in the Western literature never died, it still exists but only adopts different shapes. Sometimes the only occurring difference is the degree of exposing a stereotype. In other words, there are some phenomena examined by writers but each one depicted them according to a certain intensity. The two writers may explore identical themes sharing only small differences while dealing with these themes.

2.2.1. Religion

Faith has always been a subject of disagreement. Every individual is convinced to be on the right path and all what is not his beliefs is tending towards the divine punishment. However, this aspect of dissensions between the two sides leads them to exchange conjectures. The Orient is most of the time seen as Islamist. Westerners, having little knowledge about Islam and its rules, have been affected by the emotional feedbacks animated by a history of wars and speculations. As one of the fundamental pillars of social organisation, religion (Islam) tends to be perceived as an instrument of mistrust. As a very sensible matter, it is subjected to subjective interpretations.

In the travel writing of Wyndham Lewis, certain passages express sympathy towards the Jews to the detriment of Arabs. His position concerning the Jews in his 1939 essay "The Jews, Are They Human?" carries a shadow of doubt. The same thing in this book may be observed when he compares the Arabs with the Berbers. He considers that the former are

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fanatics and lazy, whereas the latter are laborious and syncretic. These two points can be construed upon a religious point of view. Whenever the appellation of “Arabs” appears, it is, every so often, associated to “Islam”.

“Islamic Sensations” in *Journey into Barbary* is the omnipresence of Islam in the daily life. It is tightly linked to the behaviour of local people. The writer already has this perception that whatever he meets must automatically have something to do with religion. This excessive obsession to perceive even the invisible drove him towards some erroneous characteristics. He, thus, brings to his audience a feeling that all what differs from Islamic precepts is rejected. A number of social taboos like sexuality (brothels), drug, and some sorts of leisure are all part of the Islamic Sensations. According to what Lewis wants his reader to understand, he explains “Islamic Sensations” as a shield or a mask that covers some deeds that bring dishonour to the society as he wrote “They are packed with “Islamic Sensations” (59). It can also be interpreted otherwise. The foreigner as an outside observer (a Westerner with—but a very thin—Islamic knowledge) selects everything whether good or bad and comes with the conclusion according to which all these are part of “Islamic Sensations”. To put it another way, everything becomes an integral part of them.

He went further in his remarks treating some Islamic sects as cannibals. The visible austerity of Lewis made him confess about Islam the following “They eat their children every year” (146). The followers of Sidi Mohammed Ben Aîsa of the Aïssaoua religious brotherhood are described as an important religious sect who operates in the territory. His portrayal turned to accusation of their fanaticism as pushing them to cannibalism. He sustained his argumentations with some claims. The irony in this story is that he gathered them from a Westerner. The atrocities that people commit in the name of religion have grown with humanity; the history of the western society regarding this matter has pages about them. Therefore, blaming Islam and bringing untruth information gave birth to twins. The first is the sordid image of the cruellest human savagery and the second is the terror it spreads.

“Faking a Sheik” as the title of chapter III (92) is part of the intermittent degradation of religious principles. One has to pretend to be a Muslim so that many closed doors will be opened. Throughout the whole book references to Islam and the critical description of the writer, who undoubtedly knows everything according to his way, are made.

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In *The Sheltering Sky* the issue of religion comes every so often like when the main character in the novel says “Are they Moslems or Christians? They don’t know. They know money” (14). The period of wars makes Bowles deduce that money is the only religion that these people have because of starvation. Hard times make the main character Port think as he does. But it can also be analysed through another corner. It is that of interrogation. Whenever he asks questions before inferring carries many meanings. Port by asking the question internally signifies that there is a kind of respect towards the different belief. Furthermore, the conclusion he draws remains internal and goes with the question mark.

Despite the period of time that exists between the publications of these two books, religion remains the pillar that governs the western imagination about the East. The only small difference appears in some points that each one uses to depict it. Concerning the same subject, Lewis allows himself trespassing norms whereas Bowles creates some limits. In this optic, Lewis usually uses the word “Fanatic” while Bowles uses “venerable”. In *The Sheltering Sky* a passage describes “a venerable Arab” (81) to give religion a less exaggerated connotation. An appellation that is applied to men of other religions as well is used.

The religious respect of Bowles is constant in the book. In a small passage, Kit feels ashamed that these people who might be Muslims will smell the odour of alcohol on her. For them it is a sin as is seeing a publicly naked woman (66). Kit is afraid to scandalise the Muslim natives with whom she shares the cabin in the train to Boussif. Such attention is hardly found among Westerners during the colonial period.

The difference that occurs in religion is only a question of degree. Lewis goes further permitting himself deducing and giving judgements without proofs or simple and personal observations regarding the religious differences. Religion can be seen as an ardent subject. It appears everywhere in the travel book. On the other hand, its mention is made but not as an epicentre of all discussions in the novel.

2.2.2. Sexuality

In both books the notion of sexuality appears but only with different locations at certain times. In the travel book Lewis insists on the sexual intercourse that is part of the conception that the West has built for a long time. The question has been scrutinised but without explaining insanities. Upon this question, Lewis maintains a nonchalant move without going

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further to exaggeration. While in the novel, the sexual intercourses happen between Westerners and the natives. That creates extravagance in Bowles's book. Sexuality is then common to both. It merely contains a difference inside and that difference is at the level of location or position. In other words, in the travel book it is situated at the level of brothels. In the novel, however, it touches all spheres of society.

Lewis limits it to some pages. A full chapter in the second part of the book is consecrated to the brothels, in addition to innumerable times where he raises the question. In this chapter, the brothels are numbered by local girls but it remains a product of the western authority (namely France). The presence of these brothels is partly caused by colonialism. The French way of life has been imposed to local people. It is also the product of exploitation. The coloniser is taking from people what they have and left them in poverty. Thus, the result is prostitution. In this vein, Lewis wrote "A virgin costs round about fifty to sixty francs three years out of the four" (115). It is a reserved place that Lewis is describing.

Bowles did not give the question delimitations but goes with it throughout the whole book. Sexuality turns to exaggeration in *The Sheltering Sky* reaching some outsized dimensions. Most people (non-native characters) practise it. It can be seen as the major theme dealt with in the book. Concerning the married couple Kit and Port, their various displacements have created troubles in their relationship. This voyage to Africa was supposed to be a fresh starting to their marriage. Africa, as a wild land for them, can make their situation better. It was an argument for their choice of Africa. Their exotic and sexual desire in the desert was to revive their love. It was one of the aims of their travel but at the moment they landed in Africa, the first cliché associated to indigenous people of Africa appears. Port went with a man he met to see a whore.

The association of sexuality in the Touareg's mode of life is exaggerated twice. The first time, it is the story of the three ladies. They have met a Targui and fell in love with him. The second one happens when Kit went with a Touareg's caravan and became intimate with Belquassim. In short, their relation has been described in details. Even an incestuous relation can be found but the writer remains vague on it. It happens between Eric Lyle and his supposed mother. Bowles remained evasive concerning the question, since then it remains unanswered.

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The depicted sexual images contribute to popularise sexual tourism in the East or the developing countries. Whether in the travel book, that is supposed to depict reality, or in the novel, it is highly one of the hottest subjects that feeds conversations and especially between the western community in North Africa.

2.2.3. Magic and Mystery

Many aspects that were in the centre of inertia of different western discussions cannot really be perceived, objectively, as clichés. For instance, the magic is a reality rather than a western invention and its application is still persisting in many societies as a cultural heritage. *The Arabian Nights* has helped its spreading among Westerners. Thus, it is not a trope but the exaggeration makes it sound as such. The Magical Realism of Latin America and Africa, the oral as well as the written arts of incantations, the close relationships that man has developed throughout years whether real or not, whether in terms of any religion or simply approved or denied by logic and rationality, they are part of the magical exoticism that the East has undertaken for a long time.

A book written about the Orient without this stereotype during the twentieth-century is hard to find. The difference looks mysterious for the West. It is more enhanced by the lack of social interactions. To put it another way, the space between the Westerner and the native during the time of colonisation is huge, placing the indigenous under the status of savagery. In addition to this, in many western writings, there is this magical description. It is a belief and a reality before becoming a trope associated to the Orient.

In Wyndham Lewis's travel book people are seen as mysterious. He observed that many magicians who read in others' hands their future are mystifying their counterparts in revealing them their fate (Lewis 83). Images making allusion to similar cases come so often. Another passage kept the same direction of thought wherein he claimed the following: "There is a wild and gesticulating maraboutic figure (a segment of the magic circle drawn by him is in the dust of the high road) pretending to charm a cobra" (100). A word in this sentence sparks attention. When he said "pretending", he makes his reader see something and then his judgement comes to contradict him. He observes the place that magic occupies in the life of people as an undeniable truth but still, he classifies it among the acts of irrationality. Is that person really charming the cobra or only pretending? The explanations provided by Lewis are opposed to each other.

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In the travel novel, allusions to this cultural practice are made but with less vehemence. In the conversation between Kit and Tunner in their train ride, she says when she has seen a woman passing by that “she’s just a *voyeuse*” (64). In her fear of that lady Kit continued “don’t let the witch in” (64). Kit’s allegations are based on personal point of view. It shows once more the deep internalisations regarding the perception.

2.2.4. Historical fallacies

A word that is going to be used will attract some attention. This word is almost found in many travel narratives as well as in the political sphere of the so-called civilised societies of the powerful West. This word weighs more than the simple letters that constitute it. It is nothing more or less than “KNOW”. Supposedly, these pretensions are enhanced and overwhelmed under an absolute knowledge about the Easterners more than they know themselves. The following quotation of Balfour in 1910 gives the same perception of the Orientals. “We know the civilization of Egypt better than we know the civilization of any other country. We know it further back; we know it more intimately; we know more about it” (quoted in Said 32). The outsider pretends to know everything till the inner thoughts as if he is in the mind of the colonised. That is why the history of many localities and their inhabitants has been modified under such pretexts that the white man is the holder of the absolute knowledge or in another transposition, it will be said that he is a sort of demi god.

For instance, this sentence from *Journey into Barbary*: “Indeed, the Touaregs, the purest Berbers of the Desert, who still exist in the old manner of the veiled Men who were the Almoravides, have a saying that I think I have already quoted: “With the plough enters in dishonour” (Lewis 201). Two historical falsities can be filtered from this quotation. The first one lies on the understanding of one part of the full saying. There are two possibilities to interpret his words. Whether he is indexing Touaregs as Almoravides or the latter were only known to be veiled. In considering that Touaregs are Almoravides, no proof of such claim can be found. The second is about the saying that he attributes to Touaregs. It is historically proved that many African regions practised slavery and so did Touaregs but a noble man can plough, in the literal meaning, without being ashamed for looking to independence.

It is clear that through reading the travel book of Wyndham Lewis, any reader can observe that he was immersed in historical events and this is one part of “we know”. That pride or simply that genius the western man thinks he is endowed with more than anyone else

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remains one of his biggest mistakes. However, there are details that can create the difference. The historical distortions are found in many parts of the travel book but the chapter number 10 entitled “Important Interiors” contains many. The Fondouks, the Moorish Bath and the brothels (59) are depicted as really important interiors. By considering the northern African societies in their diversities, the most important of all interiors are the private places rather than the public ones which are open to everyone.

In the very beginning of the book, he insinuated that “Before I set foot in Maghreb I knew more about the inhabitants of, say, the hinterland of Tetouan than they know themselves –though I never have been to Tetouan...” (26). Even before setting foot in Africa, he had the knowledge about places and people. The fact that he had read some pages written probably by someone like him—who knew everything before translating it upon papers—made him feel that he was armed with all what is necessary. It is as if he already knew what he will see there but still he needed to go there for a confirmation. This sentence tells more about the idea of superiority. As a citizen of the western Empire, he had this self-esteem of representing a bright civilisation that masters every single detail about the indigenous people of the different colonies.

The falsification of historical facts when Lewis said “unaccompanied, I set out.” (24), whereas his wife had also undertaken the voyage with him. Maybe the word “unaccompanied” signifies something else but in that very context, some critics and Lewis’s biographers showed the inveracity of the allegation. “In Barbary all men are Mohammeds, all women are Fatmahs” (130): this sentence can have a meaning to a person who knows the land and the people. It might infer that Lewis used the literary device of exaggeration (hyperbole). Consequently, an audience who does not know neither the history of the natives of North Africa nor their environment may think that it is purely and simply true. This exaggeration joins the following: “Neither Tourareg (sic) nor ‘Blue Man’ of the Rio de Oro ever uses water to clean himself” (180). Still this sentence can have a sense for the local people who know such kind of life. Otherwise, the overseas reader will think that it is true while Lewis is only explaining the rarity of water. The travel writing under analysis counts innumerable similar cases. As religion is one of his favourite topics, he added that when the Berbers had been conquered by Arabs they accepted Islam and accepted the obligation of

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praying six times a day (207). There is no objection concerning the conquest, but the number of obligatory prayers is rather five not six.

The vigorous intensity that is in the travel book is also found in *The Sheltering Sky* but with less enthusiasm. The sexual vulgarity presented in the novel as Touaregs' lifestyle is called into question. The writer exaggerated and made this question as one of the most important part of their culture. In addition to this, these people are known in their majority to be Muslims. In following the Islamic rules, it is a must to marry a woman rather than to live as concubines and in an outlawed relation. Considering that this information is proved, another historical fact contradicts the writer. By depicting a Touareg family in Niger, he makes a sort of generalisation. This historical fact is that this people practises since ages monogamy rather than the image of polygamy Bowles has given. Other historical inaccuracies filled his novel but very minor ones that can be thrown on the ignorance of a character and that might be premeditated.

2.2.5. Ambivalence

“During his lifetime, Lewis had joyfully cultivated a position of aggressive isolation as the self-proclaimed “Enemy” of conventional socio-cultural opinion in the west” (Fox vii). His idiosyncrasies show in diverse ways his anti-establishment ardour disguised by critiquing the western powers for diverse reasons. However, the western ostensible masks which pretend to loathe the West are intimately and unconsciously assumed to belonging to a better civilisation. For instance, Charles Sugnet proposed the following explanation:

Though the traveller no longer represents a literal imperial power and may specifically disclaim such complicity, he still arrogates to himself the rights of representation, judgement, and mobility that were effects of empire (Sugnet quoted in Smethurst 10).

The proliferation of a number of images creates a sort of ambiguity. Sometimes the writer gives a very bright description to annihilate everything in another paragraph. The travel book *Journey into Barbary* proliferates with a somewhat positive image. The description of the inhabitant of North Africa is a subject of praises as well as of critical connotations. Another particularity in his writing, like other travelogues, is that habit of praising people in one sentence to bombard them with criticism and depicting them negatively in the following.

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Wyndham Lewis had two coexisting visions inside himself. He condemns the barbarity of the locals and he portrays them in a panegyric way. “His admiration is especially evident in the excerpts from *Kasbahs and Souks*” (Fox x). This praise of Berbers is equal to the harsh image he inferred about them in particular and about the inhabitants of North Africa in general.

Besides his anti-establishment, the second position in this ambivalence is his defence of the West in certain cases. The story of the French caporal, who had been boiled and two or three Mokhaznis (Moroccan soldiers in the French colonial army) neither whose number nor death matter at all, by the dissident soldiers against the coloniser crystallises a response of the bloody savagery of the West. The French army killed many families before the antagonists asked for a parley. The French commandant in charge of the affair said that he will not discuss with people who killed a caporal of the colonial army without mentioning at any moment the other deaths only considered as a collateral damage. The only thing he promised to the dissidents was death instead. Furthermore, the religious rituals practised by Aissaouas show another complementary facet of the Westerner’s perception. The writer describes the same practice that exists in old stories. One of the worst savageries of humankind (cannibalism) is demonstrated and affiliated to Islam.

Ambivalence in Bowles’s *The Sheltering Sky* is manifested under another facet. Unlike the judgemental misinterpretations that Lewis drops all along his book, Paul Bowles minds his language when it comes to confirm or to infirm anything. The main character Port felt sympathetic towards the indigenous. But, the dilemma is that a whole novel cannot be judged by taking into consideration the opinion of one character. The fact that many characters operate and everyone has a position creates this ambivalence. That is the reason for the commonality of ambivalence between the two. Therefore, the main difference occurs when it is a question of autobiography opposed to the novel. In other words, the coexistence of empathy and complicity within the person of Lewis is easy to detect whereas the complexity of a novel permits but few ingredients to come up with the same conclusion.

The word “Knowing” that Westerners have generally on the tip of their tongues is surprisingly almost inexistent but the mere abstract thing that exists in this novel is the desire of discovery rather than making conjectures. The writer inserted characters that are representatives of the western civilisation such as the Lyles or even Tunner. He has inserted,

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as well, characters who defied the old conventions towards the local people. The second category of characters respects the others' way of life with the same extent that they want theirs to be respected. Thus the ambivalence exists but some of them generally exploit their consciousness before making claims. That is why Bowles gives a chance of understanding before pretending to know.

As mentioned above, the intervention of different characters on a common issue creates a complexity in deciding about the authenticity. Mrs. Lyle, for instance, is annoyed by everyone and says "The stupidity of the French! It's unbelievable!" (Bowles 41). For her the French stupidity comes from something specific. She continues "Their blood is thin; they've gone to seed. They're all part Jewish or Negro" (Bowles 41). This implies that they are not like the other Westerners of the white race because their blood has been altered by the contact with the indigenous people.

In the novel, another sign of this combinative coexisting and different sides can be traced in the description of people being dirty everywhere and without any distinction; the poorest one is dirty as is the richest. Sometimes, it jumps from consideration to racism, as in: "I chase those Negroes from my automobile" (95). In certain pages empathy is spread but in others hatred occupies thoughts.

The ambivalence of the binary barbarism that differentiates the East and the West in the perception of Lewis might be related to a certain number of conjectures and the constant conflicts between different local groups. The writer is in one way loathed by the animosity of western countries, whose litigations have left visible traces in history after the Great War on one hand, and on the other hand, the dilemma is expressed otherwise with another tone. The violence between Easterners is perceived as the most barbaric one. However, the western dissensions among them are slightly described in a civilised way.

This barbarity, in its most atrocious vigour, is demonstrated when the writer pictured the fate of the Riffian rebels against the coloniser in admitting that "He was credited with exhibiting the heads of decapitated Riffian rebels in the market-place of some big centre" (Lewis 63) or when he claimed that "their brains are like those of animals" (70). He added in a sardonic tone "The feet of dead Berbers should be utilized for shoe-leather" (70). He

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juggled with a swift perplexity two diametrically opposed discourses. These characteristics are found in the novel discourse as well.

2.3. Differences

Before speaking about any contradistinction between the novel and the travel writing, it is of a high importance to distinguish between the Britishness and the Americanisation in literature and in the perception of the Orient in general. England was certainly one of the biggest Empires in modern history. In many domains, it has shown endurance and mastery of many disciplines. Concerning the Orient, its historical interactions dated from long ago. Thus, their knowledge about the Orient is due to the imperialist presence in a way. *Journey into Barbary: Travels across Morocco* (1932) is included in this British definition of the Orient among the western powers of the twentieth-century and carries in a way the Britishness. On the other hand, there is the United States of America as an immature and very young country. Its power has permitted its international participation in different affairs whether wars or simply politics. Its knowledge about the Orient is immature as the young country itself. Their interactions dated from few centuries. Paul Bowles's *The Sheltering Sky* (1949) enters in this category of American fiction of the twentieth-century and is a symbol of Americanisation.

2.3.1. Some Aspects of the Travel Writing of Wyndham Lewis

As any genre, travel writing has some specific features but depending on an isolated work. In other words, these features cannot be common to all the writings that are found in the genre. Wyndham Lewis's travel book contains some specific themes that make it different from the novel of Paul Bowles. Three points will primarily be raised which are intertextuality, a single version and narration.

Edward Said argued that "Most humanistic scholars are, I think, perfectly happy with the notion that texts exist in contexts, that there is such thing as intertextuality" (Said 13). For him, as for many scholars, texts are only deriving from other already done works. That is to say in the current context that the travel books are generally influenced by other books and the writing is directly affected by those former ones. In the same vein, Kristeva has also given another similar definition of the concept of intertextuality by pointing that "every text is a mosaic of references to other texts, genres and discourses" (quoted in Mouro 24). Her point is

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that in the travel books the aspect of intertextuality is omnipresent. However, this sort of stagnation contributed to make of these travel writings an instrument that perpetuates an old image. Meanwhile, they contributed, on the other hand, to make their works more accurate in terms of giving references. Furthermore, David Lodge in *The Art of Fiction* stresses that “Some theorists believe that intertextuality is the very condition of literature, that all texts are woven from the tissues of other texts, whether their authors know it or not” (98-99). Many writers used this intertextuality either to make allusion to an already existing imagery and/or fact or to enhance their argumentation (used as proofs).

There are many aspects of intertextuality and imagery of phantasmagoria in Lewis’s work. However, before these two characteristics it is important to reaffirm that any travel writing is based on voyage. This travel leads to a physical contact, that implies new lenses and new perceptions that had grazed ears from other’s mouths or by reading. If any writing is considered as intertextuality as the definitions of Kristeva and others show, the only focus in this research will be on particular points related to the West-East relationship rather than any other kind of intertextuality.

The first kind of intertextuality that can be found is that of *The Arabian Nights*. “I stole silently away” (Lewis 24) is certainly the equivalent of “I stole out softly” in the translation of Andrew Lang. This makes reference to the story of Sidi-Nouman in the *Arabian Nights* when, by magic, he was metamorphosed and an old woman detected that to save him. Lewis claims “I had never so much as seen an Arab before, except in France selling carpets” (27). The image that is directly drawn in his mind recalls that of the “flying carpet” in the tale of Aladdin and the Wonderful Lamp in *One Thousand and one Nights*. The association can be easily made as Arabs for the writer are associated with selling carpets. It also recalls the story the prophet Solomon, who, by the permission of God, had power to use a carpet to fly.

The second one is in the references he was using to write about the Orient. The usage of a number of writers to give credit to his work repeats in entirety the opinions of others in a hidden as well as in a clear way. The hidden is when he assumes their opinions and reformulates them. The clear one is when he cited them in logical references.

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The Child of Don Quixote is used as an allusion to the famous seventeenth century novel of Miguel De Cervantes (1547-1616) whose character Alonso Quixano changed his name to Don Quixote de la Mancha. The allusion here is directed to the place. The passage he made in Spain has an impact on his perception and is then considered as a form of stereotype. The fourth chapter entitled “The Child of Don Quixote” is referring to the Spanish people incarnated in an individual. The connotation is related to the art of chivalry and gentleman’s attitudes.

“The Will of God” (55), can be assimilated to the word “*Inshallah*” that for Lewis is sometimes a sign of laziness. He said in another passage that “It must be remembered that the Berber, unlike the Arab, works” (135). Thus, the religious usage of this word carries a reference to Islam. Moreover, “White Man’s Burden” (131) can be understood simply by colonialism, introduced by Rudyard Kipling. The duty of the white man is to civilise the primitives. The white race, having the supreme and universal conformity of its hegemony, is obligated to spread knowledge among the other wild races. That was probably the point that Lewis wanted to make clear by this quotation.

The single version refers to the writer’s observations. The reader perceives people and things that are described through the lenses of the writer. In this case, that very reader discovers not only what the writer is providing him or her but discovers the writer who is behind these writings. Berbar for that purpose declared that the information gathered by an observer gives insight about that person (20).

The first aspect that sparks readers’ attention, while reading the travel book of Lewis entitled *Journey into Barbary*, is its subjectivity. The subjectivity is almost always tied to autobiographies. The degree of reliability is low since there is only one vision of a single person whose intention is hard to be predicted or understood. The second is that there is a lack of historical knowledge.

Another singularity of the travel book is its ongoing narration. In order to know why the travel book is characterised only by narration without dialogic interactions between different characters, it is important to define it before all. It is question of absence of interacting characters in a form of dialogue. Regarding the act of narration, Fludernik claimed that “Narrative is all around us, not just in the novel or in historical writing. Narrative is associated above all with the act of narration and is to be found wherever someone tells us

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about something..." (Fludernik 1). This incessant narration in the travel book contains a large amount of information but might be boring for the reader. Thus, narration alone does not give the reader a break to change the atmosphere of reading.

In Lewis's book, it is only a question of narration of events, often defying the chronological order. In other words, it changes, from time to time, the direction and adopts a non-linear narration. As a result, it only produces one interpretation even though it relies, often, on others' perceptions.

However, the writer of *The Sheltering Sky* has reached a stage beyond the sphere wherein most of colonisers were stagnated. This sphere is based on superiority and power whereas this novel tends to have new characteristics regarding the approach used with the local indigenous people.

2.3.2. Some Aspects of the Travel Novel: *The Sheltering Sky*

Paul Bowles's novel has, as opposed to the Lewis's travel writing, some special characteristics. They make it different whether in terms of depiction of North Africa or in terms of accuracy. In either ways, it contributes to the contrastive analysis that opposes it to the travel book.

The first and the most obvious of all the aspects that a travel novel can have is its imaginary side. But in this particular case of Bowles's book, it is difficult to speak about pure fiction. It is believed that Paul Bowles's *The Sheltering Sky* is not only fictional but also a semi-autobiography. In the newspaper of *The Guardian*, Pulsifer states that Paul Bowles's half autobiographical and half fictional book inaugurated the second half of twentieth-century American novel (Pulsifer). If a glance is thrown on the life of Bowles, it will be clear that the main characters Port and his wife Katherine are in a way related to the couple of Bowleses. So saying, the same article confirms that fact "Many readers, including Jane (Paul Bowles' wife), saw the central characters of Port and his wife Kit as based on the Bowleses themselves" (Pulsifer). Many elements tally with this thought. His coming to North Africa with his wife Jane resembles to the story of Port and Kit. His inherent fascination for travelling and discovering new horizons are found in the zeal of Port and his extreme love of maps.

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The multiplicity of characters yields to the novel many visions. From these visions, many aspects will certainly lead the reader to be immersed in an immense river of thoughts. In other words, the writer does not provide his readers with one single perception but a diversity of visions. Hence, it allows him or her, first, to be hidden behind this ambiguity and secondly to shape these images from different angles.

A large number of characters implies the multiplicity of opinions and voices. This creates an instable position when it comes to analyse a given phenomenon. This will certainly lead the reader to the narrator. But still the narrator can only complement characters depending on his or her position. If there are characters, there harmoniously must be events and narration to make the balance with dialogues.

The two books have in common many themes but they diverge on their treatment. Each one approaches them differently. An element not recurrent in many western writings about the pictures consecrated to the East creates a clear divergence between the two. Irrationality is traditionally believed to be the main tool used in the East, while knowledge, science and pragmatism are always associated with the West. In the common Westerners' believe, the East is the incarnation of evil due to many reasons. The most extended explanation of that point is religion. Superstitions (which are real in the way of life of people) are only for the locals in Lewis's travel account while in Bowles' it is the reverse.

In the travel book, the East is seen as the place of false beliefs, superstitions and irrationality. Lewis has drawn that image throughout his book. The title bears a sensation of underestimating the natives under the simple denomination of Barbarians in their Barbary. Here, Barbary carries a negative connotation and its people with erroneous beliefs. He writes that "the Berber Messiah would have to arise from the neighbourhood of the river Massa, according to the local believe" (141). The Berbers Messiah is a reference to El-Mehdi who in Islam does not belong to Berbers but to Muslims in general. The second irregularity in this quote is when he claimed that it is the local belief. Many people in North Africa are constantly mentioning that, coming to sustain the saying of Lewis, but such thing has been said to show that they are irrational.

In *The Sheltering Sky*, superstition contradicts Wyndham Lewis' claims. In this novel the irrational is a young New Yorker lady. Kit sees premonitions and omens in everything. A

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dream can be for her a nightmare in her attempts of associating it with horrible events. When Port has told his dream, she has perceived a bad coming event. Many other events made her think irrationally according to circumstances.

The Sahara Desert is wide and wild. It combines many elements not only sand but there is the presence of ergs, steppes, oases and so on. It can even be an open space wherein no life is found. Furthermore, the desert can have a set of features not only that of sandy dunes. The latter is the trope which is bound in the minds of many Westerners who are mystified by it. The distinction between the two books regarding that matter is obvious. In the travel book the desert has a significance that is refuted by the novel.

In the travel book, Sahara is described with a realistic touch but there is also the portion of exoticism and extravagance. Using a word like “impracticable” (25), Wyndham Lewis shows a deficiency in terms of field mastery. Impracticable for whom? The writer is generalising, even though some may think only that he is speaking about the Westerners rather than the local populations. Some points need clarity and other cultural ones need historical knowledge to be dealt with. There is a series of conjectures, positions and deeply personal interpretations hiding the truth. “It [the desert] is inhabited by what are certainly among the most savage people on earth—the Mauretanian (sic) nomads” (160). Moreover, the use of connotations like bandits and pirates of the desert, “bastard ‘Maure” (164) is telling a lot about the unforeseeable position of Lewis.

In the novel, the desert is everywhere in the North and part of West Africa (the desert in the sense of sand and nothing else). There is something that strikes more the attention. The writer of *The Sheltering Sky* admitted implicitly that Sahara is mysterious and deadly. It can be true because in order to survive in the desert a person must be accustomed to it. That is why the story of the three ladies who were stranger to the desert died because of their ambition to discover it.

The desert is shaped as an ever ending horizon of sandy dunes in the novel. On the contrary to this conception of the desert in the travel book, it is realistic comparing it to the novel. Well known places whose characteristics are all but the desert of sand are described as an ever ending set of sand waves in the latter.

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2.4. Intention and Authenticity

Sometimes, finding out the real motives of a person's writing can only be part of deduction. From some very thin holes, he/she can give some hints. Unlike the writer's intentions, authenticity is not that hard to decipher. Some falsities or some stereotypes can suffice to detect the lacunae. In the part consecrated to intentions, some raised points can only be applied for one of the different books.

2.4.1. Intention

There is no written text without a purpose. The travel book and the novel examined in this research have certain aims. A number of them can be specific for the travel writing or the novel not for both. This is due to the complexity of the novel, which is hard to encircle.

2.4.1.1. Entertainment and Instruction

The Arabian Nights Entertainment with its huge influence had successfully managed to fulfil that task. As it was influential, every other book having that oriental touch can play that role of entertaining. This entertainment existed before the apparition of this collection of tales but it has given it tastier features. The use of various themes like sexuality, magic, eroticism enchanted the western audience. These writings are also instructive. For instance, the information found in travel writing permits the reader to widen his knowledge. This instruction in the novel is not really meant to be instructive all the time but more entertaining.

The vivid western audience is enthusiastically following the eastern mystery throughout these writings. While the Orient and its inhabitants are not that simple imaginative idea, their material existence is found in Lewis's travel book even though it lacks some clarifications. Thus, it is to entertain people. This amusement has only become more realistic with the advent of television during the twentieth-century. The chapter "Film-Filibusters" (84) in Lewis's book has introduced that change. Alongside the entertaining oriental pictures of these works, there is instruction behind. For the novel it is more entertaining than instructional. The travel account tells about reality and history directly from the writer's observations. It gives, then, insightful and valuable information. Other elements are conjointly competing in this sense to prove the probable motives of these writings.

2.4.1.2. Financial

The financial prerogatives were meant for the authorship. The culture of the East has become in the western's gaze a product that generates exponential sums of money to the

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supplier from the fascinated stagnant beholder. The main focus as two different genres permits the enrichment of the writers. It is made for the economic aim of selling the mysterious Oriental image. This picture, whether real or fake, raises funds and perpetuates in time. Furthermore, these writings generate more money when they are turned to movies. The factor that favoured their popularity and permitted them to reach a wider audience is the apparition and evolution of the audio-visual. *The Sheltering Sky* was profoundly successful but once adopted as a movie it gained more fame.

Like other intentions, this one is shared by both writers of these two literary genres. It may animate some writers to gain fame and glory while it may be a secondary thought for others who wants to bring accurate information. In short, it is probable that money encourages these two writers to come up with their literary productions.

2.4.1.3. Political and Cultural Imperialism

The undertaken explorations of the Sahara as among the latest regions in Africa that had been explored by Westerners, mainly the French government, aimed at conquering and invading under the umbrella of the so-called western civilisation. Achieving a political domination to enrich the economy of the nineteenth-century Europe was a vision of primary order. The southern side of the sea, otherwise the shores of the Mediterranean Sea like the north of Algeria, Tunisia and a part of Morocco and Libya, had painstakingly been explored and subjected henceforth to pure exploitations. At the same time the other side of sub-Saharan Africa, the Sudan region and the absolute majority of West Africa had been invaded by the western colonisers leaving the Sahara desert bordered on both sides by colonialism. It was during the nineteenth-century that some explorers like René Caillié, Heinrich Barth, and Lady Dorothy Mills during the twentieth-century and others, hesitatingly, put their feet in the lost land to meet the civilisation of nomads in the south of Algeria, the north of Mali and Niger, a part of the Tripolitan desert of Libya and the dissident part of Rio de Oro (nowadays Western Sahara) to list but a few. Wyndham Lewis's travelogue is inscribed in the thematic of exploration of little known lands. He admitted that "It (the desert) has never been properly penetrated or explored by Europeans" (160). It is a kind of mission or challenge to provide data about unexplored lands that he imposed to himself.

Edward Said asserted that the western powers presence in the Orient has political motivations (Said 12). To continue in the same vain Paul Smethurst added in *Travel Writing*,

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Form, and Empire: The Poetics and the Politics of Mobility “The duty of imperial travelling subjects is then either to explore and extend the empire, or survey and reconfirm its territories and the ‘within bounds’ of the places and peoples of empire” (7). A large number of illustrations can be used. The political intentions that imply generally the cultural imperialism can take two proportions. The first one is obvious, clear and admitted by the writer. The second is hidden. It is up to the reader to decipher it. In the case of the travel book of Lewis and the novel of Bowles, the political intentions are hidden but the notion of ambivalence explained above can prove their existence since it exists in both.

Journey into Barbary: Travels across Morocco of Wyndham Lewis like other writers of the same genre namely T.E. Lawrence, Gertrude Bell, Henri Duveyrier and others seen as explorers showed this political desire in the explored territories. In his book “Les Touaregs du Nord” or “Touaregs of the North”, Duveyrier assumed explicitly this colonialist’s desire because he was sent by the French government to inspect the territory and gives a report of the investigation. All over Lewis’s travelogue, the fragments of this intention are found even though the territory he describes is already under colonialism. But the way with which he pictures the dissident regions shows this intention. He declared that the invader does not need to expose himself but only has to pay a Moroccan to kill his counterpart for some pieces of gold (213). Such kind of discourses encourages the colonisers not only to continue their presence but also to use new strategies to have the full control.

In *The Sheltering Sky* this intention is hard to find. Bowles insists on some more common themes representing the East in the western literature. What is found is attraction, in a romanticised way, to the mysteries and exoticism of the desert rather than a political one.

2.4.1.4. Self-Discovery

Africa is not the envied Eldorado but myths that surround its history made it an attractive place for various reasons. Among these reasons is freedom in the never ending spaces. Beside the discovery of other people and other horizons, there is this discovery that a person wants to undertake about him or herself. After the great destruction between the western nations during the two world wars, many thought that Africa is a place wherein they can find natural reality opposed to the western industrial society ravaged by desolation.

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Lewis had not discovered something about himself, not even admitting that some of his internalisations are unfounded and that reality gives another sight. This intention is the least presented in his book. It is more about discovering the others' ways of life and to bring a touch of his observations rather than learning something about his personality.

Unlike the travel account, the travel novel explores in details that theme through the two main characters of the novel. Port and his wife Katherine, after long years of marriage wanted to change the environment and to re-evaluate their situation. They have chosen Africa (precisely North Africa) to build their relation upon new solid pillars. Bowles writes "since the day he and Kit had gone bicycling together he had felt a definite desire to strengthen the sentimental bonds between them" (84). They wanted to find themselves in the open spaces to discover their own capabilities to be united by undertaking such adventure. The self-discovery in the novel is manifested through questioning. Port, by asking himself questions, comes to discover the others but at the same to know more about himself.

2.4.1.5. The Pursuit of a Refuge

The turmoil that Europe and the United States of America have witnessed during the twentieth-century forced some people to flee these countries. They escape them to come to Africa. Their runs might be due to political reasons or simply voluntary undertaken adventures. In Bowles's characters, it is not a political pressure from their government that solicited them to leave; for that no power was exercised. However, Lewis's situation is different. The government of his own country did not approve his freedom of expression on certain subjects. These tensions between him and the power of England might play a role in his voyage.

In the beginning of the first chapter of *Journey into Barbary: Travels across Morocco*, there is a rhetorical question asked by Lewis "Shall I return; or, like so many of your sons, become from henceforth an exile?" (26). The situation of Great Britain at that time was instable. *Journey into Barbary: Travels across Morocco* can be classified in this category of exile writing but only in considering the historical shift of events in their causality. The publication of *Hitler* by Lewis in 1931, touching him at the personal level, was not fondled by the general public opinion. This obliged him to take his distances from a political as well as the societal antagonism that he was facing at that time. Here appears the search for refuge and what a better place if not the heartland of wild people wherein the laws of the West

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hardly succeed to dictate the directions to undertake. Another historical factor is that the thirties was a decade wherein the western nations faced the Great Depression. The devastating Great War and another that is knocking on the door placed the West in a significant state of desolation and a weakened power.

Lewis looked for an asylum by undertaking that trip to North Africa. In the very first pages of his book he claimed “Then the atmosphere of our dying European society is to me profoundly depressing.” (24). He wanted to try a different environment, to explore it with its inhabitants. He spent some time to let the opinion that people have about him to dissipate, and to get the opportunity to write about another completely different subject. This time was short. This is why Lewis can be considered as a tourist according to Bowles’s differentiation between a tourist and a traveller.

In the novel, it is the chosen exile rather than a forced one. Port and his wife Katherine Moresby, who defined themselves as travellers rather than tourists, fled the crowded industrial Western society to the Sahara desert to find a kind of peace and even freedom. Bowles differentiates them as the following: a tourist comes to a place to leave after a short period of time whereas a traveller stays for a long time, moving slowly from one place to another (Bowles 8). Port and Kit can be considered as travellers. As this novel is a sort of semi-autobiography, it is tightly interwoven with Bowles’s life. Brian Edwards argued that “US obituaries portrayed Bowles, with remarkable consistency, as an American expatriate connected, in spite of self-imposed exile in North Africa, to many of the most intriguing writers and artists of Euro-American Modernism.” (Brian 307). Like Paul Bowles, many other travellers and tourists did not exile in North Africa under certain constraints but only a self-imposed one. Like the real situation of Bowles, he gives the same characteristics to his characters.

In both books taken as a case study, Morocco provided Lewis as Algeria did for Bowles’s characters a regenerated exit. For Lewis it was temporal while in the novel it was a life choice. This point can be argued due the definition and explanations provided for the difference between a traveller and a tourist.

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2.4.2. Authenticity:

Authenticity is closely related to an accurate description but the line between truth and false information balanced between a subjective autobiography and a fictitious writing will be hard to decipher. To find out which one is more authentic than the other is far from generalising this comparative analysis, until its application on all travel books and travel novels. At any rate, it is not really about the truths and the lies but it is only about representation.

What is based on individual observations without experimentation is subjective and is not conveying a cogent artefact of man's conception of what is real and what is not. The subject of controversies mentioned in one part of this research (ambivalence), creates a complex analysis due to its ambivalence. In certain cases, Lewis praises the local people as being better in terms of history and lifestyle than any of the western society. In chapter five he mentions the fact that Berbers are better than any western man (Lewis 42). The second side of ambivalence is opposed to the first by praising the West to the detriment of the East. What differentiates the two books is that the travel book, on one hand, is subjective and tends to perceive reality with two opposite lenses. Internalisations impede the rightful depiction. It is hard for a foreigner, who already conceived ideas in his or her mind, to believe easily the non-existence of many already assumed ones. On the other hand, the subjectivity of the novel is not aberrant since it is merely a fiction.

In his description of the nowadays "Western Sahara" or "Rio de Oro", Lewis uses the word 'verboten' land or "a closed book" (Lewis 25). These expressions suggest that no Westerner can enter that territory without encountering danger. The authenticity of his saying makes unanimity but the question is: was it a positive or a negative representation? The interpretation of that point depends on the diversity of cultural backgrounds. Man construes things according to his needs. It can be interpreted in diverse ways. Firstly, it is positive because the interpretation stipulates that these people are brave. Their bravery and independence were to fight and defend themselves against any kind of outside oppressor. To put it another way, the image might be positive due to the culture of the local people. Most of the time, these societies have cultures based on honour and dignity as well as on the bravery and the strength of a person. Secondly, it is negative because, rather than perceiving them as brave, they are perceived as savage and cruel. This negative image derives generally from the western culture. Its proof resides in the accent made on the binary dichotomy of

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Superior/Inferior, or the Self/Other of Edward Said. Their constant fights and bigotry ambitions against the Europeans made them licentious and bellicose.

References play a major role in the lack of authenticity of the travel writing. If the writer is experiencing reality why is he using the others' books in order to write his memoir? In fact, it only shows that the writer is more focusing on what other people told him rather than on the reality that he is witnessing. Unable to come up with his own inferences, he finds a need for using others' works to sustain (if not completely influencing) his argumentations. From academic perspectives, reference is an instrument to show the reliability of the information but in that very case it may signify the opposite. There is no independent thinking but influences to create opinions. More than this, the gathered testimonies about people and places are whether provided by personal observations and books or by the present Westerners who think themselves as masters of everything.

Time in the travel book represents a crucial element. Spending few days or even few months in a place cannot permit inferences but premature judgements. The time that Lewis has spent in North Africa cannot be considered enough to make his work reliable. Firstly, it did not allow him to interact fully with the natives. Secondly, there is this undeniable fact according to which: to understand a culture, a person needs to understand people. No understanding can come without solid interactions and an immersion within the other's culture. The same time is found in *The Sheltering Sky*. But it differs from Lewis's. According to Bowles's definition of a traveller, Kit and Port are not visiting a place for a short period of time to leave to another as tourists but to stay and discover. Even a long time does not permit such deductions about how lands and people are depicted.

Alongside this time linked and inserted in their writings there is another concrete one. There is an interval between the publications of these two books. Lewis's travelogue was published after the First World War (1914-1918) and before the second one. His writing is tethered to the previous ones of his counterparts like those of T.E. Lawrence and Gertrude Bell and others. The influence can come from such icons in the domain of travel writings. While *The Sheltering Sky* appeared almost twenty years after. During that interval of time many events had happened. The lack of a certain authenticity of *Journey into Barbary: Travels across Morocco* might be closely linked to the little mastery of the North African

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land. A lot happened after the Second World War (1939-1945). The advent of modernism affected the way of thinking, and the positive perception in the novel might be due to that.

The travel novel, due to its imaginative aspect, is not supposed to be authentic. The writer has approached reality with a more clement observation. It tends to have a direct trajectory in terms of linearity of events and contrary to the travel book it is more empathic though fictitious or contrived. This difference is far from making them authentic but the comparison is favourable to the novel instead of the travel book. Nonetheless the intentions of a writer may influence his judgments.

2.5. Conclusion:

The two books share similarities and differences depending on the multiplicity of themes dealt with. As already mentioned, the intentions are sometimes only suppositions. The authenticity, however, can be surely observed and filtered. Only a small number of conventional themes about the East is used in this research albeit the presence of many. These themes found in two Westerners' books are the obvious ones and shape the existing and persisting perception between the two sides, namely the East and the West.

General Conclusion

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Comparison had been and will certainly always be the object of reference between humans. Each race, tribe, community, species or simply each entity, in general all the circumambient aspects of social life are trying to compare themselves with others and thus most of the time in terms of superiority/inferiority dichotomy. This human conception of power and domination created the perception that the West has about the East. This very East is also suffering the same drama. The social hierarchy was dominating until the coming of colonialism to disappear in certain regions but remain in many others as part of customs.

The difference of eastern inhabitants in terms of race, ethnicity, climatic and environmental conditions, created a purely psychic perception between each other. It, therefore, leads to a perception based on comparison on every social scale. Many consider themselves as superior following a social hierarchy or simply based on the colour of skin. It implies in many minds that the white is a sign of civilisation and the black remains a sign of slavery and savagery. The former listed point was a justification of enslavement between the Easterners. The West has the same vision of it. Thus with its so-called civilisation, it has found an opportunity to demean the East but not with the same degrees. The approach is about the colour of skin and gradually attains other spheres of life. Defining one's own identity by domesticating the Easterner's has permitted to the West to apply some theories like those of Social Darwinism and some other European thinkers' theories.

The West quest for the "Self", in one of the fatuity of perceiving others as inferior according to certain inherent and apparent reasons based on race or religion, makes it tamed by the culture and beliefs that it fought since bygone ages. It started to be a kind of simulacrum. In its incessant fight of the "Other", it has been deeply touched by it. Tea and Coffee and many other Easterners' cultural habits influenced the western way of life and thus become part of theirs. Ironically, what the West despises the most sticks to define it at the end as well. The channel is not merely following the flow of one direction but it is universally interchangeable or works vice-versa. The mimicry is not done by one side over the other but from both. The East has been affected as well.

However, this research is merely focusing on the two books under study. It is due to the fact that other themes may characterise the other books in different contexts and circumstances. There are other books, whether travel books or travel novels, which might

General Conclusion

have other characteristics. *Journey into Barbary: Travels across Morocco* has many images of the East and these are sometimes positive and accurate as the reverse is possible and even predominates. The formerly introduced Mandeville trope is paralysed, ignored and almost inexistent. What predominates is rather a premature knowledge based on suppositions and uncertainties. *The Sheltering Sky*, on the other hand, is a novel which shares many similarities as well as differences with the travel book. Their authenticity has some lacunae. Notwithstanding, the novel has more accurate points on describing people more than the travel account as demonstrated in the second chapter.

To approach the analysis closer, throughout the whole dissertation, points of convergences and divergences between the two books and the two writers have been raised up, but there is something beyond that. They are in fact closer than that. The travel book is considered as semi-fictional and the novel already fictional is considered as a semi-autobiography. Deeply, the two mentioned connotations are but similar. A thin point that cannot be really considered as a difference may more or less divide them, which is the use of characters in the novel whereas the travel book contains only an ongoing narration. Semi-autobiography and semi-fictional are two connotations meaning one thing: the combination of fiction and reality. In sum, they have the same characteristics if they can be considered as one.

Lewis gives importance to history while Bowles puts an accent on the modern time. Despite the changes that have occurred in the North African society since the advent of Islamisation, Lewis presents the Arab ethnic group as a small minority. The Berbers, as the title suggests, are the main concern of Lewis whereas Paul Bowles focuses on the vicissitudes and more about the reality of the ground to a certain extent. There are some lacks in the novel but it still insists on the real local situation of North Africa (Algeria).

The question of Otherness has been a subject of discussions and it fuels the western perception about the others (considered as primitive and savage). The two books under study attempt to depict and analyse this western imagery about the East in their constant quest for the Self. In their journey of establishing a superior identity, the West met both resistance and acceptance in both its forms (coercion or consent). A number of mentioned themes feature the two books as there are other characteristics that make them different. In sum, they discuss the western perception, fuelled sometimes by internalisation, regarding the Other.

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Appendices

Appendices

Appendix A: A Brief Biography of Wyndham Lewis

Percy Wyndham Lewis (18 November 1882- 7 March 1957) was an English writer. Alongside this profession he was also a painter and a critic. Lewis was born in his father's yacht in the Canadian city of Nova Scotia (*Encyclopaedia Britannica*). Another important element that surrounds his birth was that his mother was British and his father was an American. This diversity contributed to shape his personality. But after the separation of his parents in 1893, he travelled with his mother to England wherein he attended the school for a while. "Lewis studied intermittently at the Slade from January 1899 until June 1901, when he finally engineered his own expulsion" (The Guardian Editors). After that, He travelled in many countries with his wife, Gladys Anne Hoskins (1900-1979), to Africa during the Great Depression of the 30's, influenced by *The Seven Pillars of Wisdom* (1926) of his friend Thomas. E. Lawrence (Hudson 91) as well as in the United States at the period of the Second World War (Munton).

During the first decades of the twentieth-century, France was one of the most attractive countries in Europe. This attraction was due to many factors like the exponential development of art in all its forms. Lewis as a young boy was attracted by painting and Paris, the city of light, offered him that opportunity to undertake his dream. In addition to his ambitions of painting, he took the pen and published many works during his lifetime. His life was a series of misgivings. Shifting from visionary of visual art to soldier during the First World War to the critic and an eminent traveller towards new horizons, he occupied many professions. The fact of being a soldier and the huge experience he got from the war played a major role in his political position. He sustained the campaign of fascism during one period of his life and positioned him in a bad political posture. For that, Alan Munton explained that "the existence of *Hitler* has caused Lewis's extensive political writings to be read with suspicion." (Munton). That political position has affected negatively his career. The production of some political satires made him an enemy of the establishment. Since then he rejected many of the old conventional ways of life especially in the political landscape of the western nations.

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The Vorticist movement was inspired by the standards of the fast changing modern world of the early twentieth-century. A number of changes in Art in general led to its creation. Many writers and eminences of visual art were concerted to spread the ideology of the movement. A famous magazine known as BLAST, considered as a manifesto of Vorticism, produced a number of writings about that movement and its preoccupations. Ana Gabriela Vilela Pereira de Macedo declares “And yet one can hardly ignore the strident language and the vibrancy of the 1909 Futurist Manifesto when reading the *Blast Manifesto*” (Pereira de Macedo 16). However, the satirical positions he has taken led him to an instable political and economic situations.

The circumstances behind the publication of *Journey into Barbary: Travels across Morocco* are tightly related to the critical state of things Lewis has crossed after his public support of Nazi Germany’s political ideology using the expression “Fascism as an alternative” in his book *The Art of Being Ruled* (1926) (Munton no page). With a large number of intertextuality mainly linked to the *Arabian Nights*, he showed also a purely Westerner’s desire to walk on the traces of formerly known travellers. In a nutshell, the political misunderstandings and the desire of discovery are not the only factors that permitted the realisation as well as the publication of this book. This travel writing was among many other books and works of diverse genres that Lewis had produced during his lifetime.

His notable works had an influence on the western society during his life but their success increase soon after his death. His bold writings as well as modern paintings have been sometimes encountering resistance. He had a vision despised by his counterparts due to its side of trespassing normal conventional norms. Lewis had published shorter works as essays and paintings before the apparition of his novel *Tarr* (Michel 8). Thus, among his works in the domain of writing there are: *Tarr* (1918) that permitted him to be enrolled in this environment. Another one is a selection of short stories entitled *The Wild Body: A Soldier of Humour and Other Stories* (1927), in addition to many works like *The Art of Being Ruled* (1926), *Time and Western Man* (1927) and others (Michel 8). He used in his writings many literary genres from fiction to essays to criticism and to travel accounts. His novel the *Apes of God* (1930) had been followed by *Hitler* (1931), permitting him to explore uneven grounds to reach the possible sensitive corners of his society. *Journey into Barbary: Travels across Morocco*, as a travelogue, had been published in 1932. As an artist, he continued his work

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and published many works in various domains till his death in 1957 at age 74 (the Guardian Editors).

Appendix B: A Brief Biography of Paul Bowles

Paul Frederic Bowles was born on December 30th 1910 and brought up in New York City. As a young enthusiastic boy, he attended the University of Virginia in 1928 (Pounds 424). After a period of time, he went to Paris wherein he met with many artists in different fields. From literature (novelist, poet and dramatist) to music, Bowles built a career upon many professions. His success went beyond the borders of The United States. As a traveller, his writings and compositions are dealing with exile.

During his infancy, his mother, Rena Bowles, used to recite him Edgar A. Poe's poems and stories. In his paper entitled "Paul Bowles and Edgar Allan Poe: The Disintegration of the Personality" Wayne Pounds underscores "The Delicate Prey, Bowles's first collection of stories, carries the dedication, 'for my mother, who first read me the stories of Poe'" (Pounds 424). From that time, he started to love poetry and literature in general. Another event that occurred during his infancy, had probably contributed to shape in a way his literature. It was said that Paul Bowles's father Claude Bowles (a dentist) had tried to kill him when he was a baby, and probably jealous of his musical talents that turns sometimes to punishments but the veracity of such claims is questionable (Lauçanno 271). His literary works had been inspired and influenced by the new Surrealist literary movement in France at the beginning of the twentieth-century. He was composing music and in the meantime he wrote prose. The kind of his literature treated many themes among which: exile, a traveller with cultural sensitivities, psychological problems related to immigration and so on. On one hand, it is mainly discussing a chaotic and barbaric world, in the diversity of human cultures. His musical compositions, on the other hand, are nostalgic and lighter comparing to the somehow pessimistic literary works of his even though they have in common many themes. John Bernard Myers said that magic, for instance and the supernatural are themes that are found in both his music and his literature (quoted in Bouachrine 107). In addition to these different accomplishments, he was also a translator starting by the Moroccan writer

Appendices

Mohammed Mrabet's stories in the mid 1960's (Sawyer-Lauçanno 263). His passion to artistic works followed him till his death.

In the beginning of the year 1937 he met Jane Auer, who became his wife the following year in 1938 (Ayari 39). Their marriage did not prevent them to keep closely intimate relations with their friends on each side. They are both gays and their union was not an impediment to their sex orientation practices (Lauçanno 272). "With homosexual orientations" (Hout 113), Paul Bowles hardly admitted it publicly. Jane Bowles was also an eminent writer and playwright of the twentieth-century America. Their intimate relations are depicted in Paul Bowles's first novel *The Sheltering Sky* through the two main characters Port and Kit.

The Sheltering Sky is what can be called the product of a premature knowledge. Bowles went to Africa in 1931 but without spending enough time thanks to Gertrude Stein, a friend of his (Sawyer-Lauçanno 267). In 1947, just after the throes of the Second World War, he came back to Morocco. This last visit witnessed the birth of his first novel entitled *The Sheltering Sky* (1949). His admiration to the land and its people came later on when Morocco become his home till his last breath. Bouachrine declared that "He settled in Tangier from 1947 until his death in November 1999" (2). After these adventures, Bowles fell in love with North Africa but particularly with Morocco which was one of his main literary inspirations.

His major works are mainly in the domain of music. He produced many songs that gained an unprecedented fame. He later cultivated a great interest in writing. According to some critics, he had found this inspiration in his wife's (Jane) productions. "His career in fiction began only after he had married Jane Auer in 1938 and after she had written *Two Serious Ladies* (1941)" (Sawyer-Lauçanno 268). It is probable that she inspired him to explore his literature talent of writing. He had written many novels. *The Sheltering Sky* (1949) is the most famous of all. After that, he published another novel entitled *Let It Come Down* (1952), followed by *The Spider's House* (1955) and *Up Above the World* (1966) alongside 'The Delicate Prey', 'The Wind at Beni Midar' and 'A Distant Episode' which explored themes of brutality and violence (Benlemlih 86-87). Moreover, Bowles published many short stories and poems. Till his death on November 18, 1999 in Morocco at age 88 (Benlemlih 2), he devoted his time to literature and music, that passionate him during his whole life.

Summary

This research deals with Otherness in both Wyndham Lewi's *Journey into Barbary: Travels across Morocco* (1932) and Paul Bowles's novel *The Sheltering Sky* (1949). It strives to answer the identity problem between the East and the West. In addition, it explores the roots and the evolution of dissensions between them till the 20th century especially the imagery that the West has established about the East. A certain number of themes have been raised to explain the reasons of these misrepresentations based on stereotypes.

ملخص

هذا البحث يدرس فكرة الآخر في عملي ويندهام لويس سفيرة في بلاد البربر : رحلة عبر المغرب (1932) و باول باولز شاي في الصحراء (1949). البحث يحاول ان يجد أجوبة لمشكل الهوية بين الشرق و الغرب. بالإضافة الى محاولة معرفة مصدر الخلاف الذي بينهما و تطوره عبر العصور وصول الى القرن 20, لكن بالخصوص تغيير وجهات النظر بينهم. بعض المواضيع تم نقاشها لتحليل الصور المحرفة لسكان شمال افريقيا.

Résumé

Cette recherche est basée sur la notion de « L'autrui » à l'opposé du « Soi » dans l'autobiographie de Wyndham Lewis « Le Voyage dans la Barbarie : à travers le Maroc » ainsi que dans le célèbre roman de Paul Bowles, intitulé « Un Thé au Sahara ». Elle essaye de répondre aux problèmes identitaires entre l'Est et l'Ouest étant les deux blocs du monde qui sont opposé l'un à l'autre. Elle essaye aussi d'explorer l'essence ainsi que l'évolution de ces litiges jusqu'au 20^{ème} siècle. Certains thèmes ont été mentionnés pour démontrer les raisons de ces mauvaises représentations basées sur des stéréotypes.