The Representation of Morocco in Postcolonial Travel Narrative Novels: The Case of El Maghreb: 1200 Miles Ride through Morocco by Hugh E. M. Stutfield

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ARTICLE INFO	ABSTRACT
	The current study is intended to investigate how Morocco is represented in post-colonial travel narrative novels, especially after the end of the occupation of Tangier by the Kingdom of England in the second half of the seventeenth century. In this respect, El Maghreb: 1200 Miles Ride through Morocco by Hugh E. M. Stutfield (1886) is a case in point. The novel is analyzed thematically in the light of post-colonialism, hybridity and travel narrative framework. The analysis reveals that Morocco is subjectively represented by the author from an ethnocentric perspective. This is evidenced as the Moors are described as backwards who need to be civilized by the Kingdom of England, which occupied Tangier from 1667 to 1684. Moreover, the agricultural system of Morocco was evaluated as backward just by sight. In addition, the description of the visited cities, especially Fes and Meknes, conveys a sense of strangeness and negative atmosphere. Accordingly, the agricultural, social and cultural sides of Morocco in the last decades of the nineteenth century are ethnocentrically represented in the novel El Maghreb: 1200 Miles Ride through Morocco.

1. INTRODUCTION

Several thinkers in the realm of post-colonialism like Bhabha, Young, Spivak, Hall and Gilroy have all written on theories of representation, hybridity and associated terms like diaspora and travel narrative. In particular, Bhabha (1994) has developed the concept of hybridity from literary and cultural theory to describe the construction of culture and identity within conditions of colonial antagonism and equity. In regard to the significance of our study, it resides in bringing into focus the role travel writing plays in constructing misrepresentations about Moroccan people and their culture, and how these writings serve as a discourse for shaping knowledge about and creating stereotypes of Moroccan people and culture. Accordingly, theories of postcolonial literature, travel narratives and orientalism in addition to (mis)-representation, hegemony and stereotypes will be presented as a framework of the study. Moreover, the novel will be thematically analyzed in the light of post-colonial and travel narrative framework.

2. LITERATURE REVIEW
2.1 Postcolonialism, Travel Narratives and Orientalism
2.1.1 Postcolonialism

Colonialism refers to the practice by which a powerful country controls another country or other countries. Colonialism and imperialism are often used interchangeably to refer to settlement in a new country, "the conquest and control of other people's land and goods" (Loomba, 1998, p. 02). However, "it is by no means safe to assume that colonialism stops when a colony achieves its independence" (McLeod, 2000, p. 32). For this reason, life after independence is oftentimes characterized by the persistence of many of the effects of colonization. Therefore, postcolonialism involves the challenge to colonial ways of knowing, writing back in opposition to such views which still circulate in the present (McLeod, 2000).

Postcolonialism or postcolonial studies is an academic discipline which deals with the effects of colonization on cultures and societies. Ashcroft et al., (2000)

pointed out that the term was originally used by historians after the Second World War in terms such as 'the post-colonial state'; 'post-colonial' had a clearly chronological meaning, designating the post-independence period. However, from the late 1970s, the term has been used by literary critics to discuss the various cultural effects of colonization. The authors add that although the study of the controlling power of representation in colonized societies had begun in the late 1970s with texts such as Said's Orientalism, and led to the development of what came to be called colonialist discourse theory in the work of critics such as Spivak and Bhabha, "the actual term 'post-colonial' was not employed in these early studies of the power of colonialist discourse to shape and form opinion and policy in the colonies and metropolis". (Ashcroft, et al., 2000, p. 168)

Young (2003, p. 02) states that, "Since the early 1980s, postcolonialism has developed a body of writing that attempts to shift the dominant ways in which the relations between western and non-western people and their worlds are viewed". He also adds that postcolonialism claims the right of all people on this earth to the same material and cultural well-being because the reality is that people live in a world of inequality. He pointed out that much of the difference falls between people of the west and those of the non-west. He says, "This division between the rest and the west was made fairly absolute in the 19th century by the expansion of the European empires, as a result of which nine-tenths of the entire land surface of the globe was controlled by European, or European-derived, powers'' (Young, 2003, p. 02).

Young (2003, p. 04) pointed out that despite decolonization, the major world powers did not change during the course of the 20th century, and for this reason "postcolonialism names a politics and a philosophy of activism that contests that disparity, and so continues in a new way the anti-colonial struggles of the past" (Young, 2003, p. 04). That's to say, postcolonialism elaborates a politics of the 'subaltern', that is, the subordinated classes and people. Therefore, postcolonialism, in Young's view (2003, p. 07), "seeks to change the way people think, the way they behave, to produce a more just and equitable relation between the different peoples of the world".

2.1.2 Travel Narratives

The literature of travel has played an important role in the history of the West. The reports of early travelers made people, especially Europeans, aware of the existence of people very different from them.

These reports also excited the imaginations of readers and writers, fueling the desire for exploration and discovery. Indeed, there is a large body of travel narratives. A narrative is, according to Quinn (2006, p. 278), "an account of actual or imagined events told by a narrator. A narrative is made up of events, the story, and the arrangement of those events: the plot".

Travel writing includes travel stories, travel guides, travel memoirs, and travelogues –that is, a film, book, or illustrated lecture about the places visited by a traveler–. Travel narratives or travel writings have existed since a long time ago. Among many others, some key works in this type of writing was the travel journal of two Muslim scholars Ibn Jubayr (1145–1214) and Ibn Battuta (1304–1377), both of whom recorded their travels across the known world in detail. For example, Ibno Battuta, the Muslim Moroccan scholar, started his journey from Tangier to Mecca in Saudi Arabia to make Hajj, pilgrimage to Mecca. He spent about twenty nine years old traveling from land to land. He entitled his work, " تحفة النظّار في غرائب الأمصار وعجائب الأسفار", which is translated into English as *"A Gift to those who Contemplate the Wonders of Cities and the Marvels of Traveling"*. Also, travel writing of some literary significance appears in the late-13th-century writings of Marco Polo (1254-1324), the Italian explorer and travel writer. His travels are recorded in *Livre des Merveilles du Monde*, (1300) (*Book of the Marvels of the World*), a book that described many aspects of China and Chinese life as well as some other Asian cities and countries. Moreover, many books of travel literature and writing were later written by writers and travelers around the globe for the sake of exploration of new people and cultures. According to Ammari (2018, p. 46):

> Travel accounts often clarify the mental maps that individuals and cultures have of the world and its inhabitants, and the larger matrix of prejudices, fantasies and assumptions that they bring to bear on any encounter with, or description of, the other. In this regard, in the late decades of the 19th century and the outset

of the twentieth century – the era of "high imperialism" –most British travelogues deploy different tropes and conventions of colonial discourse to represent and often downplay other peoples, and to underpin the British Empire and its ideological pomposity.

The last half of the nineteenth century witnessed several travel narrative accounts[i] which aim to lay the ground for British colonization of the so-called primitive people or third world countries.

Besides, Hulme and Youngs, (2002, p. 01) state that, "Travel has recently emerged as a key theme for the humanities and social sciences, and the amount of scholarly work on travel writing has reached unprecedented levels". Indeed, writing and travel have always been intimately connected and travel narratives have existed since a long time ago. However, Hulme and Youngs, (2002, p. 08) claim that, "Orientalism was the first work of contemporary criticism to take travel writing as a major part of its corpus, seeing it as a body of work which offered particular insight into the operation of colonial discourses".

Hulme and Youngs (2002) explained that scholars working in the wake of Orientalism have begun to scrutinize relationships of culture and power found in the settings, encounters, and representations of travel texts. Because travel writing is a genre of writing which constructs and domesticates the other; it is seen by many postcolonial writers as a means for imperial hegemony[ii]. In the field of postcolonial studies, travel writing is said to have disseminated discourses of difference that were then used to justify colonial projects. In addition, many travel accounts misrepresent and produce stereotypes about other people. In fact, travel narratives have contributed to the Western production of knowledge and (mis)representation of the 'exotic' other. The term exotic is used to mean alien, introduced from abroad, not indigenous.

Hugh Stutfield's *El Maghreb: 1200 Miles Ride through Morocco* is a travel narrative which can be considered as an orientalist work that takes the reader in a journey of visiting the 'exotic' Morocco.

2.1.3   Orientalism

Edward Said, especially in his book Orientalism (1978), made the influential argument that writings from America and Europe, the West, presented inaccurate, misleading, and stereotyped cultural representation of the East. Writers, designers, and artists from the West perceive of the Eastern society as exotic. In other words, orientalism is the Western construction, or representation, of the Orient. It is often claimed too that orientalism is a strategy of Western world domination.

Edward Said examined the processes by which the 'Orient' was, and continues to be, constructed in European thinking. Professional Orientalists included scholars in various disciplines such as languages, history and philology, but for Said, the discourse of Orientalism was much more widespread and endemic in European thought. In addition, Ashcroft et al., (2000, p. 153) state that:

> Said discusses Orientalism as the corporate institution for dealing with the Orient 'by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient.

The authors also stressed that Orientalism, in this sense, is a classic example of Foucault's definition of a discourse. The concept of discourse has been used in a variety of meanings. As a term in linguistics, it simply refers to "a continuous stretch of language larger than a sentence" (Crystal, 1987, p. 419). Thus, discourses are such stretches of language like conversations, interviews, commentaries, and speeches. However, within the context of Critical Discourse Analysis (Fairclough, 1995), the concept of discourse is used in the Foucauldian sense to refer to, "a group of statements which provide a language for talking about– a way of representing the knowledge about– a particular topic at a particular historical moment". (Foucoult in Hall (ed), 1997, p. 44). In this current study, it is this latter definition of discourse that will be adopted.

2.2   Representation and Misrepresentation

Across various disciplines such as sociology, philosophy, linguistics, anthropology and translation studies, researchers have been concerned with how

language is used to construct representations of people in written and oral accounts. Representation is one of the central practices which produce culture. It is defined by Hall (1997:15) as "using language to say something meaningful about, or to represent, the world meaningfully, to other people". It also involves the use of signs and images which stand for or represent things – photography is also a representational system involving the use of images to communicate photographic meaning about a particular person, scene, or event (Hall, 1997, p. 5). Language and culture are inextricably linked to each other. Language is the privileged medium in which "we make sense" of things– it is the medium through which meanings are produced and exchanged whereas culture is about "shared meanings".

The issue of representation is inextricably related to such questions as the following, some of which are put forward by Stuart Hall in his article, *the Spectacle of the Other* (1997):

- How do we represent people and places which are significantly different from us?
- How can Otherness be best represented?
- What are the typical forms and representational practices which are used to represent "difference" in popular culture today and where did these popular figures and stereotypes come from?
- How do we give meaning to "other cultures" and what are the representational practices and discourses used in the process?
- How power differentials or relations of power affect the representation and the translation of other cultures?

The term culture has various definitions. This difficulty in pinpointing a common definition of culture yielded several conceptions of the construct. Hall (1997, p. 02) argues that culture has traditionally been viewed and debated on the basis of the dichotomy between 'high culture' and 'mass culture'. High culture of an age refers to "the best that has been thought and said in a society. It is the sum of the great ideas, as represented in the classic works of literature, painting, music, and philosophy", whereas the 'mass culture' or the 'popular culture' of an age, "the widely distributed forms of popular music, publishing, art, design, and literature, or the activities

of leisure time and entertainment, which make up the everyday lives of the majority of 'ordinary people".

In recent years, culture is used to refer to all that is distinctive about the way of life of a people. Culture here is, in the anthropological sense as formulated by the English anthropologist Edward Burnet Tylor in 1871 (cited in Katan, 1999, p. 16), "that complex whole which includes knowledge, belief, art, morals, law customs, and any other capabilities and habits acquired by man as a member of society". This is one of the oldest and most commonly cited and rephrased definition of culture. It considers culture to be a system of collective beliefs, worldviews, customs, traditions, values, etiquette and norms shared by the members of a cultural group.

2.3 Hegemony and stereotypes

2.3.1 Hegemony

Hegemony is an important concept in postcolonial studies. Ashcroft et al., (2000) argued that the term hegemony which was initially used to refer to the dominance of one state within a confederation is now generally understood to mean "domination by consent". They further pointed out that this broader meaning was coined and popularized in the 1930s by Italian Marxist Antonio Gramsci, who investigated why the ruling class was so successful in promoting its own interests in society. Ashcroft et al., (2000, p. 106) state:

> Fundamentally, hegemony is the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state apparatuses such as education and the media, by which the ruling class's interest is presented as the common interest and thus comes to be taken for granted.

In postcolonial studies, hegemony is used to describe how the West justifies its exploitation and power over its colonies. The term is useful for describing the success of imperial power over a colonized people wherein the colonizing power pretends to offer advancement, stability and social order. Hegemony is crucial because the ability to influence the thought of

the colonized is in fact the most sustained and powerful operation of imperial power in colonized regions. The following quote by Ashcroft et al., (2000, p. 107) elaborates on this use of hegemony in a succinct way:

> Consent is achieved by the **interpellation** of the colonized subject by **imperial** discourse so that **Euro-centric** values, assumptions, beliefs and attitudes are accepted as a matter of course as the most natural or valuable. The inevitable consequence of such interpellation is that the colonized subject understands itself as peripheral to those Euro-centric values, while at the same time accepting their centrality. (bold in original)

In travel writing, one can question the narratives and the various ways they represent the "other". These narratives can at times function as a way of constructing the other and a means for misrepresenting this other. In many travel narratives, the positive representation of the Self may result in a derogatory representation of the Other, which is fraught with downgrading images and stereotypes.

2.3.2 Stereotyping
There are different conceptualizations and theories on stereotypes in different disciplines. In general, a stereotype is an over-generalized belief about a particular category of people. It is an oversimplified perception of some aspect of the social world. In other words, stereotypes are fixed general images and commonly held ideas about other groups of people. They are oftentimes negative, inaccurate, and unfair as they tend to make generalizations about others. Quinn (2006, p. 398) defined a stereotype as a "highly generalized idea, situation, or character, derived from an oversimplified treatment in a work. More commonly, it refers to the reliance on generalizations about racial, national, or sexual groups in the depiction of certain characters". He gave the following examples to illustrate his definition by explaining that the rendering of Irish Americans as drunken and pugnacious in 19th century political cartoons, or of African Americans in the films of the 1930s and 40s as shuffling and slow witted, qualifies as stereotypes.

Stereotyping is also a common feature of travel writing. In fact, postcolonial critics, for example Said (1978) and Spivak (1993), claimed that Western writings about the non-western other often contain

distortions, stereotyping and misrepresentations. They often produce and reproduce misrepresentations of the other as barbaric, uncivilized, and backward. This research seeks to unravel instances of these hidden discourses in Hugh Stutfield's *El Maghreb: 1200 Miles Ride through Morocco*.

3. METHODOLOGY
3.1 Research Objective
It is the objective of the current study to analyze a travel narrative novel on Morocco in the last decades of the nineteenth century. The novel is about a journey by Hugh E. M. Stutfield in Morocco during the last decades of the nineteenth century. The focus will be on the novel's representation of Morocco as an orientalist country.

3.2 Research hypothesis
The research hypothesis is that Morocco is negatively depicted in travel narrative accounts by westerners. The novel *El Maghreb: 1200 Miles Ride through Morocco* by Hugh E. M. Stutfield is no exception.

3.3 Research questions
The research questions that the study aims to answer revolve around the ways Morocco is represented. They can be formulated as follows:
What are the major themes in the novel *El Maghreb: 1200 Miles Ride through Morocco* by Hugh E. M. Stutfield?

How is Morocco represented in *El Maghreb: 1200 Miles Ride through Morocco* by Hugh E. M. Stutfield in the last half of the nineteenth century?

3.4 Background of the novel
The title of the book is about a journey in Morocco. The journey is 1932 kilometers long. The book starts with a preface in which the author presents the general view to El Maghreb. The latter is used to refer to Morocco. It depicts Morocco from the perspective of a new comer. The author portrays Morocco as uncivilized and underdeveloped. The author plainly states that: My book, therefore, is a plea for the civilization of the country and the development of its agriculture, so as to utilize the magnificent properties of the soil for the benefit alike of the natives and the outside world. (ii-iii)

The book is organized into several chapters. The first chapter is about the visits of some cities, especially in

the north of Morocco. The second chapter is about the description of the Moors and some historical facts. The third chapter presents some characters and the description of Fes city. The fourth chapter delves into the history of Fes. Berbers constitute the topic of the fifth chapter. Meknes along with Jews and Hebrews is the topic of the sixth chapter. Other chapters are about saints, Rabat and Casablanca. There will be a thematic analysis of the novel based on the notions of travel narrative, post-colonialism, exoticism, feminism and the like.

4. RESULTS AND DISCUSSION

Hugh Stutfield's novel is a travel narrative which can be considered as an orientalist work that takes the reader in a journey of visiting the 'exotic' Morocco. This work is Stutfield's representation of Moroccan culture. Stutfield uses his own experience to write his account of Morocco and Moroccan culture.

Bearing in mind these considerations, our thesis is a scrutiny of Hugh Stutfield's *El Maghreb: 1200 Miles Ride through Morocco* with an aim to reveal misrepresentations of Moroccans and Moroccan culture, focusing especially on stereotyping, identity, power differentials, and cultural differences.

4.1 Travel accounts

In 1881, the author was compelled to leave England and came to Tangier because of health issues. Moreover, the author moved from one city and village to another throughout Morocco. The cities he visited were Rabat, Fes and Meknes. Rabat was described in terms of its monuments, especially Hassan Tower. Fes and Meknes were described in terms of their historical sites. They were viewed by the author as preserving antiquity through their beautiful gates and big walls surrounding the old cities. The author visited other places including cities and Dawars or tent villages in Morocco, such as Tadla, Beni Messkin and Beni Ahmed, among others.

4.2 Exoticism [iii]

The author described many scenes as exotic according to his cultural background. Some scenes are viewed as normal by natives and Moroccan readers. However, the author viewed them as strange and worth investigating and narrating. Unfortunately, the author equated this strangeness with barbarism as can be seen in the following passage:

The sense of wonderment felt by all who set foot for the first time in the place, at the sudden transition from civilization to Barbarism, was not without its effect upon me as I strolled from the port, where grave, turbaned moors sat cross-legged at the receipt of custom, up the queer, old, ill-paved streets, thronged with white-robed Arabs, Jews, Negros, mulattoes and Europeans (p. 01).

The diversity of Moroccan culture is described as barbarism. The people's clothes and skin complexion are negatively portrayed. Besides, some social behaviors are viewed as strange as illustrated in the following passage:

This individual saluted us in in courteous but peculiar fashion, sizing the thumb of our right hands with his own, and then kissing his fingers, and pressing his hand to his heart, which last is the customary form of salutation amongst the moors (p. 64).

The way Moroccans salute each other is cultural. However, the author was intolerant of this culture by describing it as peculiar. The author also talked about couscous which is a famous food in Morocco. Moreover, the clothes consist of jellabias and veils. The author stopped at each scene and described it in detail, giving the impression of wonderment.

4.3 Religious practices

Al Maghreb was described as consisting of many religions, namely Islam, Judaism and Christianity. Islam constitutes the religion of the majority of Moroccans. It was ascended on the Prophet Mohamed (peace be upon him). It is based on five pillars, among which are prayer, almsgiving and pilgrimage to Mekka.

There are other religious practices and cultural habits associated with the Islam religion. Slaughtering is done in the name of Allah and not by infidels; Kuskusso as Moroccan dish is offered for saints and on religious occasions like Friday. Wine is forbidden to Muslims. The prayer as one of the most demanded Islamic practices is fully described as follows:

He was very devout, and we watched him at his prayers, which he performed with great

regularity in front of his house, slamming to the east, and kissing the earth, and telling his beads. Each of these beads corresponds to the name of some holy man of the sect of Malak (p. 67)

Prayer is described in detail. Furthermore, there are some Fokhha or religion savvy who preach in religious centers, especially in Mosques. The latter are widespread in the country.

4.4 The negative representation of Moroccan women
The novel portrays the Moors and especially women in a negative way. The following passage proves the negative attitude of the author towards women. "We next made our way through Kasbah, and thence through a large Arab cemetery, where, it being Friday (the Mohamadean Sabath), white-robbed women were flitting about like ghosts" (p. 26).

The clothes of Moroccan women are cultural. However, the author describes them as ghosts, which is a negative presentation of women based on cultural elements, such as those of clothes.

4.5 The negative representation of Moroccan tribes
Moroccan Dewars or villages were represented in a negative way by the author. They are backward and uncivil people, and their oral cultural stories are lies. The following passage proves this: "The inhabitants of "Kuckshot", who were of the Kabayla or tribe of Oolad Moses "the sons of Moses", were most uncivil, and told us an astonishing number of lies for the short time we were there" (p.42).

The inhabitants of a tribe are portrayed as dishonest because they narrate stories. Moreover, the Aissawi tribe people are portrayed as follows: "They profess to be able to swallow broken glass and sharp stones, to touch venomous snakes, and to bruise and gash themselves" (p. 36). These are potentially the lies that the author might have meant. However, there are truly some people who actually do these in one way or another.

4.6 Imitation and Mimicry [iv]
The imitation of the colonizer is a Bhabian post-colonial critical concept. It has implications in the current novel under analysis. The natives usually go in a process of imitating the colonizer, especially in terms of culture and social practices. The following passage illustrates the resistance to mimicry:

Like most Eastern saints, the Shereef was known to be quite ready to place his sanctity at the disposal of anyone who made him a good bid for its use, but no one ever dreamt of his denationalizing himself and becoming a citizen of the Republic of France (p.55).

The natives are depicted to not imitate the other by undergoing the process of denationalization. In the example above, it is the Sheeref as someone with sanctity and firm religious beliefs is thought to not abandon his nationality in a favor of a French citizenship.

4.7 Uncivilized Moors
The Moors are portrayed as backwards and uncivilized. They do not treat animals well. A donkey is treated with fierce and an inappropriate way. The following passage illustrates an instance of maltreating animals witnessed by the author:

> I have seen a man thrashing unmercifully an overladen donkey stop for a while and say in a tone of most serious reproach, "Ewa Sidi" (Really my lord), and then begin walloping it again. All beasts, domestic and otherwise, are credited with powers of understanding, and even speech, by the more ignorant natives. (p. 105)

Besides, the authors admitted that some Arabs are intelligent. However, a quite number of them are not intelligent or ignorant because they tame their animals. This seems to be natural, and it exists in most societies. However, the author further attributed this stupidity to race as is illustrated in the following: "The Arabs are naturally quick-witted race, whereas most of their number in Morocco are hopelessly stupid; but the intellectual degradation of the country is, no doubt, largely due to admixture of negro blood" (p. 120).

The admixture of the negro blood is the reason behind why the Moors are stupid. This is the author's logic in explaining some human characteristics. The author may have an ideology which is against not only the Moors but also the Africans. He tried to prove that Shoolh or berber are the autochthons of Morocco, and the Moors are the colonizers who are uncivilized and backwards. Hence, most descriptions of the Berber are positive, whereas they are negative when it comes to the Moors.

4.8 Backwardness

The Moroccan infrastructure was described as defective. The author described the infrastructure of Fes city as bad in terms of drainage as in the following: "Bad drainage, however, is worse than none at all, and the sewage of New Fez is all discharged into the river which forms the drinking water for the inhabitants of Old Fez below" (p.74).

Besides, Fez is described as full of inns. Moreover, Hashish or kif (Indian hemp) is smoked and eaten. Fez is also described as full of mosques. Some social practices are also revealed and portrayed as primitive. The following passage describes the superstition against the evil eye: "There is the fear from the evil eye as a common superstition in Morocco. Hence, a hand is marked on some walls of houses or is taken in a necklace" (p. 117).

The Moroccan culture and the use of some expressions are critically observed and reviewed by the author. Morocco is portrayed as diverse consisting of Rifian, Shlooh, Arabs, Moors, and Jews. Moreover, the Moors use some religious expressions like Mektoob which means it is written. It is an expression to describe the fatalist destiny of some people. Inshallah is another common expression used daily by Moors, which translates as "if Allah wills". The use of some expressions like Balak, Balak which means make room. Balak is a cultural and linguistic form of communicating which is peculiar to the Moors.

4.9 Colonization

Some cities of Morocco were colonized in the nineteenth century. Tangier was an international city. Great Britain had a large part of it. The Moors showed a fierce resistance against the British colonization. The following passage illustrates this:

> At Tangier, the only people I ever knew to whom a Moorish gun was a source of alarm, were the British authorities at Gibraltar. I once brought over from Tangier what I believe to have been the longest gun in the country, and it so impressed the Custom House officers that they deprived me of it. (pp. 183-184)

Gibraltar is a place which constitutes a crossing bridge between Morocco along with Africa and Europe.

England was said to have been in communication with Moroccan courts as in the following passage:

> England has been in communication with the court of Morocco from an early date, and in the reign of Queen Elizabeth envoys were dispatched to the Sultan. Our brief occupation of Tangier, which terminated with the ill-advised evacuation in 1685, is sufficiently well known (p. 319).

The Moroccan Sultan and British Queen seemed to have diplomatic relations despite the colonialism. Morocco was a land of compromise by the British as it was in conflict with the French and Spanish authorities on who would take control of the land. Great Britain wanted to give Morocco to the French and Spanish colonization in exchange of Egypt as is stated below:

> Morocco may go her own way, if only we are allowed to have our way in Egypt. Taken in connection with the rest of the speech, this meant that France might be allowed to annex the country in return for leaving us free to act as we please in Egypt (p. 326).

Hence, Morocco was a cake which is shared by many European states. The country was colonized under the names of Protectorate during 1912-1956 which is a euphemism for colonization.

4.10 Stereotypes

The westerners have some stereotypes about the orient. In case of Morocco, it is viewed as an African country with black skinned people, deserts and camels. However, these stereotypes are decomposed when the author actually visited the country in his 1200 miles journey. "Two things I learnt on my first visit to Morocco: it is not a desert, but remarkable fertile; and the climate, so far from being tropical, is as temperate as anyone could desire" (p. 203).

Hence, Morocco has a moderate climate and a fertile ground. Even the author made some recommendations on using the fertile land of Morocco, of which a large area is unfortunately still unexploited by the natives, even nowadays. The author silenced the natives by not giving them voice in the textual representation of Morocco. In general, the subjective description of the

Moors against the cultural background of the author reveals that tolerance of different cultures was and is still an issue which should be addressed through fostering intercultural education

5. CONCLUSION

The objective of the current study was to study a travel narrative novel on Morocco in the last decades of the nineteenth century. The novel was about *El Maghreb: 1200 Miles Ride through Morocco* by Hugh E. M. Stutfield. The focus was on the novel's representation of Morocco as orientalist country. The research hypothesis is that Morocco is negatively represented in travel narrative accounts by westerners. The novel *El Maghreb: 1200 Miles Ride through Morocco* by Hugh E. M. Stutfield portrayed some cultural aspects as negative.

In this regard, postcolonial literature, diaspora and travel narratives along with the representation and misrepresentation theories in the form of stereotypes were discussed. This was followed by analysis of the content of the novel. The analysis was thematic dealing with some aspects on travel accounts, colonialism, mimicry, and stereotypes. The author represented the natives as the latter were not given a chance to speak for themselves or represent themselves. This gives rise to several distortions and misconceptions about the Other. Accordingly, the issue of tolerating other cultures should be practically addressed through education as there is no culture which is superior to others just because it is different.

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i Some of travel narrative authors of the nineteenth century are Drummond Hay, Stuffield, Phillip Durham Trotter, Robert Bontine Cunninghame Graham, Frances Macnab, Arthur Leared and Budgett Meakin

ii The concept of Hegemony was developed by the Italian critic Gramci. It is used to describe dominance which is usually tacit.

iii This concept of exoticism was developed by

Notes

Edward Said in his theory of orientalism 1978 to describe how others are represented as strange or exotics. It is used to describe the East as strange or exotic.

iv Mimicry is a concept theorized by Bhabha (1994). It means "almost the same but not quite", and it refers to the imitation of the colonizer by the natives. This leads to cultural hybridity and dissolution.