Decoding Colonial Mindsets in Dawson's Short Narratives on Morocco: A Thematic Analysis of "Ben Ramar and the Christians" and "A Moorish Hero and-Juanita"

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Abstract

This paper examines the representation of Morocco in colonial short narratives written during the colonial period in the early 1900s. Despite the growing body of research on Morocco's representation in Western literary genres, there has been limited examination of short fiction, a newly developed form of literature, from the perspective of the "silent Other". The present study adopts a qualitative research approach, utilizing both content and thematic analysis methods. The content analysis traces the selectivity and frequency of words, patterns, and concepts in the narratives, while thematic analysis examines the recurring images and themes. This research sheds light on the inaccessibility or scarcity of these literary texts due to being out of print or unknown by readers and highlights their significance in disclosing, examining, and understanding the representation of Morocco during a time of colonial occupation and national uprising. The results of the analysis provide insights into the interplay between language, power, cultural conflict, and other relevant factors in shaping recurrent hegemonic representations of Morocco during this period. The study offers a unique perspective on Morocco and contributes to the field of postcolonial studies in terms of language and identity.

Keywords: *Identity, Language, Other, Silent, Invisibility, Hybridity, Roles, etc.*

1. Introduction

The postcolonial era includes not only the period of colonialism, which is defined by the temporary occupation of land for imperial interests, but also the "system of knowledge about the Orient" and "a system for citing works and authors" (Said, 2003, p.6&23) who have written, imagined, represented, and misrepresented Morocco in their short narratives. These narratives are founded on colonial knowledge, power positions, intellectual goals, binary identities, and other factors. The dominant discourse of mostly French and British literature distorts and shapes the depiction of Morocco in these writings, with the biggest emphasis on the Occident's representation of the Orient in terms of binary identities, cultural imperatives, and racial designations. However, there is a need to shift the focus from the centrality of discourse generalizations, and instead understand the colonial enterprise or intellectual project of the imperial Occident from different contexts. As Edward Said states, "texts exist in context" (Said, p.13). The proposed short fiction narratives present an opportunity to examine the images of Morocco during this period and to provide an alternative cross-cultural reading that deconstructs and reconstructs archaic imperial images.

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The research design of the dissertation is qualitative, utilizing two methods of data analysis: thematic analysis and content analysis. Thematic analysis involves generating initial codes, organizing them, and searching for common themes (images), while content analysis traces the selectivity and frequency of words, patterns, and sequence of occurrence of words or concepts to check for the emergence of categories or themes.

The proposed project will contribute to the body of literature about Morocco during the colonial period and the national uprising against occupation in 1900. However, from a cross-cultural perspective, the meanings and images constructed during this period will be critically analyzed in terms of representation, language game, ethnographic experiences, power dynamics, cultural conflict, and hegemonic signifying practices. The significance of the analysis lies in the importance of understanding how these images were constructed and the role they played in shaping the representation of Morocco.

Research questions:

1.   How do colonial short narratives written during the early 1900s represent Morocco?

2.   How does the use of language in colonial short narratives contribute to the construction of Moroccan identity and cultural conflict during the colonial period?

3.   What recurring themes and images are present in Dawson's short narratives on Morocco, and how do they contribute to the representation of Morocco during the colonial period?

2. Literature Review

1.   Language

The question of the role and significance of language has been a matter of significant dispute among African post-colonial writers. While some writers see language as a tool for communicating cultural values and beliefs, others view it as a means of liberation from foreign domination. Ngũgĩ (1981/2006) advances the view that language should be examined in relation to human experience, culture, and perception of reality. He identifies three facets of language, including: "the language of real life," which refers to the interpersonal dimension of human existence, "language as communication," which gives meaning to human relationships, and "written signs," which reflect the historical development of a nation. Ngũgĩ underscores the crucial role of language in sustaining culture and forming the identity of a people. He draws upon his own upbringing in a large peasant family and highlights how the local language, Gikuyu, was deeply intertwined with their cultural identity. He portrays language as an all-encompassing ontological mechanism that pervades various aspects of life, such as work in the fields, activities within and outside the home, and storytelling sessions around the hearth. However, he expresses regret over the loss of cultural identity caused by the imposition of the colonial language, English, which he regards as more than just a means of communication. He maintains that:

one of the most humiliating experiences was to be caught speaking Gikuyu in the vicinity of the school. The culprit was given corporal punishment- three to five strokes of the cane on bare buttoks- or was made to carry a metal plate around the neck with inscriptions such as I AM STUPID or I AM A DONKEY. The attitude to English was the exact opposite: any achievement in spoken or written English was highly rewarded; prizes prestige, applause; the ticket to higher realms. English became the measure of intelligence and ability in the arts, the sciences, and all the other branches of learning English became the main determinant of a child's progress up to the ladder of formal education. (p. 265)

Contrary to Ngũgĩ who considers a foreign language (i.e., English) as a treachery to the indigenous language and African identity, Chinua Achebe refutes Ngũgĩ's historical claim by invoking the historical fact that "neither in India nor in Africa did the English seriously desire to teach their language to the native" (Achebe, 1989/2006, p. 270). Accordingly, Achebe deconstructs the fact that the imperialist imposed the foreign language at the expense of the mother tongue. Moreover, Achebe refuses Ngũgĩ's allegations of being among many African writers as accomplices of imperialism. Achebe justifies using English as "I write in English. English is a world language. But I do not write in English because it is a world language. My romance with the world is subsidiary to my involvement with Nigeria and Africa." (p. 268). Achebe's sense of colonial language adaptation to the local needs is a matter of resistance rather than treachery to the African identity and literature as Ngũgĩ claims. His intention is not to be among "midwives" as Obi Wali accused the African writers in Makarere conference by suggesting that "what we would like future conferences on African literature to devote time to is the all-important problem of African writing in African languages, and all its implications for the development of a truly African sensibility." (Wali, 1997, p. 334). Wali also argues that

the uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected, and has no chance of advancing African literature and culture. In other words, until these writers and their Western midwives accept the fact that any true African literature must be written in African languages, they are merely pursuing a dead end, which can only lead to sterility, uncreatively, and frustration. (p. 333)

Like Ngugi and Wali, Brathwaite (1984) mourns the situation of the nation language which was submerged by the language of the conquistador and the 'underground' language which was considered as inferior creole pidginized between the African imported slaves and the imposed language of the colonizer since "English the language and English the cultural institution are inseparable from the experience of empire (Rivkin & Ryan, 2004, p. 1071). The educational system of the Caribbean, as Brathwaite points out, did not recognize the presence of neither imported languages of the African slaves like Ashanti and the Congolese languages. He accentuates that:

what our educational system did was to recognize and maintain the language of the conquistador, the language of the planter, the language of the official, the language of the Anglican preacher. It insisted that not only would English be spoken in the anglophone Caribbean, but that the educational system would carry the contours of an English heritage […] people were forced to learn things which had no relevance to themselves. Paradoxically, […] the people educated in this system came to know more, even today, about English kings and queens than they do about our own national heroes, our own slave rebels, the people who helped to build and to destroy our society (Brathwaite, 1984, p. 281-282).

As a sign of resistance to the language of the colonizer, Chantal Zabus advocates for the notion of 'relexification' "where a seemingly familiar language conveys an unfamiliar message" (Zabus, 1991/2006, p. 285). According to Zabus, relexification is a sign of Western supremacy resistance and de-linkage with it. The process of relexification is not only restricted to lexico-semantic or morpho-syntactic chunks, but also transliteration, paraphrasing, transposition, transmutation of the source language into target language. On the other side, most precisely the strategic level of implementation of relexification "seeks to subvert the linguistically codified, to decolonize the language of early colonial literature and to affirm a revised, non-atavistic orality via the imposed medium" (p. 288). Thus, relexification has become, according to many African writers (Makarere conference) as a language variation, a form of cultural decolonization, de-linkage, and transcodage.

To compromise the controversy of using the language of the colonizer, Raja Rao calls for the mingling of the past and present. By this means, he suggests the fusion of the English language with the spiritual life. He argues that:

I use the word 'alien', yet English is not really an alien language to us. It is the language for our intellectual make-up like Sanskrit or Persian was before- but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians (Rao, 1937, p. 62).

Aking to Rao's fusion of the linguistic dimension with the spiritual one, Braj kachru advocates for linguistic plurality. He considers that "after the 1940s […] English continues to be a language both of power and of prestige" (Kachru, 1990/2006, p.272). He argues that the non-nativeness of second language have the advantage "attitudinally and linguistically" in contrast to "native languages, dialects, and styles sometimes have acquired undesirable connotations" (p.272). The code-mixing Kachru supports is believed to carry a sense of neutrality to unload the linguistic, cultural, and emotional shipment by "choosing an item from another code" (p.273). Like Achebe, Kachru calls for the "nativization and acculturation" of the English language. By adapting to local needs, non-native Englishes will acquire new identities though Bhabha (1994) refers to it as "sly civility" and Spivak (2010) points to it as "paradoxical subject-privileging".

Bill Ashcroft (2001/2006) implies that the meaning that is constructed from the written colonial text is based on cultural difference rather than cultural identity which is itself "the function of a network of differences rather than an essence" (Ashcroft, 2001/2006, p. 279). He enquires whether "writing in one language conveys the reality of a different culture and [whether] a reader fully understand(s) a different cultural reality being communicated in the text" (p. 278). This dialectic relation between writer, reader, and text endows the written text with a changing rather than a static situation subject to each reader's way of intellectual perspective. Ashcroft points out his views by maintaining that:

meaning, then is a social accomplishment characterized by the participation of the writer and reader 'functions' within the 'event' of the particular discourse. To take into account the necessary presence of these functions and the situation in which the meaning occurs, we can call the meaning a 'situated accomplishment'. The message 'event', the site of the communication' therefore becomes of paramount importance in post-colonial literatures because the 'participants' are potentially so very 'absent' (p.278).

Ashcroft by highlighting this dialectic relation between the participants on the one hand and themselves and the text on the other is a matter of avoiding the reality of the imperial ideology which represents and inscribes the Orient from a pre-established standard of superiority. Given Ashcroft configuration of the constructed meaning, he problematizes the discursive resistance by justifying the colonial production of the hegemonic texts via restricting the inferred meaning and the reconstructed images to the situation per se. That is, the meaning is produced at the very fact inscribed in the text, and the meaning emancipated by the reader from a participant's absent perspective is limited due to this absence. Ashcroft dialectic situation can be exemplified in the following triangle:
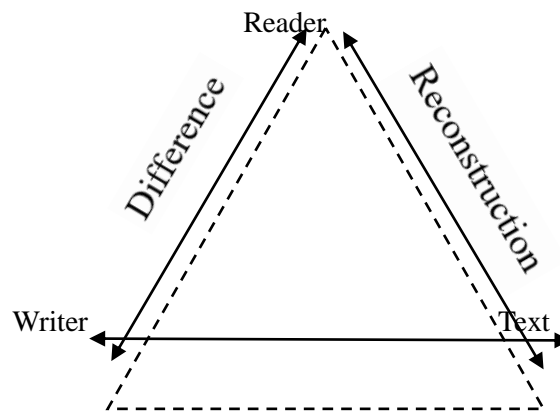
2.   Identity

The concept of identity is essential to post-colonial discourse. "Identity" according to Barker intersects with the concept of "subjectivity". He differentiates between subjectivity which designates the biological and cultural constitution of a person; "self-identity" refers to the verbal conceptions and self-descriptors we hold about ourselves, and "social-identity" which stands for the Other's conceptions of ourselves as different from them (Barker, 2008, p.215). Barker refers to other types of identity, such as emotional identity. He points out that emotion is not an accident. It is according to Heidegger, Sartre, and Crossley:

- a mode of conscious existence (Heidegger),

- a way of living (Sartre),

- constitute a point of view on the world (Crossley) (p.135).

2.1   What is identity?

It is widely acknowledged that identity is dynamic, changing, and impacted by their environment (Bucholtz & Hall, 2004; Lemke, 2008; May, 2008). Understanding identity is crucial because it serves as a unifying factor between individuals and groups (Edwards, 2009). However, the study of identity as its own distinct discipline has been widespread in the latter half of the previous century (Edwards, 2009). In the past, the concept of individuality in society was seen to be rather strict and was constrained by long-established religious and societal conventions (Anderson, 1991; Hall, 1996). People were understood more in terms of the roles they were expected to play in society rather than as distinct people. Right before the Age of Enlightenment in the 18th century, the idea of the "sovereign individual" developed, and this marked the beginning of a paradigm change (Hall, 1996). This "sovereign individual" was seen to be a person who had a consistent and integrated identity. This identity was there at birth, developed with the individual, and has remained basically the same throughout their whole existence.

 Identity became increasingly interwoven with ethnicity and nationality when nationalism rose to prominence, especially in conjunction with events such as the French Revolution and German Romanticism (Anderson, 1991; Edwards, 2009).

Identity has been tied to ethnicity and nationalism more tightly since the rise of nationalism, which peaked during the French Revolution and German Romanticism. During these pivotal times, individuals began seeing the world through the prism of their ethnic and national identities. Collective cultural, historical, and political narratives became integral parts of the identity-making process, replacing the former emphasis on the individual. The revolutionary ideals of freedom, equality, and brotherhood had a profound effect on the French people and their national identity. Similarly, German

Romanticism helped to create a unique sense of national identity by elevating values like passion, independence, and respect for nature (Germana, 2009).

In today's postmodern world, social scientists are looking at the concept of identity from a somewhat different angle. (Bucholtz & Hall, 2004; Castells, 2010) They see it as having several facets and being malleable, with aspects such as gender, age, religion, class, culture, ethnicity, nationality, familial roles, sexual orientation, and language all playing a part in its formation. Depending on the circumstances, a person could give more weight to a certain facet of their identity than they do to others. According to Lemke (2008), it is thus possible that it is preferable to speak about several identities rather than a single one.

The idea that one may have many identities simultaneously is fundamental to the hybridity theory. It is considered a threat to traditionalism, universalism, and any notion that has an ethnic, cultural, or linguistic basis (May, 2008). However, it is essential to keep in mind that identity is not something that we are endowed with at birth. Instead, society is responsible for shaping it. According to Edwards (2009), identity is like a wave; it is never stable and is always shifting. However, we must not lose sight of the fact that ignoring any historical, ethnic, cultural, or other ties might be problematic, given that many individuals place a high level of importance on these relationships (Edwards, 2009; May, 2008).

It takes time to construct, deconstruct, or reconstruct an identity once it has been destroyed. These procedures are difficult and highly reliant on the surrounding environment. Therefore, having a firm faith that everything is always changing and being unstable may not be entirely truthful. If we grant for the moment that identities are products of construction, then the next inquiry that naturally follows is how is this accomplished? The concepts of the Self and the Other become relevant in this context. Through our relationships with other people, we get to comprehend who we are.

A connection exists between one's personal identification and their personality. It is our feeling of continuity and sameness that reaches over time and place, proving the fact that "a person is oneself and not someone else" (Edwards, 2009, p. 19). This sense of continuity and sameness is what makes us who we are. In this context, the "Self" refers to the unique person, whereas "the Other" refers to everyone else. Collective identification, on the other hand, refers to the experience of feeling affiliated with a particular group due to the perception of common characteristics (Bucholtz & Hall, 2004).

According to essentialists, a person's identity is essentially influenced by inherent and unchangeable qualities such as biological sex, race, and sexual orientation. They contend that the most significant aspect in defining a person's identity is biology, and that these features are stable and unchangeable throughout a person's life. Essentialists think that a person's essential traits not only shape their identity, but also the foundations of their physical, cultural, and intellectual composition.

In terms of biological sex, essentialists believe that a person's sex is determined by their anatomy at birth and is an intrinsic and unchangeable component of their identity. Similarly, essentialists argue that a person's lineage determines their racial identity and that it is a basic component of their identity that shapes their physical, cultural, and intellectual features.

Furthermore, essentialists believe that sexual orientation is established by genetics or psychology and that it is an inherent and unchangeable component of a person's identity. They say that people do not have a choice about their sexual orientation and that it is an essential part of who they are.

Overall, essentialism stresses the significance of inherent and unchangeable features in defining a person's identity while downplaying the impact of contextual or social elements.

Identity essentialists believe that a person's identity is fixed and determined by inherent traits such as race, gender, sexuality, etc. They argue that these traits are an essential part of a person's identity and cannot be changed or altered as Fanon points out:

I am white: that is to say that I possess beauty and virtue, which have never been black. I am the color of the daylight. . . . I am black: I am the incarnation of a complete fusion with the world, an intuitive understanding of the earth, an abandonment of my ego in the heart of the cosmos, and no white man, no matter how intelligent he may be, can ever understand Louis Armstrong and the music of the Congo. If I am black, it is not the result of a curse, but it is because, having offered my skin, I have been able to absorb all the cosmic effluvia. I am truly a ray of sunlight under the earth (Fanon, 1952, p.31).

The essentialist view of identity as intrinsic and immutable contrasts with the socially produced view of identity. The latter viewpoint contends that identity is formed by cultural and social conventions rather than biological or other basic features. This indicates that, rather than being permanent and unchanging, one's identity may be flexible and develop through time. According to proponents of social constructionism, seeing identity in this manner allows for more flexibility and freedom in self-expression, as well as more open-minded and accepting views toward others. Essentialism, on the other hand, may restrict people's self-concept and create social boundaries based on perceived disparities in fundamental features. Barker claims that
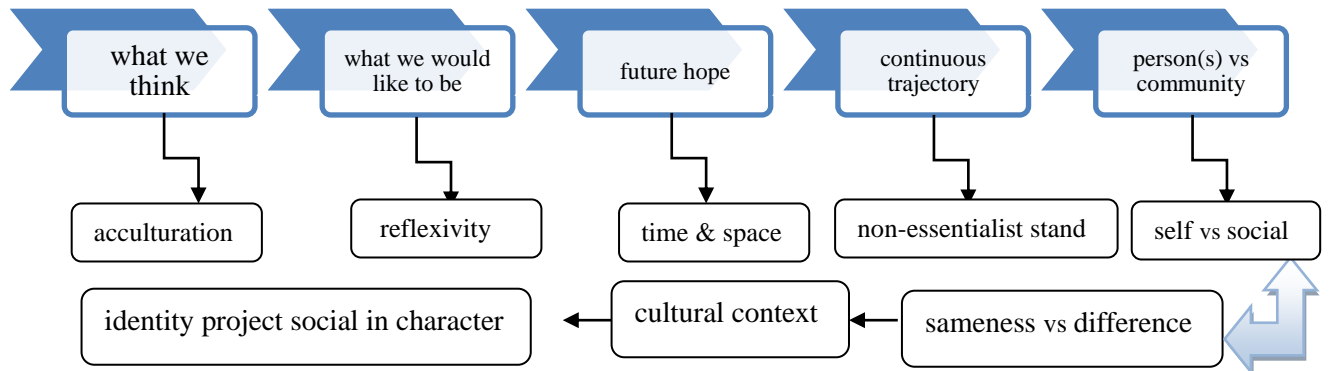
identities are wholly social constructions and cannot exist outside of cultural representations. They are the consequence of acculturation […] identity is an essence this can be signified through signs of taste, beliefs, attitudes and lifestyles. Identity is deemed to be both personal and social. It marks us out as the same and different from other kinds of people. We may agree that identity is concerned with sameness and difference, with the personal and the social as understood through forms of representation however we will question the assumption that identity is either something we possess or fix thing to be found. Identity is best understood not as a fix entity but as an emotionally charged discursive description of ourselves that is subject to change (p. 216).

Barker, in this sense, agrees with Giddens on the non-fixed essence of the concept of identity which refers to personal more than social. That is, the suggested framework of the concept is not solid enough to build upon a fixed identity which changes in terms of time and place. Therefore, Giddens consolidates Barkers' view on identity in the sense that:

self-identity is not a distinctive trait, or even a collection of traits, possessed by the individual. It is the self as reflexively understood by the person in terms of her or his biography. Identity here still presumes continuity across time and space: but self-identity is such continuity as interpreted reflexively by the agent […] The best way to analyse self-identity in the generality of instances is by contrast with individuals whose sense of self is fractured or disabled. (Giddens, 1991, p.53).

The instability of what constitutes identity triggers more complexity. Either Barker or Giddens advocate for the anti-essentialist view for the notion of identity, the constant changing process of it rather than an arrival or fixed thing to be found, its constituents change from circumstance to circumstance in time and space as well. It is, also, fractured in the sense that it is persons-built rather than a social-fixed-construction or product. Barker's and Gidden's opinion on the constituents of identity can be exemplified in the following figure below:
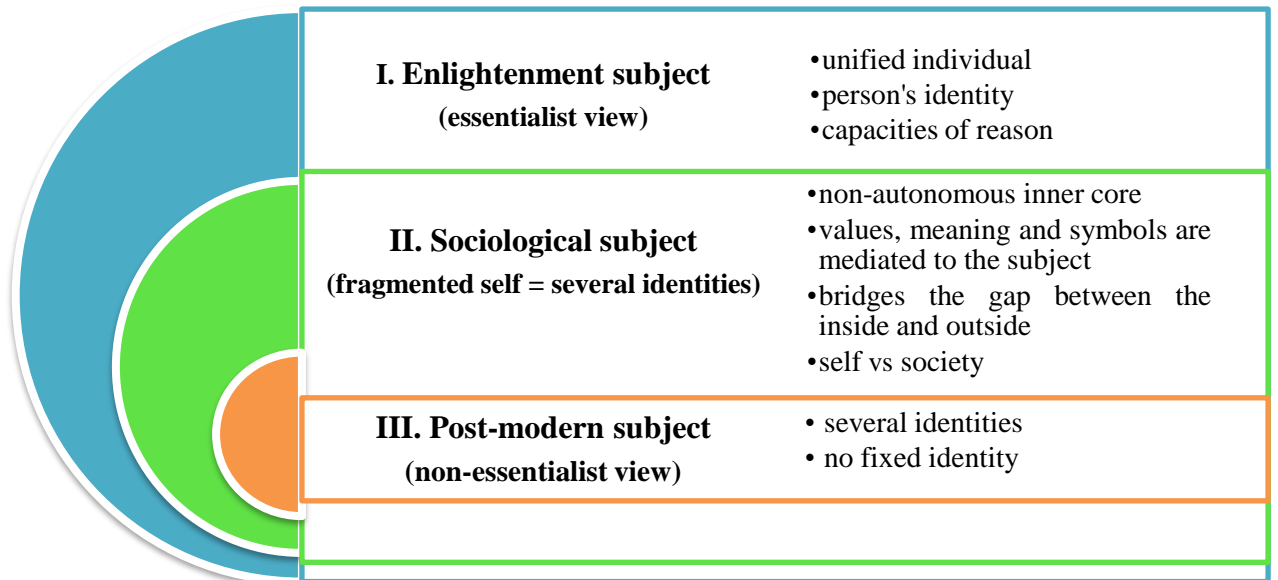
Figure 1: Barker's and Giddens Stand

what we think	what we would like to be	future hope	continuous trajectory	person(s) vs community
acculturation	reflexivity	time & space	non-essentialist stand	self vs social

identity project social in character ← cultural context ← sameness vs difference

Hall (1994) distinguished between three types of subjects: the enlightenment subject, the sociological subject, and the postmodern subject. He argues for the non-essentialist unified whole of the self. That is, he claims that

the subject assumes different identities at different times, identities which are not unified around a coherent 'self'. Within us are contradictory identities, pulling in different directions, so that our identification are continuously being shifted about. If we feel we have a unified identity from birth to death, it is only because we construct a comforting story or 'narrative of the self' about ourselves. The fully unified completed, secure and coherent identity is a fantasy. Instead, as the systems of meaning and cultural representation multiplicity of possible identities, any one of which we could identify with- at least temporarily (Hall, 1992, p. 277).

Hall's types of subject identities can be summarized in the following diagram:

I. Enlightenment subject (essentialist view)	• unified individual • person's identity • capacities of reason
II. Sociological subject (fragmented self = several identities)	• non-autonomous inner core • values, meaning and symbols are mediated to the subject • bridges the gap between the inside and outside • self vs society
III. Post-modern subject (non-essentialist view)	• several identities • no fixed identity

This anti-essentialist view to identity is sustained by Foucault who considers subjectivity as a discursive production. That is, he considers speaking as a designation of taking up a "pre-existent subject" subjected to discourse (Barker, 2008, p.225). Foucault's anti-essentialist view of identity (i.e., fractured identity and decentered subject) becomes clearer in his attack on "the great myth of the interior" (p. 226). Foucault regards the subject as a historically specific discourse production and not as a unified agent which is

"fractured into many identities" (p. 226). In this sense, Barker, Hall, Gidden, and Foucault hold the same anti-essentialist stand where identity is fractured into identities, the self is not unified, inner essence is changeable due to space and time, and to speak of identity is to accentuate other identities correlated or constitute that identity. Accordingly, Hall talks about British identity, black identity in the British culture and the black British identity is different from the Black identity in Africa or America. However, the collective identity is not totally denied, yet it is still problematic to speak as unified all since it is centered on continuous process of similarity and difference shaped by place, time (i.e., temporary and historically specific[2]), and articulated by discursive and political production.

In his deconstructive critique to identity, Hall considers the essentialist concepts to identities as "no longer serviceable" (Hall, 1996, p.1) and that speaking of identity entails speaking of identities in the plurality of the concept rather than a singular unified all. Hall maintains that:

identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions […] actually identities are about questions of using the resources of history, language and culture in the process of becoming rather than being; not 'who we are' or 'where we came from', so much as what we might become, how we have been represented and how that bears on how we might represent ourselves (ibid., 4).

The decentered and fractured self is exemplified by Hall in his article "The Question of Cultural Identity" where he considers that the dislocation of identity is best embodied in the 1991 during the presidency of Bush in the U.S.A when he nominated Clarence Thomas, a black judge of conservative political views and how the public was divided between the 'White', 'Black' and the Senate was divided to raise what Hall calls 'the play of identities' owing to racial and political grounds.

As we shift our focus to examining individual short tales, it is critical that we immerse ourselves in the milieu in which they were created - Morocco. The Moroccan setting is unique, with a complex tapestry of history, tradition, and cultural synthesis that has a tremendous impact on the identities and narratives that emerge from it. Morocco is a region where diverse cultures converge, including Arab, Berber, and French, providing a complex setting that encourages the study of numerous and shattered identities, as postulated by Hall, Giddens, and Foucault. We will explore storylines from a Moroccan perspective examining the complex interconnections of language, culture, and class, as well as the ongoing negotiation of personal and social identities. This dynamic sociocultural framework, which is entrenched in history but also growing, affects the narratives and identities that we shall shortly analyze. The flexibility of identity in Moroccan culture, impacted by historical, social, and cultural elements, confirms the anti-essentialist view of identity and sets the scene for our next debate and analysis.

3.   "Ben Ramar and the Christians"

3.1   Synopsis

"Ben Ramar and the Christians" is a short story published in 1900. It narrates the story of a nameless narrator who visits Hassi Moul el Bab in the Rifian region unintentionally as their steam yatch Lorelei is called out at there without a notice of that in the advertised itinerary. The narrator, as nameless character in the story, decided to cut his return to London as a "pampered tourist" (Dawson, 1900, p.34). Having met Howard Kerr aboard the steam yatch, he decided to accompany him to Tangiers. Prior to their arrival there,

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[2] Laclau (1977) argues that there are no necessary links between discursive concepts and that those links that are forged are temporary articulations bound together by hegemonic practice (Barker, 2008, p. 230).

they 'camped' for one night in Larache (Laraiche) where Kerr starts narrating the story of Lumley and Farren whose job is slave trade, but their trade is characterized by kidnapping women to sell them for prostitution "feminine loveliness" (p.39) bringing them from a little town called Arkoum. The traders will experience an ordeal once they travelled to Canary, Las Palmas to receive, after three days there, a message from Lumley's servant in Arkoum that their "wives"[3] (slaves) were in danger as Ben Ramar of Tehran plotted to steal their imprisoned slaves and burn the house there to the ground. Upon their arrival there, they were surprised by "a guard of soldiers authorized to arrest them". However, they are rescued and "torn from the soldiery and hustled away from the court-house" (p.40). Eventually, Lumley and Farren discovered that all the ordeals faced in Arkoum were plotted by Ben Ramar, whose 'beautiful daughter'[4] was sold to Tewk Pasha in Constantinople to make the partners (Lumley and Farren) "half year's income" (p.41). The story ends mysteriously as no revenge has been taken seemingly since the slave-traders are still alive, rich, and enjoy themselves with their wives.

3.2 Language game as a threat to identity

Given the aforementioned debate of language whether it is a medium for transmitting the ontological philosophy of a nation or a symbol of sustaining the imperialist accounts, Dawsons' story is an example of the language game where the Moroccan identity is at stake. Haj Absalaam, a Moroccan character, is depicted as silent, docile, and at the service of his master's orders. After being rejected to go aboard the ship with Kerr by the chief officer and after being racialized metonymically as "darkey" and "mountain-bred", and even so being on his native land, Absalaam is denied the right to react to the racist depiction of the "alien" and yet, it is the narrator who voices his reaction through descriptive words: "The Moor did not speak in words" and "his two sinewy brown hands were clenched at rigid arms' ends, and his black eyes appeared to break through smouldering to blaze; it almost seemed they started flames a-playing about the popular officer's forehead" (p.35). The representation of Absalaam symbolizes the silenced Orient through language game. Although we understand that Absalaam can speak English- "he evidently had some English, this mountain man" (p.35), he is denied this human gift even during the call of human nature to defend his dignity as a human being. He is represented through "the ventriloquism of the speaking subaltern" (Spivak, 2010, p. 27). On the contrary, the narrator does not miss the opportunity to remind the reader of the superior Occident of not only being able to represent the Orient but to master its native language as well. Kerr is described as being able to converse with M. Barak in Laraiche about Farren and Lumley "in the Maghribin"(p. 37). Moreover, Farren and Lumley "were fluent in almost every offshoot of Arabic" (p. 39). The same token is recurred in the second story "A Moorish Hero and-Juanita" where Kerr is emphasized to master speaking "better Arabic than the Moor's; better Magribin even" (Dawson, 1900, p. 42).

The language game implemented in this story is not innocent at all. It is a tacit one aims at subverting, dehumanizing, and marginalizing the Orient from any aspects of civilization. In the beginning, we witness the descriptive language of an exotic landscape "Hassi Moule el Bab, was odd, very odd […] much as worthy Riffians and other good pirates would enjoy meeting them there" (p. 34). Such landscape cannot be populated only by people carrying features of animals. For instance, through personification literary device, Absalaam is described as having a "right hand moved, as leopard pounces" (p. 35) and Ben Ramar's daughter' skin and curves are represented as "the desert horse's fore-leg" (p. 39).

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[3] Designates the middle Germanic sense of prostitutes as included in the online etymology dictionary: (wife | Search Online Etymology Dictionary (etymonline.com)

[4] The word *daughter* is open to interpretation. As the slaves (prostitutes) figuratively called 'wives', it is likely that Ben Rammar's daughter metaphorically stands from a prostitute. What consolidates this thinking is the act of revenge which seemingly did not happen, and the suspected business mentioned at the end of the story.

The language game continues to subvert the Orient through the slave trade, where Farren and Lumley conspire the kidnapping of indigenous girls to sell them as prostitutes "feminine loveliness" (p. 39). The language game shifts to reduce the different Other to business terminology, such as "slave-dealing", "commercial slave-dealing", "employers", "labour", "stock-purchasing", "pay", "buying", "partners", "firm's store", "price", "banks" (p. 39). Such corpus of commercial terminology reveals the narratorial position of the narrator as a hegemonic ideology of the imperialist aims at the exploitation of the resources including the population, land and the bitter economic and social circumstances as the narrator in the second story "A Moorish Hero and-Juanita" discloses their intention of being in Tangiers "our business here was […] arbah-del-floos, a score to the penny sterling" (p.42).

It is still thought provoking that the use of the word "wife" as a prostitute is used by the Ben Ramar's servant towards the end of the story- "with an ironically bow, informed them that their wives were quite safe" (p. 41). This implies that the remnants of the West's tradition find their way to the indigenous people even unconsciously.

3.3 Identity reconstruction

The narratorial position in the story is based on the omnipresent "I" of the imperialist Occident. However, towards the end of the story, we witness a shift of power from the narratorial position exploiting the narration of events to the Oriental Ben Ramar. It is the narration of events (i.e., blackguard sailor) and a cut or a shift in power to redeem the confiscated identity. Ben Ramar conspired a well-arranged plot to Farren and Lumley. He addressed the traders as "dogs" (p. 40) to resist the terminology of dehumanization and reductionist business utterances. According to his plan, Farren and Lumley are arrested by the Arab soldiery to be dragged and pelted on their way to the courthouse. The irony here manifests itself in the way Farren and Lumley experience the pseudo-circumstances the enslaved girls of Arkoum have suffered from. The peak of the power position is embodied at the end of the story when Ben Ramar besieged them with other Arab sailors in the sea to be informed by the host's servant that their slaves are "safe, and in his cabin" (p. 40). This means that the authorial position shifts from the imperialist to the subverted to reclaim their identity. The emancipated girls denotes the recovered identity and the act of leaving of the "barbary shores" powerless, bruised, and defeated is a sign of ceaseless resistance of the imperialist existence and its attempts to impose the Western values through the Orient's identity as "where there is power there is resistance" (Foucault, 1978, p.95). Furthermore, the ventriloquism which characterizes Absalaam throughout the story shifts to Farren and Lumley who remain silent and powerless with only their grimaces voicing their apprehension while on boat in pathetic scene "the partners assumed that their end would be something lingering with boiling oil in it" (p. 41). What is more, it is not Ben Ramar who is addressing them directly, but it is his servant. In this sense, the role of Farren and Lumley is reduced to the position they had already intended to Absalaam as docile and subverted. The silent Ben Ramar is an irony of the position of the narrator. He is silent but from the position of the powerful, agent, resistant, surveillant, and above all denoted the deconstruction of the homogeneous discourse of the Western hegemony.

3.4 Thematic analysis

Theme	Description	Quotes from the story	Explanation
Language as a marker of identity	The way language is used can reveal the cultural and ethnic background of a person and influence how they are perceived by others.	"English" and "Mohammedan" (p.40)	The use of language in the text underscores the role that it plays in shaping and defining identity, particularly in a colonial context where it can be used to assert power and dominance.

Cultural appropriation	The act of taking or using elements of one culture by another culture, often in a way that is disrespectful or dismissive of the original culture.	" The partners were accustomed to conferring this sort of benefits on Mohammedan mankind"(p.40).	The theme of cultural appropriation in the text reflects the arrogance and entitlement of the colonizers, who believe they have the right to appropriate aspects of other cultures without regard for the cultural significance or value they hold.
Colonial power dynamics	The unequal power relationships between colonizer and colonized, characterized by the exploitation of the colonized by the colonizer.	" their wives were quite safe, and in his own cabin Of course it was Ben Ramar, […] and, of course, the partners assumed that their end would be 'something lingering with boiling oil in it" (p.41).	The colonial power dynamics in the text highlight the abusive and exploitative nature of colonialism, as well as the resistance and challenge to colonial power that can emerge from the colonized.
The Othering of colonized people	The process by which the colonizer sees the colonized as fundamentally different and inferior, leading to a dehumanization of the colonized.	"Mohammedan mankind", "ragged Arab soldiery," "full-blooded negro" (p.40).	The Othering of colonized people in the text serves to reinforce the belief of the colonizers in their own superiority, as well as to justify their actions and exploitation of the colonized.
Resistance against colonization	The ways in which the colonized resist and challenge the power and control of the colonizer.	"they had found a guard of soldiers authorised to arrest them" (p.40).	The theme of resistance against colonization in the text highlights the bravery and resilience of the colonized in the face of oppressive and exploitative colonial forces. It also serves to challenge and undermine the dominant narrative of colonialism as an inevitable and unopposed force

4.   "A Moorish Hero and-Juanita"

4.1   Synopsis

The story revolves around Cassim Abd el Kareem, Juanita Cavaljo, and the Shareef. The narrator and his friend Kerr and the latter's servant Absalaam travelled to Kasbah to do some 'business'-providing prisoners with bread, black figs, cigarettes, etc. The kasbah contains two hundred 'odd' prisoners who are badly tortured. Shareef, who is freed by Kerr and Farren after paying his debts, narrates his miserable story and the reason for being there. He borrowed money from a Jewish with usury. As he could not pay his debt back, he was imprisoned accordingly under a grating in pathetic circumstances. Once freed from the harsh imprisonment conditions, he started to narrate the story of Cassim and Juanita. Cassim who was a smuggler doing business with some 'Spaniards' trafficking many goods including riffles and the black powder. A Jew, with unspecified convincing reason in the story, plotted his business to the Basha who arrested him to be tortured in Kasbah. Although he was tortured pitilessly, he did not disclose the 'Spaniards' names to the Basha. Subsequently, he was summoned to the gradual torture till he went blind. In the end, Kerr and Farren feel piteous towards Cassim's situation and decided to pay the Basha for his freedom to become partner with Kerr of "fonda" with Juanita implied as his wife carrying an urchin in her arms.

4.2 Absalaam's identity: from invisible Self to hybrid Other

Following the invisibility of Absalaam in the first story "Ben Ramar and the Christians" which was restricted to docility and marginality manifested in the obedience of his friends' orders, here comes another role assigned by the imperialist ideology which is hybridity. In this story, we witness Absalaam as a character with more freedom of speech and agency. The latter is a fake one in the sense that Absalaam's behaviour shifts to a state of negative metamorphosis. He is changed into a harsh person in contrast to Kerr and his friend who are depicted as pitiful towards the prisoners in Kasbah. The new identity of Absalaam becomes vivid in his sense of boast "Absalaam, head held high, and fine blue silham-wings fluttering out over his grey Sheshawan djellaba" (p. 43). Moreover, his hybridization reached its peak by swearing at people for no reason to step aside by shouting at them: "Aiwa? Balak! way there, dogs, for my noble friends and me!" (p. 43). Absalaam embodies the new Other or another sort of indigenous people whose identity is altered in what Anzaldua refers to as la mestiza or a new consciousness which is "the transfer of the cultural and spiritual values of one group to another" (Anzaldua, 1987, as cited in Ashcroft, 2006, p. 208). However, it is not necessarily in the case of miscegenation of races as Anzaldua claims to avoid the duality of oppressor-oppressed through the liberation of cultural domination, yet it is in adopting the imperialist ideology by occupying not only land but the mindset as well. In addition to that, Absalaam's hybrid self puts the historical accumulation of cultural identity at stake by surrendering to a new one to result in an alien one. This puts the multiplicity of identities at stake to question Bhabha's in-betweeness (i.e., third space) at the expense of the "fixity" (i.e., essentialist view).

The linear movement of Absalaam from the case of invisibility to callous behavior manifested in his gradual and remarkable metamorphosis of his demeanor is demonstrated by his harsh treatment of the Jew for whom he gave "a thrust in the ribs which sent [him] whining and muttering, down the Kasbah hill" (p. 46). Absalaam's identity is not only at stake, but he seems to have adopted the colonizers role as well. We may dare say that Absalaam shifts to a "new" colonizer or a hybrid one within the imperialist enterprise.

4.3   The shift of roles

As mentioned above, the story witnesses the switch of roles of the colonizer and the colonized. The peaceful personality of Absalaam in the first story "Ben Ramar and the Christians" and his marginality (i.e., invisibility) to a sudden character trying to seize every opportunity to impose itself and inflict its sadism on the native people through swearing at people in the 'souk' on their way to the Kasbah, and his harsh treatment to the Jew by inflicting a corporal harm symbolizes the gradual encroachment of the colonizer on the target nation. On the contrary, Howard Kerr and the narrator maintain a sort of the colonized role by showing some kind of symbolic resistance to the chief officer on the boat in the first story at Hassi Moul el Bab by retreating from travelling with the company (i.e., Whitemen). These problematic roles reveal the complexity of the disappearance of pre-existing culture at the expense of a hybrid one. Bhabha points out that "the presence of colonialist authority is no longer immediately visible, its discriminatory identifications no longer have their authoritative reference" (Bhabha, 1994, p. 114).

The projected image of the harsh nativity towards the indigenous people is ironical. The "salvation of our dignity, Kerr's and mine" (p.51) uttered by the narrator towards the end of the story after freeing Cassim and before him Shareef denotes the adoption of the colonized empathy towards the freedom and salvation from the imperialist torture of the indigenous people, yet the irony lies in the switched roles even of the torturer.

4.4 Thematic analysis

Theme	Description	Quotes from the story	Explanation
Power dynamics of language	The ways in which language is used to assert power and control.	"What will be must be, Allah is mighty, and Morocco a land of bloody tyranny" (p. 43).	This quote from the story highlights the use of language to express the power dynamics of a political and religious system. The use of religious language to describe the political situation shows the way in which language is used to assert control over a population.
Individual identity	The construction and representation of individual identity in the text.	"Absalaam Sháûnî is a great creature; a king of kings by his way of it; a way that becomes him to a nicety; and a blithely ruffling scamp, debonnair and dignified withal, as few kings are, by the way of any man with eyes in his head" (p.43).	This quote describes the construction of individual identity. The language used to describe Absalaam Sháûnî highlights the way in which an individual's identity can be constructed through language, depicting a king who is confident, charismatic, and also playful.
Collective identity	The construction and representation of collective or cultural identity in the text.	"On past the Belgian minister's beautiful garden, and over the cobbles of the track which debouches upon the German Legation gateway, we threaded our way now, among laden mules and camels, skirting the crowded Sôk, and entering the city at length by way of Bab el Fás"(p.43).	The description of the journey through different cultural spaces highlights the way in which cultural identity is constructed and represented through language. The journey through different cultural spaces, as described in the story, highlights the construction and representation of collective identity through language. This is particularly significant in a colonial context, where certain identities and cultures may be rendered invisible or marginalized.
Postcolonial themes	The representation of postcolonial themes such as colonialism, cultural appropriation, and resistance	"Passing the place of French authority then-Absalaam. flung genial insolence at the stately Algerian guards" (p.43).	The representation of postcolonial themes such as resistance against colonial authority is manifested in the use of language to describe Absalaam's behavior towards the French authority which itself demonstrates the way in which language can be used to resist colonialism and cultural appropriation.
Self-identity	The construction and representation of individual self-identity in the text	"Absalaam Sháûnî is a great creature; a king of kings by his way of it; a way that becomes him to a nicety; and a blithely ruffling scamp, debonnair and dignified withal, as few kings are, by the way of any man with eyes in his head" (p.43).	This quote describes the construction of self-identity. The language used to describe Absalaam Sháûnî highlights the way in which an individual's self-identity can be constructed through language, depicting a "king" who is confident, charismatic, and also playful in an ironic way that meets the colonial enterprise.
Language use	The use of language and	"What will be must be, Allah is mighty, and Morocco a	Both quotes demonstrate the use of language to reconstruct identity, whether

how it is used to reconstruct identity	land of bloody tyranny" and "Absalaam Sháûnî is a great creature; a king of kings by his way of it; a way that becomes him to a nicety; and a blithely ruffling scamp, debonnair and dignified withal, as few kings are" (p.43).	it be political, religious, or personal. Colonial powers often used language to construct and reinforce their own identities and power dynamics, while erasing or diminishing the identities and power of colonized populations.

3. Conclusion

In conclusion, this research, examining colonial short narratives, focused on Morocco in the early 1900s, offers a noteworthy contribution to the postcolonial studies discipline. By adopting a qualitative research approach, which involved the utilization of thematic and content analysis techniques, this study aimed to deconstruct and reconstruct colonial images of Morocco from a cross-cultural perspective. The results of this study contribute to a better understanding of Moroccan representations at a pivotal moment in its history distinguished by colonial occupation and national rebellion. This study emphasizes the need of revisiting and reevaluating literary works that have historically been ignored or disregarded by academics and audiences alike.

Furthermore, the research illuminates the complex interaction between language, power, cultural conflict, and other key variables in forming colonial depictions of Morocco. This study intends to question old colonial narratives and provide fresh views on Morocco's history and cultural identity by critically assessing these myths. This research also emphasizes the significance of using textual analysis approaches in postcolonial studies to acquire a better grasp of the complexity and subtleties of colonial discourse.

In conclusion, this study provides a new and analytical look into colonial Morocco, and its results add to a more complex and multifaceted view of the country's history and present. It is anticipated that this study will spark additional research into colonial representations of Morocco and foster a more critical evaluation of colonial discourse in postcolonial studies.

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