

## THE LEGACY OF THE ODALISQUE IN THE CONTEMPORARY MOROCCAN NOVEL

Nina Mouawad  
University of Balamand,  
Lebanon  
[nina.mouawad3@gmail.com](mailto:nina.mouawad3@gmail.com)

### Abstract

*Tahar Ben Jelloun's novel Leaving Tangier is a contemporary novel centered around Morocco and the culture of illegal immigration that exists there and the attempt to make the crossing to Spain. Considering that the novel is contemporary, originally published in 2006, it is surprising to view the amount of orientalist references and ideas that are present in Leaving Tangier surrounding the themes of gender, sexuality, religion and even race. Ben Jelloun underestimates the double-edged sword that is orientalism, with the saint-sinner duality that pervades many character depictions, especially female characters. This saint-sinner duality can be seen as one of the many unfortunate effects that orientalism has had on the perception of women in the Middle East and North Africa. However, the American-Moroccan author Laila Lalami, in her novel Hope and Other Dangerous Pursuits, is able to utilize that duality to her advantage by depicting one of her female characters as a saint turned sinner, thereby taking advantage of the duality of the Western orientalist image to exhibit them in a single complex character as explicitly as possible. Therefore, a female perspective of orientalism such as Lalami's, is able to perceive and construct characters more complexly than a male perspective such as that of Ben Jelloun who showcases his characters as two-dimensional.*

**Key Words:** Orientalism, Sexism, Feminism, Morocco, Tahar Ben Jelloun, Laila Lalami, contemporary novels, Edward Said, immigration, Odalisque.

“But what a lovely statue!”

- Tahar Ben Jelloun, Leaving Tangier

Tahar Ben Jelloun's novel Leaving Tangier is a contemporary novel centered around Morocco and the culture of illegal immigration that exists there and the attempt to make the crossing to Spain. Considering that the novel is contemporary, originally published in 2006, it is surprising to view the amount of orientalist references and ideas that are present in Leaving

Tangier surrounding the themes of gender, sexuality, religion and even race. Ben Jelloun underestimates the double-edged sword that is orientalism, with the saint-sinner duality that pervades many character depictions, especially female characters. This saint-sinner duality can be seen as one of the many unfortunate effects that orientalism has had on the perception of women in the Middle East and North Africa. However, the American-Moroccan author Laila Lalami, in her novel *Hope and Other Dangerous Pursuits*, is able to utilize that duality to her advantage by depicting one of her female characters as a saint turned sinner, thereby taking advantage of the duality of the Western orientalist image to exhibit them in a single complex character as explicitly as possible. Therefore, a female perspective of orientalism such as Lalami's, is able to perceive and construct characters more complexly than a male perspective such as that of Ben Jelloun who showcases his characters as two-dimensional. These conflicting approaches highlight orientalism's ability of robbing an entire culture and people of their complexity and reality. A comparison between Lalami's character Faten and Ben Jelloun's female protagonist Kenza allows for a deeper understanding of how orientalism has shaped, not only the West's perception of the "Orient", but also the "Orient's" own perception of itself.

Ben Jelloun's inclusion of orientalist images and themes in *Leaving Tangier* can be argued to be unintentional, and simply a misstep on his behalf in attempting to portray Arab women as equal to European women in their abilities and mindsets. Unfortunately, this representation has had the opposite effect, portraying women effectively as odalisques, one of the primary Western depictions of Arab women. This can be seen in the beginning of the novel when Azel's friend is describing his perception of Moroccan prostitutes:

Above all, they're really liberated, no taboos, no won't-go-theres, they do everything and are more expert than European women, believe me, I wonder where they learn all that, you start thinking there must be a sex school where they show porno films!... They're truly nice, they never mention money, they arrive like guests to enjoy a pleasant evening, they relax and let you know that not only are they available but they've come there only for you!

This acts as an ideal description of the Western vision of the odalisque. Ben Jelloun could have been attempting to showcase the impossibility and illusoriness of this fantasy or as a type of satire of the West by choosing to include this character sketch. However, various similar characterizations are attributed to many of the women in *Leaving Tangier* so that the description effectively loses any element of criticism it could have offered. What is most striking about this portrayal, however, is the universality it highlights in what is "generally" understood as an odalisque in contemporary society. A similar description can be found in *Hope and Other Dangerous Pursuits* when Faten adapts her life and childhood story to fit and please what Martin, and her other "customers", expect in the life of a Muslim Arab girl. Lalami writes, "Over the years that followed, [Faten] had time to hear all the fantasies, those that, had she finished her degree, she might have referred to disdainfully as odalisque dreams. Now they were just a part of a repertoire she'd learned by heart". Lalami's use of the word

“repertoire” embodies the reality of the fantasies that surround this odalisque, a reality which has transitioned to surround the Arab woman, in general. In an age where odalisques are virtually extinct, every Arab woman, or better yet “Oriental” woman, is an odalisque if not in profession then in her potential. There is even a sense of echoing when considering Ben Jelloun’s description of prostitutes mentioned above, and the following excerpt about Faten by Lalami. Martin answers Faten’s questioning of her being his choice of company for the night with the following: “‘Women in this country,’ he said, shaking his head. ‘They don’t know how to treat a man. Not the way you Arab girls do’” . The similarities which exist between Lalami’s and Ben Jelloun’s descriptions, in the comparisons between European and Arab women and the latter’s preferences, are a testament to the universal perception of these women. The parallelism can be understood as a consequence of this orientalist perception becoming part of the collective consciousness. The odalisque and Arab woman is almost an unchanging caricature as seen through the Western gaze. So that one merely needs to inhabit the character, to step into the shoes that have already been laid out for her. This is exactly what Faten does when reaching into her “repertoire”, she is stepping into the shoes of the odalisque provided to her by the West and by orientalism (perhaps seductively deceitful shoes at that), and Lalami expertly exhibits this character as only existing on a stage or in a performance.

The stage, which has been set up by the West, is in fact the geographical space of the Middle East and North African countries where many women and men have adopted this limiting saint-sinner duality as women’s only potential. Lalla Essaydi in her article “Disrupting the Odalisque” writes, “It is not only the West that has been prevented from seeing Arab culture accurately. The distorted lens of Orientalism has also affected how people in the Arab world see themselves” . And it is this vision of the odalisque which surrounds many of the women in *Leaving Tangier*. Aside from Siham and Soumaya, two prostitutes who are depicted as greatly enjoying their profession, Kenza, the main character is also made out to be a belly dancer who dances as a part-time job in a little restaurant in Spain. In a description of Kenza’s dancing, Ben Jelloun writes: “She took pleasure in letting herself go in front of her audience, turning her body into a superb metaphor for eroticism and dreams” . Despite Kenza’s initial character set up which grounds her as a more realistic character in comparison to some of the prostitutes and other women in the novel, she is still not in the least bit less exoticized. This female protagonist—who holds a nursing degree, crossed the Strait of Gibraltar to become a Spanish citizen by marrying her brother’s homosexual Spanish employer, got a job at the Spanish Red Cross, and got her own apartment—could have been an ideal depiction of the hard working, complex and independent Arab woman if Ben Jelloun had not felt the need to make her into a femme fatale as well, thereby effacing any claims of anti-orientalism this character could have had. When Kenza starts going out with Nazim, Ben Jelloun even writes “Kenza laughed, wishing Nazim could take her right away, but that just wasn’t done, it’s frowned on, especially coming from a

woman, and an Arab woman at that” . This line not only disseminates the myth of the Arab woman’s heightened sex drive, but shifts the plotline completely so that the sole plotline that drives Kenza’s character forward is Nazim. Her lust/love towards this man leads her to a failed suicide attempt after she finds out that he is lying to her, and is in fact married. In this novel about illegal immigration, the author goes on a tangent which deprives Kenza of her complexity and debases her into merely becoming a sexual, emotional Arab woman. It is hard to believe that an adult woman who has done everything possible to start her life anew would throw it away with such ease and haste. It makes Kenza’s character incredibly two-dimensional and difficult to digest as a realistic portrayal of an Arab woman, or women in general.

On the other hand, in *Hope and Other Dangerous Pursuits*, Faten’s character arc is better executed and more realistic in its depiction and awards the character the respect she is due. Despite Faten’s having been both a religious fanatic in Morocco and a prostitute in Spain, her character develops more smoothly because Lalami grants her the complexity that surrounds an Arab woman in this day and age. Instead of being heartbroken over Martin’s orientalisering of her, she refuses his help, even feeling the need to slap him despite her earlier convictions that he would save her from her odalisque reality by helping her acquire Spanish identity papers (103). The plotline is consistent with the difficulties Faten faced unlike that of Kenza’s. Even had the narrative evolved in the opposite direction forcing Faten to stay with Martin in order to acquire papers, the plotline would have been believable since Lalami has already exhibited the root of orientalism as the Western gaze. Despite the erotic and sexual nature of Faten’s profession, Lalami does not allow the reader to characterize the prostitute as a sexual being like the prostitutes in Ben Jelloun’s novel. Ben Jelloun describes Siham in the following terms:

[rattling] off all the words for ‘penis’ she knew from reading *The Perfumed Garden* by Sheik Nefzaoui, followed by all the words for ‘vagina,’ emphasizing the vowels and taking pleasure in this linguistic inventory. Then, when she felt Azel finally grow hard, she told him to penetrate her anally.

Ben Jelloun portrays almost all his female characters as highly sexual beings never thinking about where the genesis of that sexuality might have originated from, not the women themselves, but the Western gaze. Lalami portrays Faten on the other hand, as a puppet on the stage of orientalism and self-orientalism, where puppet strings move her limbs at the will of the puppet master that is the West. It can even be argued that Lalami sees Faten as the resilient and persistent dromedary when she writes: “There was a program on TV about dromedaries, and [Faten] watched, eyes half-closed, as the Spanish voice-over described the mammal’s common habitat, his resistance to harsh living conditions, his nomadic patterns, and his many uses, as a beast of burden” . This characterization is a testament in and of itself of the respect with which the author views women who have had to conform to this lifestyle, more often than not being exploited and given the bare minimum, if anything, to survive.

Lalami lifts up the Arab woman out of the restrictive holes she had been put in while Ben Jelloun lifts her up just to stick her in a cage, like an exotic animal, which he reveals to the world. The difference between the impression the reader gets from Faten and the impression they get from Kenza is the difference between a realistic, complex depiction of an Arab woman living in the twenty-first century in comparison to a two-dimensional Western and orientalist caricature with her feet rooted in colonial times.

Ben Jelloun's female characters may fall under the orientalist stereotype, however the male protagonist Azel's portrayal showcases that perhaps the author's intentions for the novel were better than his execution. Azel, who is in fact the odalisque character in this novel, is forced to be Miguel's lover in order to flee Morocco for the Spanish dreamland. At one of Miguel's parties which had the theme of "The Orient: Think Pink!" Azel had to dress up in women's clothes and dance for Miguel's guests "like a whore". The performative aspect of that scene where Miguel provides Azel with a costume and a wig, exhibits the performance that lies at the basis of all representations of the Orient by the West. It brings to mind Faten's delving into her "repertoire" of stories and characters to please Martin. There is a collective consciousness of what has come to be expected of the Arab woman or even Arab homosexuals. But despite the potentiality of this scene to portray an anti-orientalist approach in its revealing the performance which the West has come to demand of the "Orient", Ben Jelloun's female characters seem to be excluded from this staged revelation. Even when Azel was asked to dance for Miguel and his guests, Ben Jelloun writes: "He began to dance to some Egyptian music, moving his buttocks and thinking about his sister, so talented at Oriental dancing, but her image gradually became confused with Soumaya's". So despite Ben Jelloun's attempt to capture the staging that is orientalism by having Azel dress up as a woman and inhabit a different character, he still bases these characters on supposedly real women in Azel's life, and thereby, contradicts his attempts at anti-orientalism again. Laila Lalami makes clear that Faten's "repertoire" of Oriental women is based on the odalisque fantasies of Western men, specifically Spaniards, and not on real women from Faten's life. Ben Jelloun, on the other hand, bases Azel's "repertoire" for an odalisque on women in his own life, on his sister Kenza and his prostitute lover Soumaya, and therefore supports the orientalist view of Arab women where they all have the potential of a saint-sinner duality. Lalami makes it clear to the reader that the odalisques whom Faten enacts are mere fantasies brought to life by the Western gaze, while Ben Jelloun's referral to the sexuality of real women in Azel's life contradicts any notion of the performative aspect of that sexuality. Gustave Flaubert phrases it in a surprisingly conscious orientalist fashion in a letter to Louise Colet. He says:

The oriental woman is a machine, and nothing more; she doesn't differentiate between one man and another. Smoking, going to the baths, painting her eyelids and drinking coffee, such is the circle of occupations which make up her existence. As for physical pleasure, it must be

very slight since they cut off that famous button, the very place of it, quite early on. And for me, this is what renders this woman so poetic, that she becomes absolutely one with nature ... We are thinking of her, but she is hardly thinking of us. We are weaving an aesthetic on her account.

Flaubert's perception of the oriental woman as a machine is insightful of his own orientalisation of her, at least. Her aesthetic is completely dependent on that Western perception, a perception that has slithered its way into the collective consciousness of both the Orient and Occident.

But perhaps, it might be more accurate to say that the oriental woman is a statue rather than a machine. In the scene where Miguel has Azel dress up and dance for his guests, one of the guests complimented him by saying: "But what a lovely statue" . It harkens back to the Greek myth of Pygmalion who fell in love with one of his sculptures; "Pygmalion's / marveling soul was inflamed with desire for a semblance of body" . Instead of the oriental woman being an automated machine, she is in fact a statue brought to life for the West, and now even the East, to project their fantasies and wishes upon her. They dress her up in whichever character they wish her to inhabit, paint her eyelids and lips and have her dance to Turkish, Egyptian or Moroccan music. Since they are all the same anyway. They have their own "repertoire" which they can project onto the oriental woman depending on their necessity. She can be an odalisque, a terrorist, a witch or a Sans-Papiers activist. Perhaps Flaubert's orientalism is even worse than that of any other unknowing Western pedestrian, ignorant of their orientalism and the damage it creates. Because Flaubert knows. He admits that "we are weaving an aesthetic on her account" (qtd. in Lowe, 75). It is this consciousness behind the harmful act that is detrimental in this case. He is taking a living, breathing, feeling woman and forcing her to pose for whatever scene he would like to paint of her in his own mind, if not his books. He is sculpting her like a statue he would fall in love with. Or one to fill in the space of a mother. Or a teacher. Or a spinster. The Arab woman as depicted in Western eyes, and unfortunately some Arab authors and artists as well, is two-dimensional because she can only ever be the one-dimensional depiction the character trope she is forced to inhabit. She is not allowed to be a mother with a healthy sexual appetite, but is the more extreme version of one of those descriptive qualities. A mother would have to be an over-protective stay-at-home mom cooking delicacies all day and worrying over her children's marital status while reading tea leaves with the neighbor. And any depiction of an Arab woman would never have a "healthy" sexual appetite, but is almost always the pornographic version of a nymphomaniac, or completely uninterested in sex (until she meets the right man, of course). That is the beauty of an Arab woman to orientalists and self-orientalists, they can portray her as the extreme without having to understand her background and the life path that has brought her to those character archetypes which Western authors, artists and poets have used so freely and unapologetically.

The problem with those stereotypical depictions of women is not that they do not exist in real life, but that a three-dimensional portrayal is needed to showcase the spectrum of individuality that these archetypes include and are caused by. Lalami does conform to some of these stereotypes as well in *Hope and Other Dangerous Pursuits*, but does so with the knowledge of what these stereotypes are based on. She presents several characters falling within same archetype and in so doing annuls the orientalist depiction, giving it depth and personality. Her book is full of ambiguity which allows the contradictory nature of some Eastern thought as well as Western thought to be highlighted. This is expertly done in the chapter titled “The Fanatic” where three characters have the potential to fill that role, each for a different reason. The chapter includes the characters of the “open-minded” Westernized Larbi Amrani, his daughter Noura and her veiled best friend Faten. Larbi’s opposing position towards the headscarf and his daughter’s decision to wear it allow him to be seen as Lalami’s intended fanatic instead of the stereotypical expectation of having the veiled “radical” Islamist Faten as the fanatic. One could even argue that Ben Jelloun’s position and views are embodied in Larbi’s character who acts as the newfound stereotype and archetype of men and women in many Arab and Maghrebian countries seeking to avoid being seen through the lens of orientalism and the Westernized view of a primitive Arab society. Larbi was astounded at having his upper class, educated daughter wear the hijab; he did not care for the absence or presence of faith, simply its visual manifestation. His fear was linked to the symbolism that he believed the hijab now held in the West and in his own country of Morocco that he did not wish his daughter to be identified with. Lalami writes:

Larbi was in shock. His only daughter, dressed like some ignorant peasant! But even peasants didn’t dress like that. She wasn’t talking about wearing some traditional country outfit. No, she wanted the accoutrements of the new breed of Muslim Brothers: headscarf tightly folded around her face, severe expression anchored in her eyes. His precious daughter. She would look like those rabble-rousers you see on live news channels, eyes darting, mouths agape, fists raised. (28)

It is the characteristics that Larbi associates with the headscarf that lies at the root of his prejudice. He moves from his daughter wearing the headscarf, to raging protestor, “fists raised” as if there was no doubt of one leading to the other, as if that is all that the headscarf represents. The ease of the movement from one image to the other is proof of Larbi’s stereotyping and hypocrisy, he is the image of all Eastern and Western men and women who think Islam, the headscarf or a beard and then see in their minds’ eye a terrorist, a prostitute or a peasant. This is the influence that the orientalist approach has had on Arab communities who seek to not be associated with the primitiveness and poverty which has come to define the Orient and especially Muslim communities. It is therefore, not the intention of either Larbi or Ben Jelloun to depict or support an orientalist view of their own people. But their anger and opposition towards orientalism is not aimed at the West, but at those in their own communities and societies who conform to orientalist views on the surface

and whom Larbi and Ben Jelloun believe allowed that stereotype and depiction to be assimilated. It is difficult to blame a faceless West when a mere scarf or beard is all it takes to identify a face on the street that the West has depicted as guilty. The stereotypes that have been outlined and used again and again in literature and the visual arts do hold some level of truth, where there's smoke there's fire. But one forgets that it is a "part of a much broader system of exploitation, coming not solely from forces within these societies [of the Islamic East] but from their interaction with forces outside—most specifically, from the so-called First World of the West" (Erickson, 47). Ben Jelloun has a responsibility as a Moroccan author, and as any other Arab author, Lalami included, to be aware of the orientalism that pervades all texts about or originating in the East and which can either support or negate the orientalist view the West has established and which has come to pervade all depictions of the "Orient".

There is a complexity that underlies the evasion of falling into the trap that is orientalism, an evasion that has been expertly handled by various female Arab authors, foremost Laila Lalami. This observation can be seen as a result of the history of feminist and sexist depictions which women have had to overcome and where they have had to learn the necessity of understanding the roots of what it is they are critiquing or asking for. Just like feminism is at its core the acknowledgement of equality between men and women, anti-orientalism should be the acknowledgement of equality between races and the populations of nation states. Feminism, despite some representations, is not specifically about attacking men or sexist women, but showing both of those categories their missteps and misunderstandings in their perception of women. And these same feminists are able to showcase the complexity of these prejudices in their anti-orientalist texts. By anti-orientalist I do not mean that they are free of orientalist depictions, but that those depictions were added specifically to showcase the complexity of the Arab population and Arab woman. They do this expertly by showing the reader both sides of the problem that envelops them, the way Lalami is able to showcase both the Westernized upper class Larnabi and the veiled, radical Islamist Faten as fanatics (28). Lalami did not even explicitly identify the fanatic, but left it up to the reader knowing that the choice might never be made, and if it is then the reader will have had to acknowledge the universality which lies at the ground of any singular label. Lalami does not pit the West against the East, men against women, highbrow against lowbrow in her novel. They are all made equal, forcing the reader to see them for what they are: man-made constructs which provide one party with power over the other. Edward Said, the originator of the term "Orientalism" says:

Such locales, regions, geographical sectors as "Orient" and "Occident" are man-made. Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that has given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other. (5)

The Orient is nothing if not a construct and the elements that are supposed to define it are therefore nothing but constructs as well. And women are capable of showcasing this ideology

more prominently and pertinently than men have shown to be able to because women have had to fight to escape the construct of “femininity” and “womanhood” which had been set up for them for hundreds of years. Lalami understands this and acknowledges the difficulty in portraying these conflicts, and so showcases them by providing diversity and complexity in her characters and in so doing provides the reader with the privilege of seeing both sides in the struggle for representation.

This can be clearly seen in Faten’s story, not only in her own personal saint to sinner character arc, but also in the comparison Lalami provides between Faten (a name which literally translates to “captivating” and “seductive”) and her roommate Betoul (a name which literally translates to “virgin”). Faten and Betoul are both illegal migrants trying to make a living in Spain, the first as a prostitute, the latter as a nanny. The two have a tense relationship with Betoul judging Faten for her profession despite Faten having been forced into this life trajectory. The two women represent the opposition that orientalism has created between Arabs and their interrelationships, forcing them into a loop of self-orientalism in the saint-sinner duality. Faten judges, a better word would be envies, Betoul for still having faith in her religion despite all the struggles and losses that they had to endure while Betoul judges Faten for giving religion up and for selling her body. However, Lalami ends the chapter with a truce, where both girls were able to acknowledge the complexity of the other’s personality and life choices. The answer to these problems of representations and stereotyping does not lie in enforcing new ones to Lalami, but in the propagation of a complex and diverse reality. Lalami ends Faten’s story with the following: “Faten served [Betoul] a generous portion of the lamb. Betoul had a taste. ‘A bit salty, dear,’ she said. Faten smiled, feeling grateful for the truth” (104). After avoiding each other’s presence and company for 10 days because of a fight they had had, the girls put their differences aside and enjoyed a poorly prepared meal together. The best solution that anyone could possibly ask for.

Despite whatever Ben Jelloun’s intentions might have been, he portrayed an orientalist image of women and gender, and sometimes even race and religion. His attempts to put down the orientalist depiction of the “saint,” led to an idealizing of the odalisque “sinner,” two sides of the same coin that is orientalism. Ben Jelloun does not confine his orientalist depictions of women simply to Kenza, or even Siham and Soumaya, but goes on to generalize by saying: Imagine an immense hammam as the City of Women, with veils of vapor in the semi-darkness, so conducive to speaking freely and in confidence, and secret networks of cellars, taverns, trap doors, antechambers where sexuality would at last be free, unfettered by modesty or moral judgement. (Ben Jelloun, 249)

Any or all of these orientalist descriptions by Ben Jelloun could have been used as a critique of orientalism, the way Lalami used Faten as a depiction of the West’s odalisque, and by so doing, contradicting the reality of the exotic fantasy. However, Ben Jelloun’s *Leaving Tangier*, unfortunately, has the opposite effect, reinforcing the image of the exotic and sensual Arab woman which leads back to Lalla Essaydi’s statement, that orientalism might

have also affected how Arabs see themselves (65). Ben Jelloun might have wanted to show his readers that the East can be as progressive as the West in an attempt to contest orientalism only to fall into one of its many traps. The effect that orientalism has had on the collective consciousness of both the East and West is not to be underestimated. Perhaps the solution to combat self-orientalism is similar to that of combatting orientalism to begin with. This long excerpt by Edward Said highlights the West's responsibility in portraying the East, but maybe in a twenty-first century context can reflect the East's depiction of the East as well:

I doubt that it is controversial, for example, to say that an Englishman in India or Egypt in the later nineteenth century took an interest in those countries that was never far from their status in his mind as British colonies. To say this may seem quite different from saying that all academic knowledge about India and Egypt is somehow tinged and impressed with, violated by, the gross political fact—and yet that is what I am saying in this study of Orientalism. For if it is true that no production of knowledge in the human sciences can ever ignore or disclaim its author's involvement as a human subject in his own circumstance, then it must also be true that for a European or American studying the Orient there can be no disclaiming the main circumstance of his actuality: that he comes up against the Orient as a European or American first, as an individual second. (11)

We come up against the Orient as Arabs first, as individuals second. In a time where a voice for representation is more universal, it is our responsibility to resolve the issue of orientalism and learn from the mistakes of previous generations. A fixed depiction has never been representative of an entire group or collective, and should never be the case. Fool me once, shame on you. Fool me twice, shame on me.

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<sup>i</sup> Tahar Ben Jelloun, *Leaving Tangier*, (New York: Penguin, 2006), 28.

<sup>ii</sup> Laila Lalami, *Hope and Other Dangerous Pursuits*, (Algonquin Books, 2005), 102.

<sup>iii</sup> *Ibid*.

<sup>iv</sup> Lalla A. Essaydi, "Disrupting the Odalisque," *World Literature Today* 87, no. 2 (2013): 6

<sup>v</sup> Tahar Ben Jelloun, *Leaving Tangier*, (New York: Penguin, 2006), 190.

<sup>vi</sup> *Ibid*, 192.

<sup>vii</sup> *Ibid*, 31.

<sup>viii</sup> Laila Lalami, *Hope and Other Dangerous Pursuits*, (Algonquin Books, 2005), 101.

<sup>ix</sup> Tahar Ben Jelloun, *Leaving Tangier*, (New York: Penguin, 2006), 105-107.

<sup>x</sup> *Ibid*, 107.

<sup>xi</sup> Lisa Lowe. "Orient as Woman, Orientalism as Sentimentalism: Flaubert." *Critical Terrains: French and British Orientalisms*, (New York: Cornell University Press, 1991), 75.

<sup>xii</sup> Tahar Ben Jelloun, *Leaving Tangier*, (New York: Penguin, 2006), 106.

<sup>xiii</sup> Ovid. "Pygmalion," *Metamorphoses*